

Barnard

Bulletin

[11.18.98: Issue 9]

HEOP Holds Annual Fashion Show



Women in Politics Sponsors Forum on Professional Women Athletes

letter from the editor

1996 was a good year for the US Olympic Teams. Both the women's basketball team and the women's gymnastics won gold medals, and were hailed with support and adulation from the American people. All in all, a proud moment for the United States.

However, one team received slightly more support and adulation than the other. The public was happy to hear about the basketball victory, but it was the gymnasts who kept them glued to their television sets. Perhaps it was the fact that the United States had never before won a team victory in Olympic gymnastics, or the drama of Kerri Strug's final vault on an injured ankle.

Then again, perhaps it was the fact that women's basketball is the same game as men's basketball. Female basketball players have to be tough enough to play by the rules of what used to be a man's game. Women's basketball games are not judged on appearance as well as skill; female basketball players do not have to conform to a certain body type, wear make-up, or smile and pose after competing.

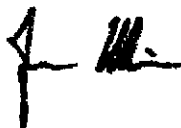
Although it is not uncommon for employers to ask female employees to wear make-up or skirts, the power of the lawsuit is changing that. Women have learned that it is our right to refuse to meet sexist and discriminatory standards, and that our careers should not suffer as a result. Unless, of course, we are professional women athletes. In which case our employers can tell us to accept less money and wear shorter skirts, because that is what the big boss—the American public—wants.

The American public has a great deal of trouble accepting the idea of women as ath-

letes. Figure skating and gymnastics are exceptions, because the hard work and sweat is often camouflaged by costumes and spotlights. But when women actually get out on the court or the field flex their muscles and play complete with sweat and noise and a lot of visible effort the appeal is lost. No appeal means no spectators, and no spectators means no professional women athletes.

The problem is that women athletes are infringing on what is popularly perceived as male territory. Women may be able to vote, work outside the home, and run multi-million dollar corporations, but damned if we can get some court time. Although the notion of women as delicate, subordinate beings is significantly reduced in the public consciousness, when it comes to sports all of those old ideas emerge again. The earliest argument was that women were not physically capable of playing traditionally male sports. When it became apparent that they could, the argument changed: women could play, but they had to accept a subordinate role. Less pay, equal work.

Barnard is addressing this problem by calling it to our attention in a recent panel discussion. The idea of women's professional sports teams receiving equal sponsorship and media coverage may seem remote; but, after all, we got the right to vote. As the WNBA slogan says, "We Got Next!"



CONTRIBUTORS

Lotus Ahmed is a Barnard first-year, and a member of the Muslim Students Association. In this issue of the *Bulletin*,

LOTUS AHMED

she covered Barnard's celebration of Islam Awareness Week. Events included a presentation by the Muslim Students Association.

In this issue, Tiffany McFarlane covered the annual HEOP fashion show, which took place on November 12. Students, faculty, administrators and their family members modeled outfits, in a show benefitting HEOP, the Liberty Program, and the STEP program. McFarlane is a Barnard first-year. This is her first time writing for the *Bulletin*.

Kathleen O'Shea reviewed *Velvet Goldmine* for this issue of the *Bulletin*. The film, which portrays the glam-rock scene in London during the 1970s, stars Ewan McGregor, Johnathan Rhys Myers, and Christian Bale. O'Shea is a Barnard first-year.

Barnard Bulletin

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NOVEMBER 19

WEAR Concert
\$3 admission
LL McIntosh, 8pm-12AM

Barnard Student Store Midnight Madness
up to 50% off regular prices

Zooprax Presents: The Third Man
\$2 admission
Lehman Auditorium, 202
Allschul, 7:30pm and 10pm

NOVEMBER 19-21

Barnard Dance at Miller Theater
\$5 with GUID
8pm

NOVEMBER 20-22

Students of Color Leadership Retreat

NOVEMBER 21-22

The Glass Menagerie
The Minor Latham Playhouse,
8pm

NOVEMBER 23

McAc Coffeehouse
Quad Cafe, 9pm

The Rennett Woman in Judaism Forum: Yiddish and the Contemporary Woman Writer
Sulzberger Parlor, 3rd Floor,
Barnard Hall, 5:30-7pm

briefs news briefs news briefs news

Fashion Show Held in Lower Level Mac

On Thursday evening, November 12, the Higher Education Opportunity Program (HEOP), the Liberty Program, and The Science and Technology Entry Program (STEP) launched a spectacular joint fashion show and fundraiser in Lower Level McIntosh. The fashion show, usually a part of the annual Unity Dinner, raised funds for the students of the HEOP, Liberty and STEP programs.

The three state-funded programs are designed to cater to the needs of academically disadvantaged students. The HEOP program provides minority college students who are academically and economically disadvantaged with financial support and services such as counseling, tutoring, and other programs that ensure success during their college education.

The Liberty Partnerships Program at Barnard is for neighborhood students in the 7-12th grades in need of academic support. "We provide the students who are having difficulty in school, but trying to improve their grade, with tutoring and the counseling necessary to help them make the right choices in pursuing their goals," says Alexandra Nestoras BC '89, Director of the Liberty Partnership Program.

STEP gives high school students who are historically underrepresented and/or economi-

cally disadvantaged, an opportunity to pursue their talent in Mathematics, the Sciences, and the Technical and health-related fields. The students are motivated, cultivated and educated through college preparatory workshops under the guidance of teachers and counselors.

The fashion show was held in the beautifully decorated lower level of McIntosh. The walls were covered with various African cloths while the ceiling was consumed with

500 multi-colored balloons. The winding handrails of the stairs were covered with lights and cream gold, and royal purple material. The floor was decorated with stars that complimented the dazzling, brown runway. "Absolutely beautiful!" exclaimed one of the spectators as she looked around.

The models that participated in the show included children, students from the HEOP and STEP programs, students

from outside schools, and staff right here from Barnard College. The models wore designed clothing for casual, business, and evening wear.

"Everyone looked great!" emphasized Freida King from Dining Services.

There was one mother-daughter segment which included Dean Denburg and her daughter, modeling casual wear. "I always love feeling like part of the Barnard family," page 8



Backstage at the fashion show

ABSOLUTELY FIRM DEADLINES FOR DROPPING COURSES OR UTILIZING THE PASS/D/FAIL OPTION is 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.

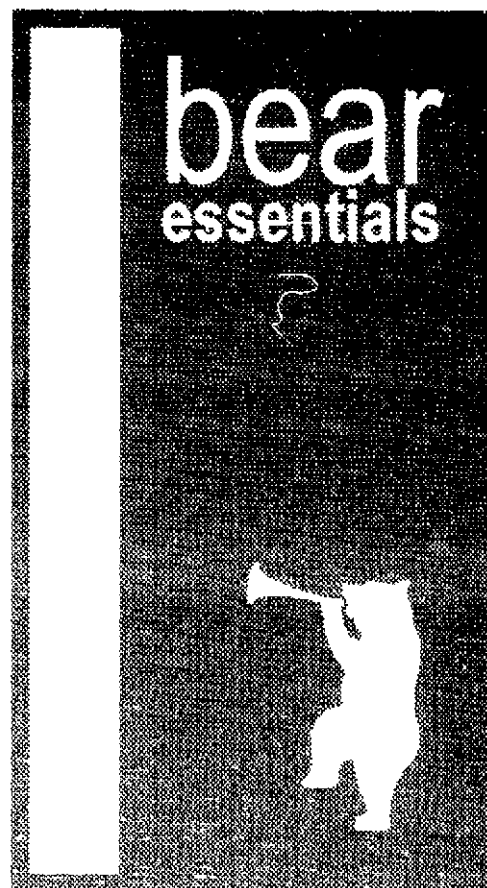
WITHDRAWALS FROM COURSES: The deadline for withdrawing from a course (W on your record) is Thursday, December 8, 1998. This deadline is an absolutely firm one.

COLUMBIA PHYSICS HELP ROOM: For all students taking Columbia physics courses through the 2000-level, help is available in 413 Pupin—Mondays and Wednesdays, 1-5, Tuesdays and Thursdays, 1-7 30pm.

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.

TUTORING INFORMATION: As the term draws to a close, it becomes increasingly difficult to obtain a tutor. If you need assistance in a course, please ask your instructor for help. He or she is the best resource you have.

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 *page 8*.



Single-Sex Education Debated at Barnard

by Karen Shoum

On November 7, a one-day conference entitled "The Scholar and The Feminist XXIV: Single-Sex Education: In the Public Interest?" was held at Barnard. The conference evaluated single-sex education and the social, legal, and political questions surrounding its adoption into public schools. Many feminists believe that single-sex education is an antidote to the myriad of ways in which, as the American Association of University Women reported in 1992, "schools short-change girls."

"[Feminists] believe that in single-sex educational girls are taken seriously, their intellectual horizons are freed to explore all manners of subjects, and sexual harassment is eliminated," writes Deputy Director of the National Organization for Women (NOW) Leslie J. Calman, former Director of the Barnard Center for Research on Women (CROW).

President of The Young Women's Leader-

ship Foundation Ann Rubenstein Tisch founded The Young Women's Leadership School, a groundbreaking all-girls public school in East Harlem, New York. The school educates approximately 230 girls. "I was driven to do this because I'm a product of public education and my heart remains in public education. Public education is savable but only if you give parents and students a choice," said Tisch.

