

Barnard

Bulletin

[11.25.98-12.02.98: Issue 10]

Barnard Explores Women's Roles in the Sciences



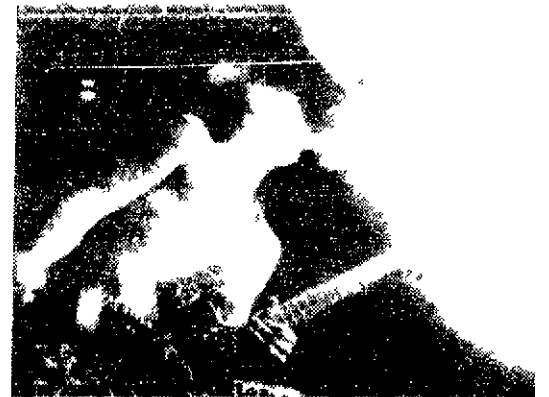
Millicent McIntosh Turns 100

Plus:

Exploring
SoHo



Playing
With Fire



letter from the editor

This Thanksgiving, I am thankful for my family, my friends, the roof over my head and the food on my plate.

I am also thankful that my thesis is not due until next semester, that my art history class is canceled today so I can go home early, that it's not my turn to clean the bathroom, and that I have at least two weeks before my first final exam. And although these things mean much less in the long run than family and nourishment, right now they have a pretty high ranking on my list

But this respite is only temporary—four days at most. Soon I will be in the middle of final exams and it will be my turn to clean the bathroom again, and even my thesis will eventually rear its ugly head. After luxuriating in the warmth and relaxation of home, I will return to my daily life, replete with complaints, curses, and stress. Fortunately, I'm not alone. There are plenty of people around here who are equally stressed and cranky.

Unfortunately, that means there are quite a few people wandering around this campus, tired and worried and probably not being as nice as they should.

The Thanksgiving and holiday season is not the most wonderful time of the year, as the song says. Many of us are cold and fed up right about now.

It's hard to think about how fortunate we are in the grand scheme of things, when our little misfortunes are so apparent. So, in the silly hol-

iday spirit (and the lack of desire to tackle a serious issue), here are a few things that everyone at Barnard can be thankful for:

Be thankful you were accepted here. A lot of people weren't, and the list just keeps getting bigger.

Be thankful that you can wear black all the time, and get away with it.

Be thankful for *Law & Order*. On second thought, don't.

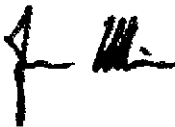
Be thankful for Ms. Pac-Man, in *Lower Level Mac*.

Be thankful for WBAR, the Clay Collective, Mini-Courses, and all our other creative outlets.

Be thankful that you have at least one day off this week, and ignore your friends from other schools who have Wednesday off too.

Be thankful that at any time of day or night, you can go to Mike's Papaya and get a 50-cent hot dog. And be thankful for the friends (TQ) who will eat at Mike's Papaya with you.

If it's easier to remember the day-to-day misfortunes, it should be just as easy to remember the day-to-day good things. And there are a lot more that I didn't list. Happy Thanksgiving, Barnard. Take a break, watch the parade, and if you can't make it home, Berkshire Farms pumpkin ice cream might get the job done.



CONTRIBUTORS

Allison Diperte is a Barnard first-year. She has previously written about the Young Alumnae Committee's first Book Club meeting featuring Jane Gould. In this issue, Diperte covers the second lecture in the *New York City 100* series.

ALLISON
DIPERTE

Kiryn E.J. Haslinger is also a Barnard first-year. She has written for the *Bulletin* before, and in this issue, she researched and wrote about women's

KIRYN E.J.
HASLINGER

opportunities and achievements in science. Recently, she covered the parent's weekend at Barnard and also a panel discussion on Breast Cancer Awareness.

Danielle Pearlberg is a Barnard junior. In this issue, she explores the current women in rock trend via the soundtrack to the recently released film, *Practical Magic*. The soundtrack features performances by artists such as Stevie Nicks and Michelle Lewis.

DANIELLE
PEARLBERG

Barnard Bulletin

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letters to the editor and other submissions are subject to editing for clarity and length and are printed at the discretion of the editorial board submissions, information requests, and subscription queries may be addressed to the *barnard bulletin*, 3009 Broadway, New York, New York 10027 or sent via e-mail to bulletin@barnard.columbia.edu

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cover photos by jamie hardy, lara crock, allison
rundersbacher, nahid seyedsavandost

NOVEMBER 30 - DECEMBER 1

McAC's first Slumber Party
 Theme: the 80's
 Monday: *Pretty in Pink* and
Sixteen Candles
 Tuesday: *The Breakfast Club*
 and *St. Elmo's Fire*
 Sutzbarger So. Tower, 7-11pm

NOVEMBER 30, DECEMBER 1-4

Annual Holiday Vendor Sale
 Upper and Lower Level
 McIntosh, 9am-8pm

DECEMBER 1

World AIDS Day,
 Commemoration
 A day of free events highlight-
 ing the issues of HIV and AIDS.
 For more information contact
 the College Activities Office at
 x42096

DECEMBER 2

Southern Asian Institute Brown
 Bag Series presents
 "Mahatma Gandhi's many and
 diverse connections to America
 at home and in India, and his
 powerful impact on America"
 With Professors Leonard
 Gordon and Dennis Dalton
 leading discussion
 1134 International Affairs
 Building, 12:30-2pm

DECEMBER 3

City Harvest Can Food Drive

DECEMBER 7

Coffeehouse Series
 Come hear 3 Columbia Artists
 Quad Cafe, 9pm

DECEMBER 10

Foreign Film
 Altschul Auditorium, 8pm

WBAR Brings the Butchies to Barnard

On Thursday, Nov. 19, 1998, in Lower Level McIntosh, WBAR sponsored a showcase of bands including Ivan Klipstein, The Butchies, and Solvej (Schou, BC '00) WBAR has sponsored or co-sponsored many events this semester such as the Poetry Siam, La Galeria in the Quad Cafe, and most recently, the immensely successful Swing Fling "I feel like WBAR is taking a primary role in event planning for the college. We have continued to expand the ways in which students can be involved in music and expression," commented WBAR Treasurer Karla Repple, BC '01

Solvej, WBAR's Assistant General Manager, opened up the show with her trademark intensity, performing powerfully emotional songs with her talented, commanding voice

Next came Ivan Klipstein from Wisconsin. Though it was just him and his guitar, he played effective percussion and even did some scratching, all with his mouth.

The final act was The Butchies, a North Carolina-based group with former members of Team Dresch and Vitapup. Two of them, Kara Wilson and Melissa York, played here at Barnard last spring, this show, however, was more cohesive and lively. It drew a lot of non-Barnard students, as well as some celebrities one might not expect to see in Lower Level McIntosh. Kathleen Hanna (aka Julie Ruin, ex-Bikini Kill) and Adam Horowitz (aka Ad-Rock, Beastie Boy) showed for the Butchies' set. The event would have been a success without the bonafide rock stars, but the fact that they came is an indication of the extent of WBAR's potential. *Jame Haruy*

editor - to the editor - to the editor - to

To the Editor

The McAC Executive Board would like to thank all those who came out in support of Fall Fest, October 25-29. The week was a huge success. The coverage provided by the Bulletin was greatly appreciated, however, we would like to credit WBAR with the success of Swing Fling, the final event of the week. Thanks to the efforts of Karla Repple, Event Coordinator, and WBAR staff, over 500 students danced the night away at the year's most successful campus event in a spectacular-looking McIntosh Student Center.