Although some argue that single-sex education within public schools may leave most students behind, many are in favor of the benefits of this type of schooling. "We all agree that single-sex education is no guarantee for getting rid of stereotypes. But to change some lives is more important than to not change any," argued President Judith Shapiro.

Some feminists believe strongly that creating separate institutions for girls within the public sector violates our country's hard-won civil rights legislation. "[Single-sex education] is unconstitutional," said President of the New York City Chapter of NOW Ann Connors. She

explained that according to Title IX, public schools cannot discriminate on the basis of gender. Connors argued that "public money should not be used for the purpose of discrimination" and that single-sex education often reinforces stereotypes rather than eliminating them. "Separate but equal is not the solution."

Connors also questioned what would happen if other groups in society also wanted their own education. Will the public's money be used to educate them separately, as well? This slippery-slope effect would result in segregated public education once again, said Connors.

Despite the differing opinions, The Young Women's Leadership School boasts a 97% attendance rate and much higher test scores, said Tisch. "For these girls, single-sex education is working and this is going to change their lives," said Tisch.

Karen Shoum is a Barnard first-year and the Bulletin News Assistant.

Islam Awareness Week Educates Community

by Lotus Ahmed

The week of November 9-13 was Islamic Awareness Week at Columbia University. Throughout the week, particular events were held each day to explore and give a better understanding of the Islamic Religion. The events of Islamic Awareness Week opened with "Islam: A Closer Look," continued with "The Second Sex?" "Representation or Misrepresentation?" "Mind and Body: Spirituality and Practice in Islam," and closed with the event, "The Golden Rule, Juma Khutha" and a closing luncheon.

The purpose of these events was to break through stereotypical misconceptions of the Islamic religion, and educate and enhance people's understanding about Islamic ideas and beliefs. "Islam: A Closer Look," was the introduction to Islam within the college community. What is Islam and why is it so widely practiced? As guest speaker Shakol said "Islam is a way of life."

The followers of Islam use the Quran to structure their lives by fulfilling the demands of Allah, the All Mighty, who teaches that it is a Muslim's duty to "surrender to the All Mighty of the universe," said guest speaker Abdullah Adhami. He continued, explaining that Islam teaches you to prosper in life and achieve happiness through good deeds.

Adhami explained that to simply say "Islam is a way of life" rather than calling it a religion, allows one to open himself to the ideas within the religion. According to Adhami, once the term "religion" is used, the human brain shuts it self out from trying to learn about Islam and instead relies on the stereotypes which exist to distort the true meaning of Islam.

According to Diane Aboushi, president of

the Muslim Students Association (MSA), people in today's society have a difficult time distinguishing between stereotypical assumption and realistic facts. She said that the fact is that Islam does not oppress women nor does it state that women are inferior to men.

During "The Second Sex," Aboushi addressed the common stereotypes that exist regarding Muslim women. For example, many sympathize with a woman wearing a hijab—a scarf worn on the head by Muslim women. Some feel it is an indication of inferiority and lack of self-independence. Unfortunately, she said, what one fails to realize is the benefits of wearing a hijab. She explained that a hijab is a form of protection from the dangers within society and also from men. It is an indication of self-respect.

The concept of fully covering the female body is to show that the female identity comes before the physical appearance of a woman. As Adhami said "you are an 'independent entity in the Arabic world'."

"Women in Islam," an organization dedicated to the empowerment of women through Islam, is trying to eliminate stereotypes about Muslim women. Their mission is to increase knowledge of the Islamic way of life, to support the economic, intellectual and spiritual development of Muslim women, to eliminate ingrained and insidious practices that devalue Muslim women, to cultivate Islamic scholarship and leadership and to build bridges of understanding across cultural boundaries.

Through these goals, the organization hopes to demonstrate the role of a Muslim woman in a society, which, according to the "Women in Islam" pamphlet, categorizes them through ignorance.

Not only does society have a difficult time distinguishing between stereotypes and facts

but they cannot distinguish "Islam from culture" said Adhami. He said that people cannot seem to separate Islam from the actions of an Islamic follower. For example, acts of terrorism are always linked with the Islamic religion. However, Islam has nothing to do with such acts. "Islam is a way of life" and it is supposed to be lived as indicated in the Quran, Aboushi said. However, if one chooses to differ from that lifestyle, then he is no longer associated with Islam—it is an independent act, she said.

Allah is the 'all knowing' said Shakol. Human beings do not know everything, there are always new discoveries but with unanswered questions remaining at the very end, he said. There has to be someone who comprehends every thing completely knowing why things happen the way that they do and the reasoning behind them. According to Shakol, no human being can know the answers to all phenomena occurring in the world. That is why it is realized that Allah, the "all knowing" is the sole creator of this universe, said Shakol.

In the video, "Islam: A Closer Look," the meaning of Islam was addressed. It showed that Islam means peace and Allah promotes infinite peace. However, it also taught that peace is dependent on individual actions.

All the events held during Islamic Awareness Week had one main purpose: to educate others about Islam and destroy ignorance which tends to empower reality.

At the closing of Islamic Awareness Week a luncheon was held at Earl Hall Auditorium. At this event, many people from diverse backgrounds united to celebrate the wonders of Islam. This event concluded Islamic Awareness Week, promoting peace, the true meaning of Islam.

Lotus Ahmed is a Barnard first-year.

Columbia Recognizes Domestic Violence Week

by Sara Keane

Columbia's sexual assault policy was discussed at a forum held on Barnard's campus on November 11. The event was a part of Domestic Violence Awareness Week and was co-sponsored by Columbia's Men Against Violence and Take Back the Night.

The purpose of the forum was to disseminate information about the various ways that sexual misconduct is handled on campus and to give students a chance to ask questions. "We're trying to generate discourse between administration and students about how to deal with sexual assault on Barnard and Columbia's campuses," said Take Back the Night member Shireen Barday.

Eth Wilson, an employee of the Fault Opportunity and Affirmative Action Office, explained the various avenues that a sexual assault complaint may take. The long-standing procedure typically used to deal with complaints is called Dean's Discipline. Dean's Discipline is the regular process for handling any kind of issue regarding students in the college," said Wilson. "It can include sexual misconduct as well as any other discipline that may need to be administered."

In April of 1995, the University adopted a policy designed to deal specifically with sexual misconduct. Wilson's office is in charge of administering the "alternative procedure," and oversees its operation in all the institutions on Columbia's campus except the Law School. The Law School chose to uphold its established policy when the alternative procedure was introduced. It is the only subdivision of the University to which the sexual misconduct policy does not apply.

A student who decides to pursue a complaint through the alternative procedure first contacts a "gatekeeper," said Wilson. The offi-

cial sexual misconduct policy defines a gatekeeper as "Assistant or Associate Deans, or those in equivalent positions, who have been selected and trained in University policy and procedure as well as the social, psychological, and legal aspects of sexual misconduct."

A gatekeeper's job is to decide whether it fits the Sexual Misconduct Policy's guidelines, said Wilson. "The alleged incident must be a physical sexual assault of an intentional nature and must have occurred between students," she said. Verbal harassment is covered under the Sexual Harassment policy and applies to all members of the University community, said Wilson.

If a gatekeeper decides that a complaint fits the defined criteria of sexual misconduct then a hearing panel is convened. A panel of three is selected from group of faculty administrators, and students who have been trained to deal with the issues of sexual misconduct and assault, said Wilson. The hearing panel listens to both parties, the accused and the accuser, and to both parties witnesses before deciding if the accused is guilty of violating the policy, she said. The hearing is a feature of the alternative policy that differs from Dean's Discipline because it calls for both parties to be present, said gatekeeper Karen Blank. "In Dean's Discipline you come in, the Dean takes notes and then you leave," she said. "The accused has a separate hearing."

Blank said that one of the concerns about the alternative procedure is that both the accused and the accuser will be in the same room for the duration of the hearing. If a student selects the alternative procedure, everyone is together in the same room listening and talking," she said.

If the hearing panel decides that the accused is guilty, they also recommend disciplinary action, said Wilson. The accused can

then appeal that decision to the Dean, who has the ultimate authority. Possible punishments include suspension, expulsion, probation, or notation on a transcript. There is no list of specific repercussions that go with particular offenses, said Wilson. "Disciplinary action can take any form that seems to fit the offense."

When Wilson and Blank finished their initial explanation of the alternative procedure, the discussion was opened up to questions. One student asked how many cases have been tried by way of the alternative procedure. Wilson responded that two cases have made it all the way through the process. "There was not a finding of guilt in either case," she said. "No formal discipline was taken." Wilson said that the low number of cases tried is probably due to the narrow definition of sexual misconduct.

Another student asked how the University's sexual misconduct policy relates to legal action. Wilson said a complaining student may go to the police and pursue the alternative procedure. Pressing charges through one system does not preclude prosecution through the other. However, the sexual misconduct policy requires that an investigation by the University be suspended pending a decision by the New York legal system, said Wilson. Internal proceedings can be resumed after a decision has been reached in the criminal proceedings," she said. "It is possible to be found guilty by both systems."

Take Back the Night and Columbia's Men Against Violence organized several other events in honor of Domestic Violence Awareness Week. There was a vigil for domestic violence survivors, a self-defense workshop, a coffee-house, and a poetry slam.

Sara Keane is a Barnard junior.

Women in Politics Hosts Pro Women Athletes Forum

by Chrsty Thornton

On Wednesday November 11, Women in Politics hosted their first forum of the year, entitled "The Perceptions of Professional Women Athletes." The panel discussion touched on such topics as the pros and cons of Title IX,

women's sports. Joining him were Columbia sophomore Christina Teuscher, an Olympic gold medalist in swimming, Lisa Olson, a sports columnist for the Daily News, and Brian Socolow, a litigation attorney concentrating in sports law, and a volunteer attorney for the Center for the Protection of Athletes' Rights.



Parents and athletes converse at forum

the law that prohibits discrimination based on sex in any educational institution that receives money from the government, the perceptions of the female athlete, the future of women's sports, and the struggle women have faced in reaching the professional level of athletics.

The panelists included Daniel Kron, the creator of Just SPORTS for Women (www.justwomen.com), the Web's only continuously updated site focusing exclusively on

FASHION from page 4 said Dean Denburg, describing her experience. Six-year-old Joshua said, "I felt like a big man." Barnard senior Yomara Castro and Barnard freshman Ayana Wellington said, "I felt like a star on top of the world with all the lights in my face." Some of the models were so pleased, they were speechless.

But the coordinators and leaders had different perspectives. "I was very appreciative of the people that donated their time and talent for the benefit of the students," said Saul Davis, Director of the STEP program. Rose

Assistant Professor of History Kathryn Johnson moderated the event, and opened the night with the question, "Will there ever be just 'sports' and not a difference between men's sports and women's sports?"

Right now, female athletes are glamorized, and the public only sees the good side as opposed to male athletes, said

Olson. "Inevitably, we will be covering women's sports just as we do men's, both the good and the bad," said Olsen. Socolow stressed that with equality comes the negative media coverage, and women's sports should brace itself.

One issue that was raised in response to the opening question was the appeal of women's sports due to how it differs from men's sports. If women's sports were to

Gladden, Administrative Assistant for the HEOP office, also one of the coordinators of the fashion show, was very pleased with the outcome of the show. "I thought it was excellent the way students and staff came together to help support a good cause. I definitely look forward to it next year!"

But the models and staff weren't the only ones that were pleased. The audience also had great comments. "I loved it," "Fantastic," "It was phat," "A great job done," "It was the best fashion show of all and I definitely look forward to it next year!" Tiffany McFarlane

become just like men's, "we could see a loss of playing just for the love of the game, and not for the money," said Teuscher.

The perception of the female athlete was the main topic of the evening's discussion. Teuscher said that while training with the national swim team, she received "media training," so she could learn how to present herself to the ever-watchful public eye.

Kron discussed the Women's International Volleyball League's (IVL) attempt to boost ratings. A recent IVL ruling mandates that the women's team's shorts "be half as short as those worn by the men's team, and taper from the waist" in order to create a sexier image of the female athlete, said Kron.

Teuscher emphasized that in order for people to accept women in sports, there has to be a "desensitizing of the public. They need to know that we can get sweaty, too." The mainstream media is still controlled by people with old-fashioned ideas. This is why incredibly successful women's soccer and softball teams did not get media coverage during the '96 Olympic Games in Atlanta, said Socolow.

Chrsty Thornton is a Barnard first-year and the Bulletin Office Assistant.

BEAR ESSENTIALS from page 5 the 7th, you may have an extension. Please secure all other signatures (including financial aid clearance) before requesting Dean Szell's signature.

JUNIORS INTERESTED IN THE FuSEAS 3-2 PROGRAM: The application deadline is January 1, 1999. Please order a transcript and meet with Dean Blank by December 16, 1998, so that your application can be forwarded by the end of finals.

The Rennert Women in Judaism Forum



DECENTERING SEX

Rethinking
Jewish
Sexual
Ethics

Lipchitz, Jacques
Embracing Figures, 1941
Collection of Annette R. Fry
Holocaust Memorial Museum

JUDITH PLASKOW

Professor of Religious Studies, Manhattan College and
President, American Academy of Religion

THURSDAY, NOVEMBER 22

5:30 - 7:00 PM

JAMES ROOM, 4TH FLOOR BARNARD HALL



Sponsored by the Center for Research on Women

— Barnard Celebrates Millicent

by Sarah D'Ambruoso

The history of women's education in this country is also, in part, a history of the background and life of Barnard's third President,

Millicent C. McIntosh, who turns 100 this year. Not only was Mrs. McIntosh herself a pioneer in the uncharted territory of women's education, but her family was also deeply committed to the idea that women and men deserve the same educational opportunities because they have equal learning capacities.

Everyone has a mentor—McIntosh's was her aunt, Martha Carey Thomas, who was president of Bryn Mawr when she was growing up. Thomas, a venerable pioneer during the genesis of women's education, had attended Cornell as an undergraduate. After relentlessly pursuing her doctoral degree at Johns Hopkins University, where she was forced to sit behind a screen during classes (to separate her from the men),

Thomas finally gave up and went to Europe, where the education of women had a longer tradition. She studied at two European universities before receiving her Ph.D. from the University of Zurich. According to a *Newsweek*

article written about her niece in 1951, Thomas apparently defended her dissertation in "full evening dress," thus "proving her scholarship as well as her militant feminism," and receiving her degree summa cum laude.



A portrait of Millicent McIntosh from the 1949 Mortarboard

Meanwhile, McIntosh, who was still at this time Millicent Carey, was growing up in Baltimore, the daughter of Quaker ministers and the sister of five siblings. Of her parents, McIntosh writes "It was [my mother] who had

the earliest and most profound influence on my life. Although we all loved our handsome, gentle, idealistic father, he left to Mother the bringing up of their six children. Her energy, her hard work in behalf of unpopular causes

(women's suffrage, peace, prison reform, racial equality) made the deepest impression on me. I can't remember a time when I didn't expect to go to college to prepare myself to save the world."

And go to college she did. She went first, however, to the Eryn Mawr School in Baltimore, which was in part founded by her aunt. Of Ms. Thomas' school, McIntosh writes "Their purpose was to provide Baltimore girls with an education superior or equal to that of their brothers. We were given a rigorous education in preparation for passing the entrance examinations to Bryn Mawr College, a requirement for the diploma."

Millicent majored in English and Greek,

receiving her bachelor's degree from Bryn Mawr in 1920, under her aunt's presidency. Thomas, at this time, was introducing the radical idea into the world of education that women and men are "educationally inter-

McIntosh's 100th Birthday

changeable." She even brought a few male academics to Bryn Mawr to prove this point, inviting Woodrow Wilson to be one of the first associate professors at Bryn Mawr.

It was at Bryn Mawr College where Millicent and her classmates "came under the powerful influence of President Thomas." President Thomas' strong will and effervescence permeated the school. "She spoke to us in chapel three times a week and shared with us her delight in reading and the world of

tained" her aunt years earlier. Her dissertation treated the English literature of the medieval period and was entitled "The Wakefield Group in Townley Cycle."

Millicent then went back to her alma mater, Bryn Mawr, to teach in the English Department and eventually hold the chair. After her aunt retired from the presidency of Bryn Mawr, Millicent advanced to become Freshman Dean and then Acting Dean of the college.

To Mrs. McIntosh, our new friend and adviser, our eldest sister, we pledge ourselves.

To Dean McIntosh, the scholar and educator, whose giant purpose in life is to, "bridge the gap between the academic world and living," we lend our support.

That she, as an individual, personifies the balance of human and educational values on which we focus, is apparent.

—1949 Mortarboard

scholarship, her passion for travel and politics. She impressed upon us our responsibility as educated women not to be submerged by our parents or our marriages, but to accept a commitment to leadership in the society for which we were preparing. We were told that if we must marry, we could plan to have our babies in August, presumably so that we could continue in our teaching careers." President Thomas introduced the progressive ideas of the time to Millicent and her classmates: women's suffrage, the Socialist party's union movement, and a movement at that time in its infancy: the push for birth control.

In 1926, Millicent earned her Ph.D. from Johns Hopkins, the very school that had "cur-

McIntosh, who was a professor of pediatrics at the Columbia College of Physicians and Surgeons. The couple had five children, four boys and a girl, over the next eight years.

It was at Brearley where McIntosh, as she was now known, perfected and enacted her own brand of educational philosophy. Through personalized attention and a strong moral foundation, as well as a special kind of progressive finesse, McIntosh turned Brearley into an authentic, rigorous college preparatory school for girls—one of the first of its kind.

Not only did McIntosh take a personal interest in the 550 girls in her care at Brearley, she also took a special interest in the

teachers who taught at Brearley and, later, at Barnard. She writes "Our success depended not only on our own determination, but on the open-mindedness of the institutions in which we worked. The Brearley School, where I was headmistress for seventeen years, urged me to continue in my job, and encouraged married teachers to stay after they were pregnant or had children. The women's colleges made it possible for married professors to teach along with their academic husbands, whereas the universities prevented this, especially if the two were in the same department."

When McIntosh came to Barnard to relieve Dean Virginia Gildersleeve in 1941, Barnard enrollment was around 1,000 students and ten years later, in 1951, overall enrollment of women in undergraduate institutions was around 705,000, roughly half the population of college students in that time. McIntosh came to Barnard with the academic and administrative skills she learned at Bryn Mawr and honed at the Brearley School. She helped secure millions of dollars in Barnard endowment and taught Barnard students to exercise ethical and moral judgment in her required freshman seminar "Modern Living."