Sincerely,
 McAC Executive Board

PHOTO BY ALISON RINDERSPACHER



On Wednesday, November 18, the Barnard community celebrated the birthday of former Barnard president Millicent McIntosh (pictured seated). McIntosh, who turned 100 this year, attended the festivities and received Barnard's prestigious Bear Pin award for exemplary leadership. The event, held in Upper Level McIntosh, featured a jazz band, an introduction by President Judith Shapiro, and a birthday reception for McIntosh and students.

SENIORS: Dean Schneider's workshop on proposal and personal statement writing has resumed. It meets each Monday from 3-4pm in 303 Altschul. Please call x42024 to reserve a space. Participants need not attend every workshop.

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.

TUTORS: Please submit time sheets before you leave for Winter Break to facilitate processing.

STUDENTS RECEIVING TUTORING: Make sure that your account balances are paid in full by the end of the term to prevent the blocking of your registration in January

INTERNATIONAL STUDENTS: All F1 international students who are leaving the US during Winter Break must see Dean Tsu for re-authorization of your I-20 forms. Call x42024 to schedule an appointment, or come to the office during drop-in times. F1 students gradu-

ating in February should make an appointment with Dean Tsu to discuss post-completion details including work permission.

STUDENTS NOT RETURNING NEXT SEMESTER: (who are neither graduating in February nor studying abroad) must meet with your Class Dean to review and complete withdrawal procedures.

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 the 7th, 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

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for Research on Women

"Women Shape the City" Chronicles Women's

by Allison DiPerte

In celebration of New York's bicentennial, the Barnard College Center for Research on Women (CROW) sponsored a panel discussion on November 18 entitled "How Women Shape the City." Each panelist spoke on a certain aspect of women's roles in molding New York City. Karen Fairbanks, the Director of the Barnard Architecture Program moderated the discussion.

Hope Cooke, the author of *Time Change* (1980) and *Seeing New York* (1995), spoke about women's lives in the City from the seventeenth to nineteenth century. She informed the audience that when New York City was under Dutch law, women were allowed to own property and were encouraged to keep their maiden names. When the English laws began to replace those of the Dutch, it became illegal for women to own land. In 1712, African-American men and women lost the right to own land as well.

With the invention of the omnibus in the 1830s, many wealthy people moved to Greenwich Village and Brooklyn Heights. Brooklyn was seen by many as a "vulgar and genteel domain." Cooke shared that "squares such as Washington Square, Irving Place and Madison Square developed around this time as 'safe bastions.' Poor women lived along the East River shore in crowded buildings. Evangelical upper-class women would go to these poor neighborhoods to preach against promiscuity. The first collective movement by women in the City was to have a law passed in order to 'widen the roads through the poor district.' Cooke also mentioned that most wealthy women did extensive charity work and used shopping as an outlet for such work. *Harper's* magazine often "held a nasty car-

toon of this spatial breakout depicting men alone with their screaming children."

Businesses soon began to realize that there was a huge potential market in urban women. Hotels, once seen as "spaces of

Deborah Gardner, Commissioner of the New York City Landmarks Preservation Commission, spoke about the history of women architects. The first architecture school was started at Columbia in 1881 for men only.



Panelist Hope Cooke

promiscuity," opened ladies' restaurants that served no liquor. Theater owners "began to sanitize their productions." Cooke recounted a story in which a theater owner, anxious to attract women to his establishment, began to hire prostitutes to pose as respectable ladies. "He would dress them in decent clothing, give them free admission into the shows, as a way of showing the upper-class women that ladies of their own caliber had taken to going to the theater." Cooke also said that Union Square, Madison Square, Broadway and 6th Avenue were described as "Ladies Mile" because of all the business geared toward women. When the first big apartment houses went up in the 1890s, it allowed "middle-class housewives to have the same alliance as poor women had."

Gardner quoted an article of the period that said that architecture was "too laborious and inconvenient to women," and it was not until 1909 that the first women enrolled in Columbia's architecture program. From the Civil War to the 1900s there were only forty women architects in the country and women patronesses helped these women architects by giving them commissions. Gardner explained that it was women architects who "helped save Mount Vernon and helped save Bunker Hill."

Male architects believed that "women should only specialize in domestic architecture and should not be involved in major projects." During the first half of the twentieth century, women contributed to the field by

Historical Role in Architecture

"supplying art to compliment the architecture" Such work can still be seen on the side of Radio City Music Hall. In 1942 Harvard admitted a woman into its Architecture School for the first time. After the second World War, women architects were "encouraged to return to domesticity." In 1969 five percent of architects were women, in 1985 the number had risen to thirty percent. Gardner believes that architecture draws women to the field because it is about the protection of the past and movement into the future."

Roberta Washington spoke about her experience as an African-American woman in the architectural field. She also gave a brief

Mozambique where she founded the Design Center of Mozambique.

Today, Washington is founder of her own firm in her home community of Central Harlem, mainly doing work for non-profit organizations. Washington said that the theme of her work "is benefitting groups or people without means." In her closing remarks Washington said that "women practice in New York in many different ways. Women have the same passion for architecture as men do and we must do whatever we [can] to realize it."

Sherida Paulsen spoke about being a woman architect working in a large firm. When explaining why she moved from her

birthplace of California to New York City she said that she "liked skyscrapers and the integration of building, parks, and squares that the city is known for." Paulsen believes that architecture "marries the public and private sector." Her work has included the AT&T Building, Battery Park and the

Worldwide Plaza. She is interested in the adaptive use of historical buildings. Currently she is working on Penn's Landing, a retail and entertainment center in Philadelphia. As advice for future architects, Paulsen said "you have to be willing to stay with a project for many years to see it built."

Karen Fairbanks, who led the discussion, announced that in the spring there will be a special program called "Women on Site." This program will allow students to meet with female architects at their current projects.

Allison DiPerle is a Barnard first-year

In 1969 five percent of architects were women; in 1985 the number had risen to thirty percent. Gardner believes that architecture draws women to the field because it is about "the protection of the past and movement into the future."

history of female African-American architects. Washington said that the first black woman architect was licensed in the 1940s. Today only about 100 black women are registered architects. Washington believes that "the number and practice do depend on the times." She told the audience that she was inspired to study architecture because of a chance meeting with a male African-American architect in North Carolina. He inspired her to become an architect because he "talked about architecture as a way of affecting day to day life." Tired of the glass ceiling she encountered as a minority architect, she left America for

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Wiesel Lectures on the Biblical Joseph

by Sara Keane

Nobel Peace Prize laureate Elie Wiesel spoke in McIntosh on November 17. Wiesel's lecture, the second in a series of four, was titled "A Passion for the Study," and addressed the relationship between power and the biblical story of Joseph.