Today, Barnard students walk through, eat lunch, and receive mail in the student center that bears McIntosh's name. It is no wonder that the building named after a dean of such renaissance capabilities—an English professor, a headmistress for teenage girls, a mother, and a wife—would house such diverse student-run organizations like a bowling alley, a radio station, and the *Barnard Bulletin*. It is with great pride that we celebrate McIntosh's birthday today.

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

ARTS CALENDAR

for the week of November 18

GALLERIES

Tony Oursler

Metro Pictures

619 W 24 Street

206-7100

Haunting and mysterious images

Julie Bronson

CRG

93 Grand Street

966-4360

Sci-fi undertones fill this video exhibit

Leon Golub

Ronald Feldman

31 Mercer Street

226-3232

Mythological-based paintings

Kara Walker

Wooster Gardens

558 Broadway

941-6210

Addresses racial relations in the old South

Architecture, Architecture, Architecture

Times Square Galleries

450 41 Street

772-4991

Twentieth-century sculptures

MUSEUMS

New Photography

Museum of Modern Art

11 W 53 Street

708-9480

MOMA's annual photo showcase

Velvet Goldmine Uncovers

by Kathleen O'Shea

Every hundred years or so, the world is graced with someone who really shakes us up. The late 1800s had Oscar Wilde, and the glam-rock era of the early seventies had a pop icon named Brian Slade. And so begins the movie "Velvet Goldmine," a fictional movie about the rise and fall of a young man who wanted to change the world.

The bulk of the movie takes place in London in 1974, when the glitter era was reaching its peak and the sexual revolution made it suddenly acceptable to love whomever you pleased. Jumping back and forth in time, it chronicles the glam-rock era through the eyes of an observer (Christian Bale), a teen fan of Brian Slade (Jonathan Rhys Meyers) and his musical partner and lover Curt Wild (Ewan McGregor).

Bale's character, Arthur Stewart, is later sent as a reporter to do a ten-year retrospective on the faked assassination of the outrageous musician who was his hero. More than this, it is a chronicle of the glam-rock movement as a whole. It is a costume and wig parade better than anything happening on Prince Street on Halloween, as the characters transform themselves again and again. The opulence here is dizzying, intoxicating, making the whole phenomenon very appealing. Toni Collette, who plays Brian Slade's wife, commented, "[the film] is so dense! It just keeps coming and there's literally not a dull moment. It's so engaging and so unpredictable." Grunge was never this fun!

Brian Slade was something different: no one, not even Brian himself knew how or why, but he was different. He wore dresses on his own, not on anyone else's advisement and to emulate no one. He just wore what he felt most comfortable in. But in a time when to wear a dress was a definite political statement, he was swept up in the tide of popular culture and rode it to its peak. As the sexual revolution took hold, people superimposed their notions of freedom on the poor innocent who just wanted to make music.

This isn't to say that Brian Slade did not want fame, in fact, he wanted nothing else but to be worshiped—and he was, but he had to change first. For no one could be famous merely for who he was. It was all about packaging, and what a lucky man was Jerry Divine (Eddie Izzard), the cigar-puffing mod extraordinaire.



Ewan McGregor and Jonathan Rhys Meyers

Age Of Glamour and Glitter

ARTS CALENDAR

for the week of November 18

COURTESY OF MIRAMAX FILMS



Jonathan Rhys Meyers as Brian Slade

naire, who stumbled across this supremely marketable product who happened to possess talent.

The movie also finds itself in the role of a musical. The characters are loosely modeled after some of glam-rock's true royalty: David Bowie, Iggy Pop, and Lou Reed. Although David Bowie would not permit writer/director Todd Haynes to use any of his music for the movie, the more creative and very effective alternative was to make his own music instead. Using music composed for the movie, as well as covers and the occasional original recording, the effect is surprisingly new and fresh, and it reflects Todd Haynes' fresh take

on the glam-rock era.

Haynes was inspired to make *Velvet Goldmine* by the music itself and was a bit disappointed that it couldn't be used. Finding out in pre-production with "many of the scenes written around specific songs" certainly did not make things easy, but that with the renewal of "melodic rock and roll...more ornately embellished and arranged," there were many artists who could add to the movie. "[The Brit-pop scene starting in 1992] drew a lot of similarities to the Glitter Era and it made a lot of sense to engage a lot of these younger artists

in the process of cover-

ing all of these songs. Ultimately, I think the film benefits from not having a ton of Bowie music in it. It allows a little more freedom to read the film as its own fiction and be so rooted in Bowie-isms," says Haynes.

Any Bowie fans out there are required to see this movie. If not, at least enjoy the spectacle of the glam-rock era and the believable story of a celebrity changed. Curt Wild states it very succinctly, "We set out to change the world and ended up changing ourselves." "What's wrong with that?" asks Arthur Stewart. "Nothing, if you don't look at the world."

Kathleen O'Shea is a Barnard first-year.

New York Horizontal/New York Vertical
Museum of the City of New York
1220 Fifth Avenue
534-1672
Work by William Hassler and Horst Hamann

DANCE

De Flor
P.S. 122
150 First Avenue
477-5288
Interconnection of cycles and forces

The Not Fade Away Project
Cunningham Studio
55 Bethune Street 11 Floor
362-9382
Watch a progression of the dance world

Cardona/Ng
Movement Research at Judson Church
55 Washington Square South
539-2611
A fairy tale adaptation of Cinderella

FILM

Beats, Beats, Beyond
Film Maker's Cooperative
313 Gallery
889-3820
Underground movies from the 1960's

Cinema Novo and Beyond
Museum of Modern Art
11 W 53 Street
708-9480

POLLOCK'S EVOLUTION EXHIBITED AT MOMA

By Betsy Crowell

Jackson Pollock is a mythic figure in the world of modern art. He is controversial but widely respected. He lived a short, troubled life affected by alcoholism and depression. At the same time, he was one of the most influential artists of the twentieth century.

Currently on view at the Museum of Modern Art is a retrospective of his work. It is the first exhibition of its kind in the U.S. since 1967 and serves to give us a wider and more realistic view of Pollock and his work. His controversial "allover" abstract drip method is

what he is known for, but there is a lot more to him as an artist. This exhibit proves this by documenting the gradual evolution of his famous style. Whether people love him or hate him, they will get a better picture of what he was trying to do and where he was going. It is easy to see how influential he has been to modern art and the doors that he has opened to things that had never been done before.

In his art, Pollock searched for the universal icons of the unconscious mind. Mexican mural painters and the Surrealists influenced him. His early paintings include aspects of tribal art, hieroglyphics and totems. He also adopted a style similar to that of Picasso. His artist friend David Alfaro Siqueiros was the first to suggest dripping paint instead of using a brush. He experimented with this early on, but it did not really become a fully developed style until later. He used the "automatic drawing" method of the Surrealists which is like a stream of consciousness way to draw. This idea stays with

him all throughout his life.

In 1950, Pollock painted three huge canvases. They show amazing control with a complex technique. MoMA conservators attempted to decipher the style used. They found that it is really less abstract than previously believed. They used X-rays on some of his other works, which revealed earlier pieces underneath that had been covered up. He worked on his paintings for long periods of time and so they developed slowly changing colors, styles, and even themes.

During this period, Pollock went through a severe depression, which affected his work

POLLOCK'S CONTROVERSIAL "ALLOVER" ABSTRACT DRIP METHOD IS WHAT HE IS KNOWN FOR, BUT THERE IS A LOT MORE TO HIM AS AN ARTIST. THIS EXHIBIT PROVES THIS BY DOCUMENTING THE GRADUAL EVOLUTION OF HIS FAMOUS STYLE.

significantly. He used mostly the colors black and brown, covering up earlier, more colorful paintings. More and more violent themes can be seen. This is when he really starts to develop the "allover" style he is known for. Oftentimes, people see this technique as childlike or a cathartic workout of his anger. Conversely, the MoMA curators find these paintings to be "delicately lyrical." They see "a complex dialogue between orchestration and improvisation." After analyzing the X-rays, a fully developed style reveals itself as more than just paint dripped in a rage.

His Long Island barn that he used as a studio stands reconstructed in the museum. Since his surroundings directly affected his

work, this is an important piece of the Pollock style. A photo of the floor of his studio covered in paint is like a painting in and of itself. There is also a film playing of him in action. He usually put his huge canvases on the floor and then moved around and even stepped on the canvas as if in a trance. He says at one point of the film that his paintings have a life of their own with no beginning or end. He is like the paintbrush and the unconscious, the artist.

As he comes out of his depression in the next couple of years, he starts to see his canvases upright and revert to his early Picasso-

like style. He also uses bright colors again. The titles of these later works still reveal a tortured individual though: "The Deep," "Search," and "Convergence." He begins to show no unifying style and each painting seems like a new experiment.

In 1956, Pollock died in a car accident at the age of 44. Just before his death, he was selected to be the subject of a mid-career exhibition at the MoMA.

Instead, it became a complete retrospective. The current exhibition is actually the second that MoMA has presented. Although we will never know what more he might have produced had he lived longer, his memory will always live on in the art of all those he has influenced.

The Jackson Pollock Retrospective is showing at the Museum of Modern Art until February 2, 1999. The address of the museum is 11 West 53 Street. It is open 10:30am until 6pm daily, closed Wednesdays, and open until 8:30pm Friday nights. The exhibit costs \$3 for all Columbia students with ID except on Friday nights when it is free.

Betsy Crowell is a Barnard senior.