Wiesel, who now teaches at Boston University, is an Holocaust survivor who has dedicated his life to preserving the memory of the death camps through his writings and speeches. Barnard President Judith Shapiro introduced Wiesel, praising him as a teacher to mankind. "He challenges us with the power of his words and the wisdom of his ideas," said Shapiro.

Before he began his lecture, Wiesel thanked the audience for coming and praised the act of learning collectively. "There is nothing more rewarding than learning together," he said.

The lecture took an in-depth look at the characters and dynamics of the story of Joseph. Wiesel began with a brief overview of the plot, focusing on Joseph's relationship to his father, Jacob. Joseph was the son of Rachel, Jacob's most beloved wife, and for this reason, Jacob loved Joseph more than his other sons.

Wiesel said that every character in the story was flawed, even Jacob himself. Jacob's favoritism toward Joseph created tremendous problems, he said. "Jacob must have remembered that a father's duty is not to discriminate against his children, but to love them equally."

The preferential treatment Joseph received antagonized his brothers and there-

fore put him in danger, said Wiesel. Jacob must have known that as a result of his partiality, Joseph was hated by his brothers. "Otherwise," Wiesel wondered, "what kind of man was he? Didn't he have eyes?"

Wiesel then spoke of the treatment that Joseph received at the hands of his brothers. Because they were jealous, the brothers plotted against Joseph and threw him into a pit full of snakes and scorpions. As Joseph cried for help, his brothers sat nearby and feasted. Wiesel explained that Joseph's brothers' insensitivity affected the entire Judaic com-

"Biblical stories are timeless. They transcend the present, the people, the geography. You have the feeling that you aren't reading ancient history, but that you are reading elements of the present."

munity. "We will see later that in our religion, this show of indifferences is something we were made to pay for later," he said.

In order to save him from death, Joseph's brothers finally removed him from the pit and sold him into slavery. Wiesel said that slavery is particularly abhorrent in the Jewish culture because God said that men would be his slaves and not each other's. Human beings are not permitted to relinquish their autonomy or steal someone else's, said Wiesel. "I must consider myself to be a free person, but I am not able to give up my own freedom," he said. "Freedom itself has a limit, and here came Jacob's sons selling their own brother."

Joseph eventually found his way into the service of Potiphar, one of the Egyptian Pharaoh's captains. Potiphar's wife tried

unsuccessfully to seduce Joseph, and in the frustration of her failure, she accused Joseph of trying to seduce her, Wiesel noted. Joseph ended up in jail, and when he was released he went to work for Pharaoh. Pharaoh made Joseph the Viceroy, and consequently an assimilated Jew.

While Joseph was the Viceroy in Egypt there was a horrible famine in his homeland. Jacob sent his sons to Egypt to look for food where they were identified by Joseph's agents. Joseph had his brothers brought before him and discovered that they were no longer divided by quarrels, but were in fact united, said Wiesel.

Joseph's actions here speak of his maturity, said Wiesel. As a young man, he had power due to his father's love; he didn't deserve this power and so he abused it, said Wiesel. By the time he became Egypt's viceroy he had earned prestige. "Joseph had power as an adult because of his achievements," said Wiesel. "And he became sensitive to other peoples' pain."

The story of Joseph is, therefore, about assimilation, the end of assimilation, the defeat of assimilation, and the ultimate consequence of assimilation, which is the return to oneself, said Wiesel. "In the end of the story we find Joseph forgiving everybody and saying, 'We are one family now.'"

Wiesel concluded his lecture with some thoughts on how Biblical stories apply to modern day life. "Biblical stories are timeless. They transcend the present, the people, the geography," he said. "You have the feeling that you aren't reading ancient history, but that you are reading elements of the present."

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

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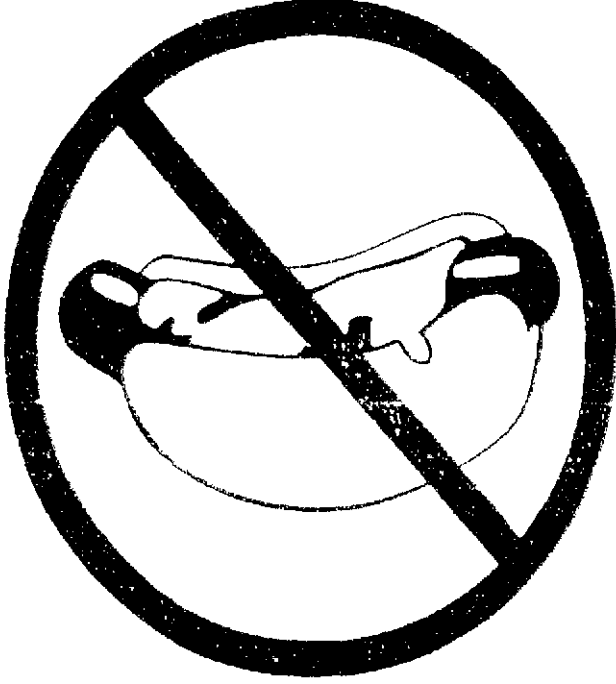
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Women At Barnard Continue to Make

by Kyrn E J Haslinger

It is a well-known fact that women have traditionally been underrepresented in science both academically and professionally. But that fact is steadily changing every year and Barnard is at the forefront of that important transition.

It is not surprising that Barnard, a liberal arts college dedicated to the education of

which we ranked ninth. Within that time frame, the total number of Barnard alumnae who received Ph.D.'s in science is 1,157. In the field of chemistry, Barnard ranks first among liberal arts colleges in the number of women bachelor's degree recipients listed in the American Chemical Society's directory of graduate research.

Within academia and scientific fields, many challenges face women, including discrimination in hiring practices. Professor Sally Chapman, Chair of the Barnard Chemistry Department, points out that [another] one of the challenges facing younger women is [the fact that] when academics are in their Assistant Professor phase, it is often exactly the same age when they have young children. Reshmi Mukherjee, Assistant Professor in the Physics and Astronomy Department, adds that women are scarce in physics and science in general due to the lack of female role models. There just aren't sufficient numbers of women physicists at the higher levels of academia.

While the number of women scientists are increasing, the most powerful positions in each field of science tend to be predominantly occupied by men. In psychology, for example, where there seems to be much less gender

biases than in other scientific fields, "women are not equally in powerful positions in the profession," says Barnard Professor of Psychology Lila Braine. Chapman says that senior positions in chemistry often do not represent the population of female chemists as well. Laura Kay, Assistant Professor in the Physics and Astronomy Department, says that "surveys have shown that women have certainly experienced harassment." While the results of one's research may be positive or negative, "when you're a minority, you stand out more," Kay concludes.

"Old patterns die hard," states Chapman, but progress is being made. "The National Science Foundation (NSF) is very sensitive to women's issues," says Mukherjee. Recognizing that women may face interruptions in their careers, the NSF offers a POWRE grant (Professional Opportunities for Women in Research and Education) for women beginning their careers or restarting after an interruption. Chapman points out that "the NSF, as a foundation, has a very good track record of making sure they are supporting women." But individual women are the moving force behind any kind of local change.

How does Barnard proceed past the some of the obstacles that face women in science? First, the college conquers the vast shortage of female scientist role models. "There are a lot of successful women scientists at Barnard," asserts Chapman. Braine also unearths the fact that "Barnard encourages women to enter the sciences." Smaller classes and longer, more frequent professorial office hours help to offer a more supportive educational environment in science and in other fields. Barnard also addresses the fact that women are sometimes less comfortable with scientific equipment than men, and specifically focuses on this problem more readily than other colleges.

Barnard's science facilities have undergone some major renovations in recent years in order to keep them up to date. The New Arthur Ross Greenhouse is an example of this. Additionally, a few new laboratories have been constructed in the Chemistry, Physics and Environmental Science Departments. Moreover, much "curricular reform" has taken

PHOTO BY: [unreadable]



Sophomore Joan Shu in the Organic Chemistry Lab

women has an outstanding record in the quantity and quality of their science students. According to a 1998 Franklin and Marshall survey, out of 1,036 private baccalaureate institutions, Barnard ranks sixth among Ph.D.s awarded to graduates between the years 1920 and 1995. The College ranked particularly well in the fields of psychology, in which we ranked second, and the life sciences, in

bias than in other scientific fields, "women are not equally in powerful positions in the profession," says Barnard Professor of Psychology Lila Braine. Chapman says that senior positions in chemistry often do not represent the population of female chemists as well. Laura Kay, Assistant Professor in the Physics and Astronomy Department, says that "surveys have shown that women have certainly expe-

Progress in the Sciences

BURNING THE MIDNIGHT OIL

place, Kay points out. This semester Kay is teaching a seminar entitled Women in Science. Classroom efforts look at the history and sociology of women in science. The class examines issues within science which affect women, as well as obstacles within the scientific fields, such as the language of science, which has been traditionally used by men and is therefore, unfairly gendered and often exclusionary of women. Besides addressing the issue of scientific sexism, Kay's class also

treats scientific racism. In the spring, Kay will be teaching another course, Feminism in Science, which will count as an advanced course in the Women's Studies Department.

This year Barnard is offering a lecture series entitled *Gender Matters*

in Science. The Office of the Provost, in conjunction with the Center for Research on Women and the Barnard Project for Gender and Science are cosponsoring the series of lectures and panel discussions which highlight women scientists and their work. Two of the four discussions were held in October and addressed topics as wide-ranging as "The Chemistry of DNA" and "Gender and the Doctor-Patient Relationship." The next two lectures will be held during the spring. On February 15, Evelyn Fox Keller, Professor of the History and Philosophy of Science at the Science, Technology, and Society program at Massachusetts Institute of Technology, will be giving a lecture entitled "Making A Difference:

Science and Science Studies, Feminist Scholarship and Social Movements." On April 13, Anne Fausto-Sterling, Professor of Medical Science in the Departments of Molecular, Biochemical, and Cellular Biology and Women's Studies at Brown University, will give a lecture entitled "Science Matters! Gender Matters!" The *Gender Matters in Science* lecture series is funded by a grant from the Virginia C. Gildersleeve Fund.

Although it is clear that the field of science

still has far to go in reaching a full acceptance and appreciation of women as scientists, the women scientists at Barnard do seem to feel that the playing field will be gradually leveled. Meanwhile, there are other topics in science that are unfortunately still far from resolved. It is a well-

kept secret, for example, that women have also been traditionally excluded from and underrepresented in science itself, e.g. clinical trials of drugs, treatments, and other important biomedical studies. However, women have made tremendous strides in the field of science, and they continue to do so every day in the lab, every semester in scientific publications, and every year at academic conferences. Most importantly, Barnard supports its scientists first and foremost by believing in them. As Professor Chapman says, "at Barnard the assumption is made that students can and will succeed."

Kiryn E. J. Haslinger is a Barnard first-year.

Current Number of Declared Science Majors at Barnard:

Biochemistry: 14
Biology: 57
Biopsychology: 10
Chemistry: 12
Environmental Science: 41
Environmental Biology: 3
Physics: 2
Psychology: 140 (estimated)

Source: Office of the Registrar, Barnard College
 Information compiled by Kiryn E. J. Haslinger

This past weekend, Barnard was one of over 200 schools represented in Washington, DC at the American Association for Higher Education (AAHE) and National Science Foundation conference entitled "Target in Institutional Change: Quality Undergraduate Education for All Students."

A focus was developing strategies to improve science education at schools all over the country. It is no secret that Barnard produces some of the most influential women in America, but what exactly is the secret of its success in science, one area where women continue to be underrepresented? Who better to ask than those fearless women who major in one of the sciences.

"In terms of women leaders in science, I believe Barnard is on the cutting edge. Barnard offers so completely something that no other school can. . . a challenging science curriculum, personal and supportive faculty, and direct contact and involvement with the latest research of different faculty members."

—Mary Ann (Mora) Ghazouly, BC '99 Biology major.

"As a chemistry major at Barnard, I feel I have had an amazing experience. The department is supportive, but not hand-holding. The professors expect a lot from their students, in terms of work and determination. In return, professors are very willing to help their students as much as they can."

—Moushumi Paul, BC '99, Chemistry major.

"Research opportunities here are amazing. There are a lot of opportunities to work with professors. Professors are really encouraging."

—Sarah Tully, BC '00 Biochemistry major.

ARTS CALENDAR

for the week of November 25

GALLERIES

Lot/Ek

Deitch Projects
78 Grand Street
343-7300

An installation by Italian architects

Matthew Ritchie

Basilico Fine Arts
26 Wooster Street
966-1831

An installation that ponders the myths of life

Kara Cressman

Sara Meltzer's On View
504 Broadway
343-6256

Works by the daughter of a sailor

Journey

White Columns
320 W 13 Street
924-4212

Extreme body art/human sculptures

Willem de Kooning

Matthew Marks
523 W 24 Street
243-0200

Drawings and sculptures

DANCE

Chandralekha

BAM Majestic Theater
651 Fulton Street (Brooklyn)
(718) 636-4100

Explores gender issues and sexuality through dance

Jazz Tap Ensemble

Joyce Theater
175 8 Avenue

Side Man Not to be Missed

by Charli Long

Obsession and addiction are powerful things, creating casualties wherever they rear their ugly heads. Just ask Clifford, son of a side man, a jazz musician. He lost his childhood and family to jazz. *Side Man*, a play by Warren Leight tells the story of Gene, a side man who lives only for his music. He grows blind to everyone and everything else.

The play opens with Clifford (Christian

PHOTO COURTESY OF CAROL ROSEGG



Christian Slater as Clifford in *Side Man*

Slater) paying one last visit to his parents, Terry (Wendy Makkena) and Gene (Frank Wood), before moving to California. It is obvious from the first few moments that this was not the Brady Bunch.