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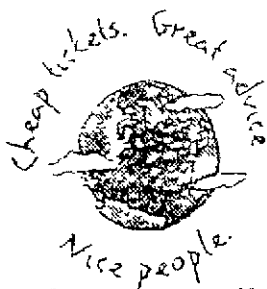


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MUSIC CALENDAR

for the week of November 18

ROCK

Wednesday 11/18

Statuesque @ Mercury Lounge

Thursday 11/19

Men At Work @ Irving Plaza

Friday 11/20

Sven Vath @ Twilo

Saw Doctors @ Irving Plaza

Junior Brown @ Tramps

Saturday 11/21

Widespread Panic @ Roseland

Come @ Maxwell's

Saw Doctors @ Irving Plaza

Sunday 11/22

Goldie & Co. @ The Morning Factory

Continental Drifters @ Maxwell's

Sudical Tendencies @ Life

Monday 11/23

Continental Drifters @ Acme

Underground

Tuesday 11/24

A Tribe Called Quest @ Hammerstein Ballroom

Pranda K. Starr @ SOB's

COMING UP:

12/1: The Residents @ Irving Plaza

12/5: The Lifeating/ Unwritten Law @ Irving Plaza

12/13: The Quers @ Maxwell's

12/13: Bouncing Souls @ Tramps

12/19: Jon Spencer Blues Explosion @ Roseland

12/19: Natalie Merchant @ Hammerstein Ballroom

10/27: Aerosmith @ Continental

Airlines Arena

12/31: Patti Smith @ Bowery Ballroom

CMJ

TAKES NYC BY STORM

a Bulletin staff report

Lookout Records featured some of its biggest new bands at their CMJ showcase on Thursday November 5. **The Hi-Fives**, from the Bay Area, opened the set with the first song, "I'd Be So Pleased" from their latest album, *Get Down*. Four cute guys in suits, the Hi-Fives are like the **Beatles** on crack. They have a cute pop-punk sound—short, fast songs, and a happy attitude. You can just tell that they are having fun up there. They played such songs from their new albums as the romantic "She Is The One," "Contemplating Coups" and the sly, "Conversations Like These" which includes the interesting line "I can't get it off with a mop, she said." They also did a great cover of "Tainted Love."

The **Smugglers** took the stage next, celebrating their ten year anniversary as a band, as Lookout was also celebrating its ten year anniversary as a record label. Their songs weren't as catchy as those of the Hi-Fives, but good in their own right. Their set also included a dance contest with a winning trophy and a trivia game in which the winner got to kiss the Smuggler of his/her choice.

Last but certainly not least the **Donnas** took the stage. These four girls have to have the best lives in the world—only 19 years old and headlining a Lookout Records showcase. The Donnas have a very **Ramones**-esque sound, with lots of chants and simple instrumentation. The **Christina Ricci**-lookalike singer plays to the audience with her eyes, singing such provocative lines as "Come on, come on! I just wanna tell you/ I just wanna touch you/ I just wanna grab you/ You make me hot." Singing mostly about cars and boys,

the Donnas bring punk back to its youthful roots. —Miriam Elder

On Friday, November 6, the third day of CMJ, renown Olympia, Washington-based indie label Kill Rock Stars hosted a showcase at Coney Island High. A hodge-podge of nine bands/ acts played or performed for a tring seven and a half hours. The **Need**, **Bonfire**, **Madigan**, and performance artist **Miranda July** were much anticipated acts (scheduled unfortunately, to play very last).

The band **Pets** played first, followed by the one-person electronic outfit **Octant**. A self-playing drum was an oddity onstage during this act. Performance artist/ spoken word poet Edwin Torres then brought his own strange brand of word-play and sound landscape to the stage. Tall and bespectacled, like a young **Allen Ginsberg** ("on crack" someone whispered), Torres wore a pair of pants entirely covered with envelopes. Over distorted vocals, he recited such nonsensical and clever phrases as "Help me horn my hoof potential. I am a professional. I have no identification."

Following Torres, the guitarist/drummer outfit **C Average** was surprisingly entertaining with a mixture of crunchy metal-blues rock and major chord action. Next, the three person (drums, bass, guitar) indie/ punk rock band **Bangs** performed a brief set. With songs like "He's a Groupie" and "He's a Whore" (10 and 1 Records) the band touted a good guitarist who happened to sing in a slightly whiny and annoying style analogous to a yelp. The band members were lively, though, and appealed to a younger, hyper crowd. The **Need**, a two person affair, attracted the largest following. The singer/drummer, dressed in drag as a man, sang in an animated vibrato while playing

standing up. Her partner accompanied her on electric guitar and occasionally sang. The two women bantered about being gay and single between catchy punk-infused tunes. Performance artist Miranda July followed The Need with an impressive piece. Dressed in a bathing suit and cap, she spoke into a Laurie Anderson-esque headset microphone about the mangled existence of one Tini Santini, a "nothing woman." July took the seated audience on a simultaneously analytical and emotional ride through Tini's life using projected slides as a visual backdrop for her manic manner of presentation. After July's set, at 1:30am, the unusual musical ensemble Bonfire Madigan took the stage and played an inspired headlining performance. With singer Madigan Shive on cello, Shelley Doty on electric guitar, Sheri Ozeki on stand-up bass, and Sunshine Haire on drums, the San Francisco-based band paired a classically-inspired blues rock sound with emotionally sincere and intelligent lyrics. Reminiscent of Bjork, Madigan sang in growls and flourishes. The band played mostly songs from the new record *From the Bump*. "Backseat Buoy" sported the catchy line "Everything that's real seems to be illegal." The night ended late on a tired, slightly sick, but still supportive, note. — Solvej Schou

The Beastic Boys' label Grand Royal Records brought the far corners of the globe to CMJ for the November 6 showcase at Irving Plaza. With Bis from Scotland, Ben Lee from Australia, Buffalo Daughter from Japan, and Money Mark from the wilds of Southern California, Grand Royal sported quite the international bill.

Money Mark started the evening off with a very low-key, informal performance. Commenting that he was singing songs that he wrote in the comfort of his own home, Money Mark suggested that the crowd imagine that he was in his pajamas. He shuffled about the

stage, obviously unbothered by the growing masses.

Buffalo Daughter performed next, warning, in slightly stilted English, of their habit of performing impossibly long songs. As song droned in to song, one couldn't help wondering if the lack of substantive lyrics was due only to their limited English or just a complete disregard for the basic form of a song. They didn't seem to know when to stop, instead repeating one chord after another with no seeming end in sight.

Ben Lee, fortunately, brought more songcraft to the stage with his performance. Playing for the first time with an international band of his own, the slight imperfections were easily dismissed by the earnest and angsty singer. Publicly setting his sights on the world, Lee displayed an equally ambitious album collection by covering both Liz Phair and Velvet Underground songs.

Finally, headliners Bis took to the stage. Full of punky-poppy romp songs, Bis led the crowd by example by jumping through nearly the entire set. Manda Rin, John Disco, and Sci-Fi Steve never let the energy level down, while in the meantime wooing over the masses to their self-titled "Teen-C Power." In the end, Bis' irresistible cuteness left the crowd a sweet taste and pure pop bliss to take them home. — Suzi Green

The Polyvinyl/Desoto showcase was quite a treat with Rainer Maria, Compound Red, Burring Airlines, and Braid representing. Rainer Maria blew everyone away with their dual vocals male/female attack that drives all the kids into a frenzy. The female singer to this band has one of the best voices in indie rock. She makes everyone shudder with her harmonies and passion. Playing songs off of its album *Past Worn Searching*, Rainer Maria was nothing short of astounding. Expect a new album from them this spring. — page 20

MUSIC CALENDAR

for the week of November 18

JAZZ/CLASSICAL/WORLD

Wednesday 11/18

Louis Hayes Quintet @ Sweet Basil
George Coleman Quartet @ Village Vanguard

Thursday 11/19

Ray Brown/Dee Dee Bridgewater @ Blue Note
George Coleman Quartet @ Village Vanguard
Marcus Roberts Trio @ Village Vanguard

Friday 11/20

Ray Brown/Dee Dee Bridgewater @ Blue Note
Clarence "Gatemouth" Brown @ Symphony Space
Louis Hayes Quintet @ Sweet Basil
George Coleman Quartet @ Village Vanguard

Saturday 11/21

Chuck Mangione @ The Town Hall
John Cephas/Phil Wiggins/John Jackson @ Symphony Space
Louis Hayes Quintet @ Sweet Basil
George Coleman Quartet @ Village Vanguard
Marcus Roberts Trio @ Village Vanguard

Sunday 11/22

Ray Brown/Dee Dee Bridgewater @ Blue Note
Louis Hayes Quintet @ Sweet Basil

Monday 11/23

Dennis Jeter's Jazz World Ensemble @ Jazz Standard

Tuesday 11/24

Tiasho Koto/Isugaru Shamiesen @ Carnegie Hall
Victor Lewis Quintet @ Sweet Basil
Clark Terry Quintet @ Village Vanguard
Oscar Peterson/Milt Jackson @ Blue Note

PJ Harvey: The 50FT Queenie Returns

by Solvej Schou

She approaches the microphone wearing a simple red tank top and black skirt. Her face—pale, immaculately clear, and scrubbed free of make-up—stares at the audience with sharp intention. Her crown is her voice, and her scepter is her guitar. Tonight, playing to a sold-out audience at the Hammerstein Ballroom on the first evening of the CMJ music festival, she claims the stage as her throne.