With Clifford as a guide, the audience is transported back to the early 1950's, when jazz was king. Gene is a side man who spends almost everyday of the year on the road touring with various bands, playing all over the country. He and his friends—Jonesy, Al, and Ziggy—are high in demand with record deals waiting in the wings. At least, this is what he tells Terry. Terry is new in New York, running away from a bad marriage and a family who considers her divorce a disgrace. This first glimpse of the woman Terry once was is

enough to make anyone want to see the rest of the show to discover how she becomes the cursing, chain-smoking old woman presented in the opening scene.

The answer to that question lies at the end of the roller-coaster ride of emotions that is *Side Man*. The show recently reopened at Broadway's Golden Theater on November 8, after playing to standing room houses off-Broadway at the Roundabout Theater Company. Leight won the 1998 George Oppen-

heimer Playwriting Award for Best New American Playwright. After seeing the show, few will contest Leight manages to interweave moments of humor with a tale of drug addiction, chronic unemployment, nervous breakdowns, and alcoholism—the foundations of Clifford's childhood and adolescence, the content of Terry and Gene's marriage. Also mingled within the family drama is the history of the rise and fall of jazz.

Every character is richly devel-

oped—Jonesy who lost an eye to his heroin addiction, Patsy, the perpetually divorced waitress who just cannot get enough of jazz musicians, and Al, alias Romeo. Then there are Terry and Gene, two people whose only common bond seems to be rejection. At the end of the play, one cannot help but feel that the tragedy of their lives cannot be blamed on one another. Terry is drawn to Gene's potential as a musician and in the early stages of their relationship does everything she can to encourage his endeavors.

Gene is, by all accounts, a great musician however, after years of just glimpsing the big time, he resigns himself to mediocrity. He refuses to listen to Terry's suggestions about simple, commonsensical things. ▶ page 23

Religious Sentimentality Sours Central Station

by Randall Snare

The opening shots of *Central Station* are familiar to New Yorkers, they take place in an extremely crowded train station. Viewers follow the main character, Dora (**Fernanda Montenegro**), onto a train and feel her claustrophobia as she is pinned into place by bodies on all sides. The viewer also feels claustrophobic by her as her face fills the screen in a close-up that lasts at least twenty seconds.

The first scene illustrates what **Walter Salles**, director of *Central Station* is best at the visuals that parallel the emotional development in the film. The story is of Dora, a cynical old woman who works as a letter-writer and sender in Rio de Janeiro's Central Station. One day Dora writes a letter for a woman and her son. Shortly afterwards, the woman is killed by a bus. Reluctantly, she takes the boy, Josue (Vinicius De Oliveira), under her wing and they go searching for his father, Jesus. As they travel across Brazil, they become emotionally closer and Dora becomes less cynical. Dora's main problem is communicating. She is 67, single, she lives alone, and is a very brusque and unfriendly woman. She is, ironically, a letter writer. Dora's problems with communication spread to everyone, for she never sends the letters. Instead she and her friend Irene (Marilisa Pera) read and mock them.

When Dora and Josue take the bus to try to find Josue's father, they still do not communicate effectively, they argue and Dora actually gets physically irate when Josue steals her liquor and gets drunk. Yet, as they travel to more rural, less crowded, and prettier Brazilian landscapes, they grow closer, and even loving. When a truck driver picks them up, Dora tells him that Josue wants to be a truck

driver and asks if he can steer. Dora opens herself to people and yields good results.

Dora improves her communication skills, becoming less cynical. There are some risks in opening yourself up and the film does not choose to ignore that. Dora falls for the truck driver and tells him so in a diner. She is honest with her emotions and even physically warm as she grabs his hands. However, when she goes into the bathroom to freshen up, he leaves. This is one of the only times we see her cry, which is a change for her. She is being honest about being hurt. Visually, she is back where she started as she puts her face on the window, which has stripes across it like jail bars. She is trapped again.

The downfall of the movie is its overwhelming use of religion and its sentimental ending. There is religion everywhere, from bumper stickers on the driver's truck to religious festivals they come across on their journey. At one point, Josue climbs a mountain and Dora follows. They sit at the top and Josue wonders where his mother is. The viewer sees them sitting on a mountaintop with a church beneath them. The scene at the religious festival is also overbearing. Dora loses Josue in the crowd at one of these festivals and she runs into a building full of praying people, candles and wall papered with religious pictures. Apparently, Dora is overwhelmed, for she faints. The most ridiculous religious awakening involves Dora's letter writing. They run out of money and Josue tells Dora to write letters for the people at the festival, which she reluctantly does. At first, it is meant as a scam, but each person's story is happy and thankful. Josue starts to throw them away, but Dora stops him and actually sends them. It is a heavy-handed metaphor for her opening up to communi- ▶ page 23

ARTS CALENDAR

[for the week of November 25]

242-0800

A live trio dances to old classics

Rennie Harris Pure Movement

P.S. 122

160 First Avenue

477-5288

Hip-hop dance takes a new twist

FILM

Mix

Anthology Film Archives

32 Second Avenue

505-5110

Twelfth edition of the lesbian/gay film festival

The Power of Glamour

American Museum of the Moving Image

35 Avenue at 36 Street (Queens)

(718) 784-4520

Inspired by 1930s glamour

Central Station

Lincoln Plaza

Broadway at 62 Street

757-2280

A sentimental journey through scenic Brazil

Celebrity

Village East

Second Avenue at 12 Street

Woody Allen's newest film

THEATER

Electra

Ethel Barrymore Theater

243 W 47 Street

239-6200

Greek tragedy visits Broadway

MUSIC CALENDAR

for the week of November 25

ROCK

Wednesday 11/25

Lou Reed @ Knitting Factory

Underworld @ Hammerstein Ballroom

From Good Homes @ Wetlands

The Pristsens @ Coney Island High

Thursday 11/26

Spring Helled Jack @ Coney Island High

Friday 11/27

Arlo Guthrie @ Carnegie Hall

Blues Traveler @ Roseland

From Good Homes @ Wetlands

Holly Cole @ Irving Plaza

Knockout Drops/ Big Wreck @ Bowery Ballroom

Varnaline @ Brownies

Saturday 11/28

Combustible Edison @ Bowery Ballroom

Arlo Guthrie @ Carnegie Hall

Tragically Hip @ Hammerstein Ballroom

Blues Traveler @ Roseland

Monday 11/30

Lou Reed @ Knitting Factory

Ink & Dagger @ Brownies

Tuesday 12/1

The Toasters @ Irving Plaza

Thursday 12/3

Squirrel Nut Zippers @ Irving Plaza

COMING UP

12/12: Fatboy Slim @ Roseland

12/12: Helium @ Knitting Factory

12/17-12/19: Afghan Whigs @ Bowery Ballroom

12/18: The Figgs @ Brownies

12/19: Jon Spencer Blues Explosion @ Roseland

All that Glitters... Lunachicks Perform Gold

by Jamie Hardy

The Toilet Boys/ Donnas/ Lunachicks show on Saturday Nov. 14 at the Bowery Ballroom had to be the show of the century I will try to remain calm as I recount the evening, but

PHOTO BY JAMIE HARDY



Theo of the Lunachicks

let it be noted that it is not my fault if I am suddenly overcome with the intense need to stop, tease my hair and skip down the street in snakeskin platforms lighting everything on fire. That noted, I shall proceed.

We got to the show at a little before nine. Soon enough, the lights dimmed, the floor filled up and the notorious local quintet the Toilet Boys (www.toiletboys.com) bounded onto the stage. All the band members had on tight pants and a lot of chains and tattoos, reminiscent of the early-80s transition from Glam to Punk. All that is, except for the dazzling singer/New York nightlife fixture, Miss Guy, who was about as Glam as they come. I admit that the music was not exactly to my taste, but the band's interaction definitely made up for it. Sean, the rhythm guitarist, took a walk through the audience while playing one song with Guy on his shoulders, they lit Sean's guitar on fire and he spit out flames over the audience. It was the perfect mix of Glam decadence and Punk rebellion, 90s-style.

So then they cleared the stage for the Donnas. I had thought they were just a phase, but little did I know that they have been a band for six of their 19 years on this planet, and have around seven releases on Lookout Records. The drummer, Donna C., was amazing. I have

found that usually women drummers are stiff and less creative than male drummers, with Donna it is not the case. The guitarist Donna R., also had talent, which surprised me as well. The bassist Donna F., told jokes in between songs, we managed to get their setlist, and saw that she had written down when to say which jokes— hey, this is New York, would be nervous too.

But they played it very, very cool. My friend talked to the singer, Donna A., after the show. She said she was a little tired from the tour, but that it was great to see so many women in the audience here. She seemed very articulate.

PHOTO BY JAMIE HARDY



Sean of the Toilet Boys

and I am happy that the future of punk lies with rockers like the Donnas.

Then, of course, came the Lunachicks. Before their shows, they tune their instruments in plain every-day clothes, the ladies then go backstage for about 20 minutes, at which point emerge the most grotesquely... page 23

Practical Magic Music not Spellbinding

MUSIC CALENDAR

for the week of November 25

by Danielle Pearlberg

"After all, there's a little within every woman," reads the slogan for the latest **Sandra Bullock** and **Nicole Kidman** movie. Finally, a movie about mysterious women accompanied by a mystical soundtrack of women, right? Well, not exactly. Although the *Practical Magic* soundtrack has good intentions, it never quite becomes totally bewitching.

So, you make a movie about two beautiful sisters who are unlucky in love, and who also just happen to be practicing witches. What exactly do you want to portray on the movie's soundtrack? The producer of the soundtrack, **Danny Bramson**, and the executive producer of the album, Bullock, decided on the notion of sisterhood as the main theme. **Stevie Nicks** puts her mark on the soundtrack, with two new songs written specifically for the movie. Nicks, with the help of friend and fellow musician **Sheryl Crow**, attempts to show the strong spiritual bond that exists between sisters and friends.

The album's first song, "If You Ever Did Believe," is a duet between Nicks and Crow. Crow's acoustic guitar compliments Nicks' famous scratchy vocals. Their harmonies during the main chorus reiterate the sense of sisterhood and togetherness present throughout the movie. They sing with one another as a way of showing that they understand the pain of love and heartache. The background vocals further reinforce that all women can relate to their love relationships. Nicks' voice croons, "One more night I'd like to lie and hold you." She asks, "Have you forgotten me?" The answer to this question comes from the chorus. The lyric, "My mind won't rest and I don't sleep/ Not even in my dreams," illustrates the hopelessness that she feels, but Nicks seems

comforted by the other women that sing along with her.

The next notable and seemingly familiar song on the album comes from country music star **Faith Ford**. Her contribution, "This Kiss," is a poppy country song, one that could play on either country or pop radio stations. The lyrics celebrate love, describing all of the good things, like "the way you love me, it's a feeling like this." Ford sings that any kiss from a good man, regardless of where or when it happens, is an indescribable feeling.

A surprisingly strong track comes from the relatively unknown female artist, **Michelle Lewis**. The soundtrack features many fresh and new female artists, similar to the strategy behind *Lilith Fair*, while using big names to get the album made. Lewis' song "Nowhere and Everywhere" has a striking resemblance to the current **Shawn Mullins** single, "Lullaby." Lewis often uses her interesting speaking voice between choruses to tell the story of her search for identity. The line, "window shopping for religion—or something harder" represents the thoughtful phrases she uses in the song.

Joni Mitchell adds a level of class to the somewhat common album with her famous tune, "A Case of You." This is a classic love song that has been covered by many other artists, most notably by **Tori Amos**, for the reason that it has a beautiful melody and graceful poetic phrases. This track as well as **Marvin Gaye's** "Got To Give It Up (Part 1)" are the most notable songs on the soundtrack. Although Gaye breaks from the female sisterhood theme, his classic tune adds a little flavor to the album.

The *Practical Magic* soundtrack begins with the promise of a celebration of women, as hinted by the Nicks and Crow duet, but it never fully grasps the strength of — page 23

12/31: Culture Club @ Radio City Music Hall

12/31: Guided By Voices/ The Muffs @ Maxwell's

JAZZ/WORLD/CLASSICAL

Wednesday 11/25

Victor Lewis Quintet @ Sweet Basil
Count Basie Orchestra @ Birdland
Clark Terry Quintet @ Village Vanguard
Randy Weston's African Rhythms @ Iridium

Thursday 11/26

Victor Lewis Quintet @ Sweet Basil
Count Basie Orchestra @ Birdland
Randy Weston's African Rhythms @ Iridium

Friday 11/27

Victor Lewis Quintet @ Sweet Basil
Count Basie Orchestra @ Birdland
Neal Kirkwood Octet @ Savoy Lounge
Clark Terry Quintet @ Village Vanguard
Randy Weston's African Rhythms @ Iridium
Kinito Mendez @ S O B's

Saturday 11/28

Victor Lewis Quintet @ Sweet Basil
Count Basie Orchestra @ Birdland
Clark Terry Quintet @ Village Vanguard

Sunday 11/29

Victor Lewis Quintet @ Sweet Basil
Clark Terry Quintet @ Village Vanguard
Randy Weston's African Rhythms @ Iridium

Monday 11/30

Vanguard Jazz Orchestra @ Village Vanguard

Tuesday 12/1

Teri Thornton @ Sweet Basil
Sphere @ Village Vanguard

Finding Solace in the Smiths

Since I was very little, I avidly listened through my bedroom walls to the music that my sister would play at obscene volumes. I worshipped every little thing that my older sister said and did, especially the music to which she listened. Under her tutelage, I began to turn away from the music of my peers, embracing instead what was then referred to as "college radio" music. This was back in the heady days of the Pixies, Camper van Beethoven, and old R.E.M. Even amongst these amazing groups, the Smiths stood out.