As a live performer, **PJ Harvey** remains somewhat of a regal mystery. Like the title "50FT Queenie" she adopts in one of her songs, she has always maintained a distance from her audience, from the fans who cling to her tales of obsessive love, anguish, ecstasy, and desire. After releasing her debut album *Dry* in 1992, Harvey toured just before the release of *Rid of Me* in 1993. Stick-thin and serious in black sunglasses, high heels, and a shimmering black dress, Harvey ground out driving rhythms with her cherry red electric guitar. Backed by powerful beats and heavy blues-influenced bass riffs, she sang with dramatic aggression and pronounced vibrato from the viewpoint of both a scorned woman and a dominatrix, a cross between the Madonna and the whore. Frequently opening her sets with the song "Rid of Me," she sang the menacing chorus over muted power chords: "You're not rid of me. . . I'll make you lick my injuries/ I'm going to rip your head off/ Till you say, Don't you, Don't you/ Wish you'd never, never met her?" This simultaneous distance and flair reflected the heightened theatrical atmosphere obvious in her concerts a few years later.

If *Dry*, *Rid of Me*, and 1993's *4-Track Demos* (a rougher and extended solo version of the second album) emphasize a harder

rock sound and vengeful tone, then 1995's *To Bring You My Love*, 1996's *Dance Hall at Louse Point* (a collaborative effort with guitarist **John Parish**), and 1998's newly released *Is This Desire?* relate the equally intense themes of obsessive love/desire and religious euphoria in more subtle musical and lyrical ways. Three years ago, Harvey toured following the release of *To Bring You My Love*. On this tour, an elastic image replaced the



PJ Harvey

previous image of Harvey as a womanly, yet warty, musician. A full-fledged diva with a mound of black hair, arcs of blue eye shadow, fake eyelashes, a long red satin dress, and blood red lips, she took opera lessons and sacrificed her guitar playing for an emphasis on vocal wrath. Organs and traces of techno contributed to the quasi-religious tone of the music. In the lyrics, passion played out as allegory within lush naturalistic settings. Such male blues figures as **Muddy Waters**, **Howlin' Wolf**, and **John Lee Hooker** cast their influence on Harvey's emotional and sexual style of presentation and performance. Indeed, she transcended the cool rage of the *Rid of Me* tour to return as a myth herself, a composite of personas and gendered boundaries pasted together in a shocking display of pseudo-femininity.

On this year's tour, Harvey shed both the sunglasses and glitter of *Rid of Me* as well as the dramatic make-up and clothes of *To Bring You My Love*. Emerging free of physical pretense and guise, she even played the guitar live on a few songs (her first time to do so in five years). Only the bright red of her shirt and lipstick marked her as outwardly glamorous. Playing with longtime collaborator and guitarist Parish, as well as a backing bassist, drummer, and keyboardist, Harvey and her band performed a total of twenty songs at the Hammerstein Ballroom. While a majority of these songs came from the newly released *Is This Desire?*, a portion of songs also came from the *Dance Hall at Louse Point*. Unfortunately, Harvey played only one song from *Dry*, three songs from *Rid of Me*, and two songs from *To Bring You My Love*. However, her voice throbbed with a new sense of vibrancy and warmth. Still, communication was kept to this bare minimum, and the stage remained a pulpit of creativity for Harvey and Harvey alone.

In line with her other albums, *Is This Desire?* fuels the relationship between love and obsession. Yet, Harvey replaces the angry blues/punk-tinged rock of *Dry* and *Rid of Me* with a more muted and melancholy sound. If the aforementioned albums are awe-inspiring as manifestos of emotional truthfulness, strength, and post-break-up bitterness and justifiable rage, then *Is This Desire?* is less cathartic, but truthful as well.

Harvey opened her set with the new song "Catherine." Rather than an explosion, the song simmered in its pain. Similarly, numbers such as "A Perfect Day, Elise," "My Beautiful Leah," and "Angelene" reflected glimpses into dark and bleak worlds where women reside as stalking victims, prostitutes, ► page 20

◀ *CMJ from page 16* Compound Red are not my favorites. They command an attentive fan base and, after seeing them a handful of times, I still cannot figure out why. More boring guitar rock that has the singer wailing about oceans and how they are blue.

Burning Airlines features former members of **Jawbox**. They were straight up rock. A young band, they only have one seven inch out on Desoto. Live, they were solid. But, they were nothing like what was to come next.

Braid rocks out. There is no question that they are one of the most musically interesting bands in their genre. They switch the time changes and song structure. Not to mention that the band members go nuts when they play—the rolling on the floor, jumping up and down, and screaming crazy kind of going nuts. Mostly, they played newer songs from their Polyvinyl album *Frame and Canvas*, but they did toss in a few from previous albums which left most of the crowd stumped. This band is highly recommended. Very well done, indeed. —Anna Goldfarb

The Jade Tree showcase was ready to rock. The line-up included mainstays **Promise Ring** and **Joan of Arc** and new kids on the block **Euphone**, **Kid Dynamite**, and **Jets to Brazil**. Kid Dynamite features the guitarist from everyone's favorite tragic hardcore band, Lifetime. There are high expectations for this band. After seeing them, the only thing that the audience was left to say was that this is *not* like Lifetime. Yes, they do have those fast, relentless, under-two-minute songs, but the Kid Dynamite vocals were way too high pitched and actually made a whole room full of rocker kids collectively put their fingers in their ears during their set. It cannot be emphasized enough that the vocals to this band are crap and we all were left puzzled as to how this band convinced the higher-ups at Jade Tree to support them. When we finally took our fin-

gers out of our ears, we were treated to **Jets to Brazil**. This band features the singer from **Jawbreaker's** new band. The first time I saw them in the spring I thought that they were terrible. I wasn't the only one. Everyone I talked to around town agreed that **Jets to Brazil** was boring pseudo-new wave that could put a speed addict to sleep. However, as much as I hate to admit it, they rocked out at CMJ. They played their unhits from their just released album *Orange Rhyming Dictionary*. Some of their songs are downright beautiful.

Next up came **Joan of Arc**. On the album, this band is nothing short of brilliant. However, live **Joan of Arc** is quite a different story. To listen to them live is a tedious task. Singer **Tim Kinsella** made witty remarks throughout the set but it was hard to sit through endless computer blips standing up in a smoky room. The band is better off as background dinner party music.

Promise Ring came on much to the delight of the audience. They were bouncy and poppy as usual. Everyone in the audience sang along and bobbed their stylish heads along self-consciously to the band's patented pop winners. You cannot go wrong with the **Promise Ring**. —Anna Goldfarb

One of the most anticipated shows of this year's CMJ music festival, Saturday's concert solidified **Modest Mouse's** place as one of the biggest indie bands around today. The show began with a bunch of no-name acts, followed by a surprise appearance by **Built To Spill**. They played a short set, much to the disappointment of the audience, who nonetheless appreciate the energy and passion the band put into the unexpected performance. They were followed by **764-Hero**, whose songs tended to drag on and on and on and... The songs might be beautiful on the album, but this is not a band to see in concert.

Finally, after what seemed like forever,

Modest Mouse took the stage. Many compare the band to **Pavement**, but this is not necessarily a substantive claim. Lead singer **Isaac Brock's** voice is more unique, and his words are less nonsensical. The band mostly played songs from its latest release, *The Lonesome Crowded West*, including "Doing the Cockroach," "Cowboy Dan," and "Trailer Trash." Many were disappointed about the short length of the set and about the fact that they played no songs from *Interstate 8*, often considered one of the best albums by this young but prolific band. —Miriam Elder

◀ *HARVEY from page 18* or mourning mothers. In "A Perfect Day, Elise," Harvey's bluesy voice beautifully complimented the sensual nature of the words: "God is the sweat running down his back/ The water soaked her blonde hair black."

Harvey was the most provocative when singing her older material. "Hook," "Missed," and "Snake" brought back the vocal artillery of *Rid of Me* alongside an onslaught of bass and drums. The song "Taut" off of *Dance Hall at Louse Point* also revealed her penchant for theatrics. Catapulting back and forth between whispering and wailing, Harvey screeched the line "Jesus save me" repeatedly over Parish's driving riffs. On "Joe," Harvey churned out her own particular bass-heavy brand of guitar. Touching on the fury of the past only to return to the faith and fine-tuned emotion of the present, Harvey preached to the audience in a voice more powerful and developed than ever before. The stage was her kingdom, her pew, and she was queen. On "To Bring You My Love," she ended the concert by asserting her reign: "I've lain with the devil/ Cursed God above/ Forsaken heaven/ To bring you my love."

Solvej Schou is a Barnard junior and Bulletin staff writer.

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Must have babysitting experience and references.

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By Mita Mallick

"Honor is not something to be left behind at graduation; if honorable conduct is a habit, a way of being, it is carried on throughout every Barnard student's life," says the Honor Board of Barnard College. But for how many Barnard women is "honor" a foreign concept? It is quite evident that many students need not worry about leaving honor behind at graduation *If you have no concept of honor,*

Cheating is constantly occurring in some form or another...

than you cannot lose something that you never had

Since 1912, Barnard remains the only undergraduate college at this university who has an honor system and an honor board. In comparison to Columbia College and Fu SEAS, we can claim that we as a college have made it a priority to uphold honor. We are sent letters through campus mail during midterms and finals which "remind us not to cheat," and we each sign blue books during examinations acknowledging that "the principle that animates the Code is the fundamental value in the Barnard community of learning for its own sake." So how can it be that so many of us claim to be "Barnard women" without embracing this fundamental value?