Before long, I was not just listening to the Smiths through the walls, but through my own stereo as well. Something about the epic sweeps and heart-breaking vocals rendered me helpless. It seemed so different than the stuff that everyone else listened to on the radio. There were no real dance beats or ridiculous guitar solos



There was a quiet, but beautiful quality to the music, even in the upbeat numbers. More importantly, Morrissey's lyrics made me smirk in recognition. Although I was quite young, I already understood the irony and bite behind the sweet croons. Morrissey seemed to place a delicate finger on all of my

worries and insecurities. Already, I was suffering the pangs of feeling completely different than everyone else. My ideas about life did not match those of my peers. I was never going to get to be a cheerleader. I did not know how to curl my bangs up to ridiculous heights. I did not want to dress like everyone. Let us just assume that I already knew that I would never be voted "Most Popular." Instead, I retreated to my room and the reassurances of the

Something about the Smith's epic sweeps and heart-breaking vocals rendered me helpless. It seemed so different than the stuff that everyone else listened to on the radio.

Smiths.

There, a sort of tutorial began. The Smiths let me know that it was not wrong to be different, to not "fit in." Being different meant occasional pain, but it could also represent something very beautiful. I derived a sense of self-esteem from my semi-alienation. Morrissey did not stop at that, though. With lyrics that others would describe as morose or melodramatic, Morrissey reassured me of the normality of my feelings. His words came like a revelation to me. Everyone was not happy every single second of the day. There was want and need and sadness, oh yes, a lot of sadness.

My lessons did not stop with the

end of junior high. Every so often, I realize how infused my life is with the Smiths. For example, I am constantly forced to regard myself as the "Morrissey at the party." At social functions in which I do not feel comfortable, I have the horrible tendency to feel like a mute trapped in the corner until I finally sneak out to go home by myself. It is just like in the song "How Soon is Now?" in which Morrissey laments going to a new club in search of companionship. "So

you go and you stand on your own, and you leave on your own, and you go home and you cry and you want to die." Rather than further depressing me at my lackluster social skills, this reminds me that I am not alone, that others know exactly how I feel.

I suppose this is the most important realization that I have derived from the Smiths, that I am not the only one to feel this way. On days that are particularly hard on my emotional well-being, I know that I can close my door, turn up my stereo with a Smiths album and tune out the world. I can purge myself of feelings that build up, and move on with my life. As long as Morrissey's voice is reminding me from the other side of my speakers, the "weird," the "abnormal," and the "emotional" aspects of my life don't seem all that strange after all.

Suzi Green is a Barnard senior and Bulletin music columnist.

STAR WARS INTERNET BATTLES

Y2K+

by Stacy Cowley

There are very few constants in the computer world. *Star Wars* is one of them.

Computer geeks love *Star Wars* with an almost frightening passion. They can discuss it in minute detail. They've watched the trilogy dozens, if not hundreds, of times. And since computer geeks spend a significant portion of their lives online, they chronicle their passion on the Net.

There are thousands of *Star Wars* fansites. For years, they've been tossing around rumors, fanfic, photos, sound clips, script fragments and other multimedia miscellany from the movies. When this May's prequel *Episode I: The Phantom Menace* was announced, the sites kicked into high gear. Last Tuesday, the mania went into warp overdrive.

Tuesday was the day the two minute and 90 second trailer for the movie was previewed in "selected theaters" around the country, a momentous occasion for fans. But last Tuesday was also the day that Web forever changed the way studios market and distribute films, thanks to an enterprising fan, a Handycam, and a T1 connection.

A computer engineer in San Francisco managed to sneak a videocamera into a theater and tape the trailer. By noon PST, he had the trailer uploaded and distributed to 20-some websites. By midafternoon, all the major fansites had copies.

It's every studio's nightmare: illegal copies of a movie or TV show or song are loose on the Net, and there's nothing you can do to stop it. Just as fast as you close down sites for illegally infringing on your copyright, other sites open. Once the trailer was out, there was absolutely no way for the studio to get it back.

Lucasfilm is a Net-savvy company. The Powers That Be know how valuable fan buzz about Episode I is, and how strong the backlash would be if they started issuing court orders and shutting down sites that carried the trailer. Other companies have tried: Fox Broadcasting attracted unfavorable press last year by sending a barrage of "cease and desist" letters to operators of *X-Files* fansites that carried bootleg video and photo clips from the series. Though the law favors copyright-holding corporations, public sympathy tends to lie with the fans.

So Lucasfilm did the next best thing and decided to spin the trailer leak. That evening,

SIDEBAR
Speaking of MP3s, hit www.mp3.com for the (mostly legal) motherlode.

the company put the trailer up on its own site, www.starwars.com. Lucasfilm's version, of course, was crystal clear, digitally optimized, and accompanied by the requisite hype. It's also accompanied by a note encouraging people to go see the trailer "as it was meant to be seen, in a theater," because Web viewing doesn't offer "top-quality audio and visual presentation quality."

Would Lucasfilm have put the trailer on its site if it hasn't been leaked onto the Web? Sure. Would it have put the trailer up three days before its theatrical release date? No way.

No one is surprised that a bootleg copy of the trailer leaked. Lucasfilm has to be terrified, though, that it leaked so quickly, so easily, and became ubiquitous on the fansites so rapidly. A trailer is no big deal, from a copyright standpoint after all, it's designed to be distributed as

widely as possible. But what happens when a dedicated fan sneaks a videocamera in and films the movie and distributes that on the Net?

I'm betting it will happen within days of the movie's release. There have been other wildly popular movies (who could forget last winter's *Titanic*-mania?), but no other movie in history has been this hyped, and no other movie is so worshipped by the geek demographic. That's a key ingredient: computer geeks have the time, tools, knowledge, and borderline-religious fervor to pull it off.

Copyright infringement has long been murky issue on the Net, because no one has any clue how to stop it. Pirated software (known as warez) has been around since the dawn of the computing era, and pirated multimedia files are becoming as omnipresent as porn on the Web. Record labels are living in fear of a new device called the Rio, a Walkman-like gadget that lets users play CD-quality MP3 music files download from the Net.

Most MP3s currently circulating are illegal (Madonna's entire *Ray of Light* CD was available online weeks before its commercial release), a fact that should make it illegal to sell the Rio, according to the Recording Industry Association of America. In a recent lawsuit, they tried unsuccessfully to block the Rio's release.

All major content-selling companies are worrying about how the Web will affect their copyrights, but no infringement case has been big enough yet to attract widespread media attention. Come next May, when *Episode I* hits the theaters, I suspect we'll see that case.

Stacy Cowley is a Barnard junior and a Bulletin columnist.

Our Health: Is It In Good Hands?

by Jessica Jaffe

Recently, a friend of mine was left alone in her single for an entire weekend while her temperature soared past 102. Scared and extremely panicked, she repeatedly telephoned the clinician-on-call. She was told to take Advil and wait until Health Services opened on Monday. Her contact with the clinician had begun early Saturday morning, two days before the office was scheduled to open. Yet no matter how many times she pleaded with the doctor for help, she was told that she would be just fine.

Is this the way our health should be treated? Should we be left to cope with a frightening illness, alone in our rooms? My friend's story is not an isolated account; repeated claims have been made that the weekend procedures implemented by Barnard Health Services are inadequate. Reportedly, one Barnard junior called the Health Services clinician-on-call over the weekend and the doctor told her to call back because she was shopping. I think that our well being is just a little more important.