I remember that at a final I took last spring, there was a student blatantly caught cheating. This student slipped index cards within the pages of the exam with notes written on them. Fortunately the student was caught, and I have no idea what course of action was taken. What did surprise me though is that there wasn't much discussion about academic honesty afterwards.

Since the course is a two-semester sequence course, the professor could have used this opportunity to address the issue of cheating to his students during the fall. No discussion ever surfaced. A professor does have the responsibility to let his or her students know that cheating will not be tolerated in the course. And if it does occur, one should use the situation to learn about the consequences of academic dishonesty.

In General Chemistry, many students consult each other on the weekly problem sets which explicitly say not to seek outside help on, other than from the professor and the textbook. In Calculus courses, students constantly cram their graphing calculators with equations to

use for the exams. On multiple choice exams, students' eyes wander to their neighbor's paper for answers.

Cheating is constantly occurring in some form or another all around us. Sure, not everyone is cheating, but those that are, whether it's a large number or a small number, only makes all our educations less valuable.

The problem is that academic honesty and integrity are not fully assimilated into the Barnard community, such as it is at Haverford College. At Haverford students can take their exams under an oak tree or in their cozy rooms or wherever they are most comfortable. Students are trusted to take their exams without a proctor and where they feel most comfortable. Honor is an everyday part of their lives.

Here, the Honor Board is some distant entity that we all vaguely know about. It is a board about "honor," and that's all many of us care to know. How accessible is the honor code made to students? Many don't realize that submitting the same work for more than one course without the permission of the instructors is cheating.

If you told your Economics professor that your grandmother died to get out of Monday's exam, you are not only a liar and an immoral person, you are a cheater. If you encourage your friend to cheat on an exam, you are a cheater. If you alter, deface, or conceal library materials, you are a cheater. You are a cheater if you falsify or misrepresent data or facts in course work. You boost that GPA 01 on an internship application, there's no turning back—you have violated the Honor Code.

People cheat for what they think is their own personal gain and end up digging their own grave in the end. We all know the line, "you are only cheating yourself." The cheaters of course don't realize this. They are depriving themselves of learning, not taking the time to acquire the knowledge, and have no idea what they are missing. They are too busy cheating to notice.

Barnard women possess so many diverse skills and talents. We were chosen to attend this school because of the qualities we have. But how many of us would still have been chosen to be a part of this community if the measure of a Barnard woman was solely based on "honor"? Honor should become a fact of life here. We as "honorable" students should not tolerate anything less than that.

Mita Mallick is a Barnard junior and a Bulletin columnist.

COPING WITH DATA SMOG

by Stacy Cowley

There's a book sitting on my desk called *Data Smog: Surviving the Information Glut*. I haven't had time to read the whole thing yet (who has time to read whole books?), but I already see much of my life in the chapters I've read.

There's a line on the opening page I love, one of the "Laws of Data Smog": "Silicon circuits evolve much more quickly than human genes." The last decade has ushered in an explosion of information and we haven't yet caught up with it.

I began noticing the problem long before I knew its name. It started last spring, with the magazine pile on my desk. First, there were two or three magazines on the "to be read" stack. Then half a dozen. Then the pile migrated off the desk and began taking over the floor. Now I'm afraid it's about to launch a hostile attack on my bed.

My e-mail accounts were growing as well, from one to two to seven. And so were the number

of mailing lists I was following. At last count I'm on 14. I had to spend an afternoon sorting through my bookmarks file in Netscape, compacting folders within folders within folders.

I bought a Palm Pilot to keep track of all the phone numbers and beeper numbers and e-mail addresses I keep losing, and a copy of Eudora to set up filters for the hundred or so e-mail messages I get each day.

I can sort the info in a thousand different

ways, but I haven't yet figured out how to keep up with it. And yet, because it's there, so often we're expected to. When the day's *Times* headlines are just a click away, what excuse do I have for not reading them? When *Slate's* roundup of the day's paper is e-mailed to me each morning, surely I can spare five minutes to scan through it.

And no true tech geek should be ignorant of *Wired's* top stories, or the *San Jose Mercury News's*, or News.com's. I spend at least a dozen hours each week trying to stay on top of the constantly-updated news, and I still never feel as "with it" as I should.

For the most part, I love how easy access to information has become. I canceled my *Times* subscription when I realized I could get

profusion of information available changes how I consume that information. Just four years ago, I was much more of a generalist. I would read whatever was on the *Times's* front page. When I watched CNN, I watched all of their Headline News. If an issue was attracting a lot of news coverage, I followed it.

Now, I can point-and-click my way to the information I'm interested in reading. Skip Metro, skip International, skip Music and Travel and Sports. Read Technology and Politics and Theatre. That's it. Who has time to read everything? The issues I do keep track of, I follow in much more depth than I could have before. If I see an interesting article in *Wired*, I can click over to ZDNN and Forbes Digital for their coverage, and skim through a

few relevant newsgroups for more information.

I've been able to learn about the Microsoft trial, the saga of Newt's resignation, and the spring lineup on Broadway in much greater detail than I could have just a few years back.

I've traded general knowledge for specific, and for the most part, it's

a trade I'm happy with.

But I'm still not sure how to cut through the data smog. Where do we draw the line between information we need and information that's extraneous?

How do we keep up in a world of 24-hour-a-day news?

Stacy Cowley is a Barnard junior and a Bulletin columnist.

6168(www.6168.org)
is a stunning example of what a pair
of artists can do with the Web. The
virtual gallery houses half-a-dozen
exhibitions, all of which are mind-
bending.

my daily news for free from washington-post.com (and when I need to read a particular *Times* story, there's always LEXIS-NEXIS).

I can follow breaking news as it happens, in print, without publication delays. I rarely have to go to Butler anymore—almost every reference document I need is online somewhere.

But I've also seen how the overwhelming

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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

**YOU'RE INVITED TO JOIN THE STUDENT GOVERNMENT ASSOCIATION AS
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nyc living

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

GET CHIC BY BEING CHEAP

by Sari Globerman

For many of us, the end of the month never fails to be a problem; how to get through the week when there are only twenty dollars left in that sad little checking account. Lack of funds makes it hard to find the will and wherewithal to get out of Morningside Heights. Besides, everyone knows how very expensive New York can be. Nevertheless, with the right information, you can put that metro card to good use. After all, the Metropolitan Transit Authority does not offer refunds to broke students. Consider that card found money, and suck the marrow out of those ever disappearing bucks—do not come back uptown without something to show for the trip.

Ten Ren Tea and Ginseng Company (75 Mott Street, near Canal)

While purchasing too many of the large metal canisters of tea can run you into some expensive terrain, limiting your selection to any one of the hundreds of delicious blends is not only wise but cheap; it would take the rest of the school year for even the most caffeine addicted tea fiend to run out of goods. Samples are offered daily, so head down and drink up for free; that buzzy sensation can be yours for little or no money, save the subway fare.

K&W Books and Stationery (131 Bowery, at Grand)

Has Hello Kitty seen its better day? Are Kareopi frogs cheesy yet? I'm going to side hard on the line of yes and yes, but for those of you for whom an Asian toy fetish has yet to run its course, K&W has got the goods for about as cheap as they come (not to mention a huge selection of books on martial arts and knife throwing).

Pearl River Mart (227 Canal Street, at Broadway)

I am a little bit in love with this store. I could get lost inside of it for days. It really is that much fun. Where else can you find tea sets for fifteen dollars, and Chinese pajama sets for twenty? Chensongs are flattering for any size and at twenty-five bucks a pop, they are practically disposable. Add a pair of embroidered slippers for three dollars and you are practically guaranteed to be the hippest girl at the movie theater (try the Cineplex Odeon at 107—matinee tickets are \$4.75, regular are \$6.50. Just try and find a Sony that can beat that).

Sun Hop Shing Tea House (21 Mott Street, near Pell)

If the dim sum at Sun Hop Shing is heavy enough to make mem-

bers of The American Lung Cancer Society take up smoking, you can imagine the heft of their spare ribs and egg rolls. For seven dollars you can eat enough food to last you through the week and still have money left over for a pack of cigarettes.

Music Palace (91 Bowery, at Broadway)

The latest Hong Kong movies in English for six dollars.

Alleva Dairy Incorporated (188 Grand Street, at Mulberry)

Hot and cold sandwiches run for under five bucks at this tiny emporium. Bob Alleva, the third generation Alleva owner, claims that it is the oldest Italian cheese store in America. Whatever the case, mozzarella is made daily, so for all you girls who have just returned from semesters spent in Italy, lamenting the arduousness of finding tasty smoked buffalo mozzarella, Alleva's is well worth the trip.

Forzano Italian Imports (128 Mulberry Street, at Hester)

Forget the cooking materials, the spices and ingredients. Pass over the records and books and head straight to the back where Forzano keeps the 1970s Italian greeting cards. At a dollar a pop, they are infinitely cheaper, cheesier, and cooler than an Antonioni poster.

Grotta Azzurra (387 Broome Street, at Mulberry)

Someone once told me that if a place operates on a cash only basis, you can bet that it's a front for the mob. This person was not necessarily the brightest of individuals. After enough hours wasted away watching *Goodfellas*, however, you don't want to head all the way to Little Italy to eat, without having at least the possibility of mafia action in the kitchen. Grotta Azzurra is eighty-eight years old, only accepts cash, and has pictures of Sinatra and Pacino on the walls. The food is very good and very cheap, and although, I have yet to see a shoot out, I recommend it for any Scorsese fan.

La Poeme (14 Prince Street)

Entrees at La Poeme, excellent though they may be, are guaranteed not to run you more than ten bucks. The homemade complimentary bread could be a meal in itself. Far from the cold, rock-hard, week-old loaf that most restaurants try to pass off, this warm, fresh-out-of-the-oven treat reeks of butter, anise, and orange. Chef/owner, Maxine Abitol, offers weekly cooking classes, but if you sit close enough to her open kitchen, you will be sure to pick up some tricks for free.

The Wooster Group (At The Performing Garage, 33 Wooster Street, between Broome and Grand)

Tickets can cost anywhere from twelve to twenty-five dollars, but students get a twenty-five percent discount regardless. Certainly cheaper than Broadway (and oftentimes better), The Wooster Group ensemble includes Willem Defoe, and specializes in experimental, avant-garde productions. To keep up on their visiting artists series, call 966-3651 for the lowdown.

L'ecole (462 Broadway, at Grand)

I have a friend, trained at the French Culinary Institute, who cooks me huge meals when he thinks I'm looking a bit wan and skinny from lack of funds and therefore, nourishment. Making this friend was an absolute stroke of genius on my part. If you can't get yourself a buddy to make your meals, L'ecole might very well be the next best thing. Run by the French Culinary Institute, the three to five course prix fixe meals run from \$16 to \$23. The menu changes every six weeks when a new group of students takes over this elegant, upscale establishment.

Strand Bookstore Incorporated (828 Broadway, at Twelfth)

The Strand is enormous; the shelves and book racks are over eight miles long and hold over two million works. Due to its magnitude and the yippily-yapping of excited book lovers, it might very well be the worst kept secret in all of Manhattan. The bargain carts out front offer books for a dollar, the staff is amazingly knowledgeable, most everything is in tip-top shape. If they don't have what you want in stock, they will find it, and so perhaps, it is okay that everyone knows where to find this book heaven.

The Chess Shop (230 Thompson Street, at West Third)

Plastic sets will run you five dollars and a game will cost you a buck. Pick-up chess, its the wave of the future. Sure pick-up basketball games are free, but as chess enthusiasts know, this is a game you can play forever. Sets of precious metals or ivory can cost way into the thousands, so look but don't touch: you break it, you buy it. If you don't know how to play and you are burning to learn, you are almost certain to find someone hunched over a table at the back of the store willing to teach. And people say, New Yorkers are not friendly.

"Little India" (Sixth Street)

I am partial to Rose of India since it looks like the inside of a Christmas Tree and if you tell the patrons that it is your birthday, they spin disco balls, flash the lights and sing. However, at five dollars, for what might be the most enormous brunch specials offered in all of New York,

you really cannot go wrong. As each establishment puts its own spin on traditional fare, experimentation is in order.

Kiehl's (109 Third Avenue, between Thirteenth and Fourteenth)

Kiehl's can be cheap. In fact, Kiehl's can be free. Kiehl's might have the nicest, most knowledgeable, most generous staff in all of the city. The potions, lotions, lip glosses and colognes are extraordinary. Using the Blue Astringent once a day guarantees that your young adulthood will be acne free; using lip balm number one many times a day guarantees lips that are soft and shiny. I cannot give enough glowing praise to this 145 year old establishment, so for those of you who get sweaty just thinking about beauty products, give Kiehl's a try; sample sizes at this store are bigger than the actual goods at many a department store and require no purchases for their attainment. If you cannot make it downtown, give their toll free number a call 1-800-Kiehls-1.

Film Charas Community Film Program (360 East Tenth Street, between Avenues B and C)

On Tuesday evenings, this weekly neighborhood series presents one of a wide array of films for discount prices. Sure, renting two films from Movie Place will cost you the same amount of money, but you certainly will not get the brilliant bonus of having the filmmaker at the screening, ready and willing to answer your questions once the film has finished, as is frequently the case here.

The Poetry Project at St. Marks Church (131 East Tenth Street, at Second)

Tickets to readings are six dollars on average; a little bit less for up and comers, a little bit more for established artists. Housed in an amazing church, you can lie down on the polished wood floors and carpeted tiers to listen. Keep your ear to the pavement for some of their more fantastic events, such as the all night reading of Jack Kerouac's *On The Road* (which last year featured his wife Joyce Johnson and Sonic Youth band member Lee Renaldo) and *Bloomsday*, during which a marathon reading of Joyce's *Ulysses* occurs.

Mama's Food Shop (200 East Third Street, between Avenues A and B)

Mama is a man who cooked so much and so good that this space, once reserved for friends and family, materialized into a full on restaurant. The food is amazing, his mac and cheese beats Hewitt any day, and the servings are enormous. At five to seven dollars for an entree and its many accouterments, Mama's is cheaper than Hewitt, too.

► page 28

◀ *CHEAP from page 27* Chic Hair on the Cheap

If the East side is good for anything, it is certainly the stylists and salons. Most top salons offer "model night," during which you can get your hair cut and colored for \$20 or less by a trainee.

John Sahag (422 East 49 Street, between Fifth and Madison)

John gave Gwyneth her infamous short haircut, in addition to cropping Liv Tyler's waist length locks into a barely there pixie. More than a stylist, he is a hair theorist—the great pioneer of cutting hair dry, so as to truly work with its texture and type.

Bumble and Bumble (146 East 56 Street, between Lexington and Third)

Haircut and color is done on an as needed basis. To be considered for either, leave a message on the assistants' machine (531-6500) and they will contact you.

Vidal Sassoon (767 Fifth Avenue, between Fifty eighth and Fifty ninth)

Thankfully, the wedge haircut that made Sassoon famous has gone out of vogue, so no need to fear walking out with a triangular shaped head. Free is good, but ugly is not. On Wednesday evenings (six thirty to be precise) walk ins are welcome. If selected, pay fourteen dollars and walk out a whole new woman.

Luc (422 East Ninth Street)

My friends are going to kill me for divulging this to the masses, but I just cannot help myself. This salon is the best kept secret in Manhattan, and when appointments start getting hard to come by, well, I had

better start watching my back. There is no model night at this salon, whose velvet chairs and backyard garden make it a pleasant place to waste an afternoon (not to mention the excellent choice of tunes, the wine that keeps on coming while you wait, the Menudo memorabilia store next door), but for Manhattan, the services are cheap. Ask for Aisha, in the case of color, and Nelson, if you want it cut. Tell them who sent you and save me a few dollars on my next visit.

Awash (947 Amsterdam Avenue, between 106 and 107)

There is nothing on this menu that is not fantastic. Nothing on the menu costs more than ten dollars and everything is served in such surplus amounts that the food screams to be shared. One order of the vegetarian combination platter costs nine dollars and serves at least three. I prefer it sans collard greens and split peas (which taste a little like potato salad), but any way you take it, it is pretty unbelievable. The service can be on the slow side, as there are usually only one or two waitresses per shift, but for such nourishing, hearty fare, the wait is well worth it.

The Bread Shop (3139 Broadway, between LaSalle and Fumann)

This bakery is no joke. The buttermilk biscuits are undeniably the best served north of Mississippi. The pastries and pies, all of which cost less than four dollars, are excellent. A good alternative to The Hungarian Pastry Shop.

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

Well Woman: Snoring a Cause For Concern

Q Should I tell my roommate, who is overweight, that she snores?

A You have asked a good question and you have a good reason to be concerned about your roommate. When we sleep, our upper airway collapses. Snoring is an indication of a narrowing in the air passage during sleep. Air flow through a narrowed upper airway results in the vibration of surrounding tissues, which causes the snoring noise. Snoring can be caused by various conditions and can be treated in

several ways. Factors that contribute to the occurrence of snoring can be unique to the individual or their lifestyle. In addition, the condition known as Obstructive Sleep Apnea (OSA) is a major contributor to snoring. OSA is the stoppage of air flow caused by a blockage of the air passage. OSA is a serious condition, and is thought to be associated with cardiovascular disease. (There is also Central Apnea, which is caused by the failure of the central nervous system to send the appropriate signals to the respiratory muscles.) Changing some

habits like sleeping position (from the back to the side), sleeping habits, and alcohol and nicotine intake can help. Other treatments include nasal sprays, nasal valve dilators, dental appliances, and surgery. It is best to see a physician about the diagnosis and treatment of snoring if it persists. Check out Vancouver Sleep and Breathing Centre's website at: www.sleep-breathing.bc.ca/. You would be doing your roommate, her health, and your relationship a big favor by telling her about this situation.

"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.

**The Barnard
Forum on Migration**

presents

**The African
Presence in
Scotland
1550-Present Day**

November 19, 1998

7 p.m.

Sulzberger Parlor

Barnard Hall

Reception to follow lecture

A lecture by
**Dr. Polly
Rewt** from
The Open
University,
Edinburgh,
Scotland.

With an introduction
by **Caryl Phillips**,
Henry R. Luce
Professor of
Migration and
Social Order and
Professor of English,
Barnard College.

BARNARD

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 . . .

N
anonymous telephone peer counseling and referrals . . .

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

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