Students are continuously wondering why there are no weekend office hours. Unfortunately, the procedure implemented by Health Services requires repeated contact with a clinician-on-call, permission from the clinician to even call CAVA, and finally the entire procedure of again explaining the illness to the CAVA staff upon their arrival. Why must the procedure be so complicated? I understand that insurance and expenses are an issue, as they always are, but aren't the health and safety of students important too?

In my friend's case the procedure failed her. Numerous phone calls to the clinician-on-call were met with long waits, sometimes up to 45 minutes, waiting for a response. In her delirious state of panic she met with impatient help. Finally, as her temperature reached a high of 104.5 she became extremely panicked and made a final attempt to get some sort of medical attention. Again she was met with discouragement and even a threat that she would not be given the okay to go to the hospital under Barnard insurance.

She took the situation into her own hands and called CAVA directly. When the CAVA team arrived they were concerned about her status and proceeded to page the clinician. As CAVA prepared her to go to the hospital they waited nearly 20 minutes for the clinician to call back. The

team expressed to the clinician their concern for my friend's health, but the clinician again argued that it was not necessary to take her to the hospital. Finally, the clinician granted her permission to go. At the hospital she was quickly treated and dismissed with a 99-degree temperature.

Another student alleges that she had a similar experience during her first year. She says that she spent two days gasping for breath alone in her room while her roommate was out of town. Again the clinician on-call allegedly maintained that the student was well enough to wait until Monday morning for medical attention.

Ultimately, this student was also rushed to the hospital and she ended up spending two nights in the Intensive Care Unit. Could this have been prevented if she had received attention earlier? We should not have to ask that question.

The clinician-on-call had not seen her, yet was positive that she could wait until Monday morning. How could she have been so sure?

Why did my friend suffer for so long without help? The clinician-on-call had not seen her, yet was positive that she could wait until Monday morning. How could she have been so sure? The clinician never addressed the issue that my friend was alone. She told the clinician that all of her friends were out of town and she was scared. The clinician allegedly did not attempt to make contact with my friend even under these circumstances.

Should the clinician have decided that my friend could wait for the office to open Monday morning without having checked her out? Why was she so quick to say that the hospital could do little for my friend other than make her wait six hours to be treated with Advil? Should an on-call health care provider should ever take 45 minutes to return a page? This behavior is unprofessional and disgraceful. This procedure is unacceptable. We should have access to a clinician or doctor every day, around the clock, without this unnecessary aggravation and uncertainty.

Unfortunately, illness does not cease on the weekends, even though Health Services is closed. Our health is a serious issue, and as many of us live in this city without the comfort of a private doctor, we rely on the services provided at Barnard. Regardless, we should be treated with the dignity, care, and respect we would receive at any other health facility.

Unfortunately, illness does not cease on the weekends, even though Health Services is closed. Our health is a serious issue, and as many of us live in this city without the comfort of a private doctor, we rely on the services provided at Barnard. Regardless, we should be treated with the dignity, care, and respect we would receive at any other health facility.

Jessica Jaffe is a Barnard sophomore.

“MITA’S MUSINGS”

Are Diamonds a Barnard Girl’s Best Friend?

by Mita Mallick

“Although I don’t think young women (we called them “girls” then) came to Barnard primarily to find a husband, it was assumed that, along with acquiring a first-rate education, they would become more eligible for marriage to young men with similar backgrounds” says Jane Gould, author of *Juggling*, and the first director of Barnard’s Women’s Center. In 1965, the aspirations of many undergraduates and recent alumnae were not so different from those who graduated in the late 1930s and early 1940s. Marriage and family were still considered to be their primary goals.

In May of 2000, my classmates and I will graduate and lead a new generation of Barnard graduates into the next century. Yet I wonder to what extent the social pressures for young women to be married have changed since our grandmothers’ times.

Last year, I remember speaking to a Barnard alumna who had graduated in the late 1960s. We ended up discussing marriage, and she recalled her senior year at Barnard and the number of engagement rings she saw. “I felt so much pressure to get engaged,” she said. “Everyone around me was getting married.” And sure enough, before the end of her senior year, she too became engaged.

There is no denying that 1968 was a different era than 1998. It was simply a different time in history for women. Back then even those women who had excelled at Barnard waited to take on their true careers: to be good wives and mothers. And today, for most of us marriage is not an immediate concern. We are all too consumed with trying to make the most of our college experience.

While most Barnard students today are not engaged, marriage is still a popular topic of discussion amongst women our age. I hear the stories of my friends’ mothers who went to Barnard and met their husbands in their first-year Calculus class. Now that I have entered “the twenties,” undoubtedly the best years of my life, I have many friends in serious relationships who have already started thinking of what to name their children. While I am not an avid fan of marriage, my suit-mates will tell you that I have been occasionally known to fling myself on top of my bed and wail, “Oh God, don’t let me die alone!”

Friends of mine who have graduated always tell me how hard it is to meet someone once you leave college. Just the other night, I was out with a friend of mine who is a Barnard alumna. “Look at all the

great-looking guys around here,” she said gawking, as we walked down frat row. I thought she was joking. “In college,” she explained, “You are around people with similar interests and who are usually in the same age bracket. In the ‘real world,’ you encounter all the bald, middle-aged, mentally deranged divorcees with excessive emotional baggage. Take advantage of college while it lasts.”

I know that with my Barnard education there is a wide variety of career choices I can make. Marriage does not have to be my only “career” option. Yet one of the most frequently asked questions of a successful 25-year-old female college graduate is, “Are you married?” And then “why not?” Even though we as women no longer have to use marriage alone as a means of financial support or personal fulfillment, there seems to be pressure for us to. No one is saying that we have to get married at 22, but as my mother always tells me, “There comes a time in every woman’s life where she has to be married.”

In the end, no one wants to be a spinster. My friend and I have named it “the Janet Reno Syndrome.” We love and respect Janet, but fear becoming like her. What’s it like to be a middle-aged powerhouse politician? Pretty amazing. What’s it like to be a middle aged, unmarried, childless woman who is constantly being mocked by *Saturday Night Live*? Pretty frightening. It’s just not acceptable by society and a fate which most of us will not jump at the chance to experience.

Perhaps it is just that we have extended the age bracket for when it is acceptable to be married since our grandmothers’ time. Then again, coming from an Indian society where arranged marriages are still prevalent among my generation, I obviously have a different slant on the issue. And maybe since Barnard has such a diverse group of strong religious communities, some Barnard women might be getting married early on.

Maybe it’s just me, but lately my eyes tend to wander to the left hand of the Barnard student sitting in front of me and I start to cringe. I have been noticing more and more women with “it.” Maybe my internal fears of aging and sharing the rest of my life with someone else are manifesting themselves in some form of “engagement ring phobia.” Yet as I study the ring of the girl sitting in front of me, in all its glory, I cannot help but look at my own hand. I might slowly be realizing why diamonds are indeed a girl’s best friend.

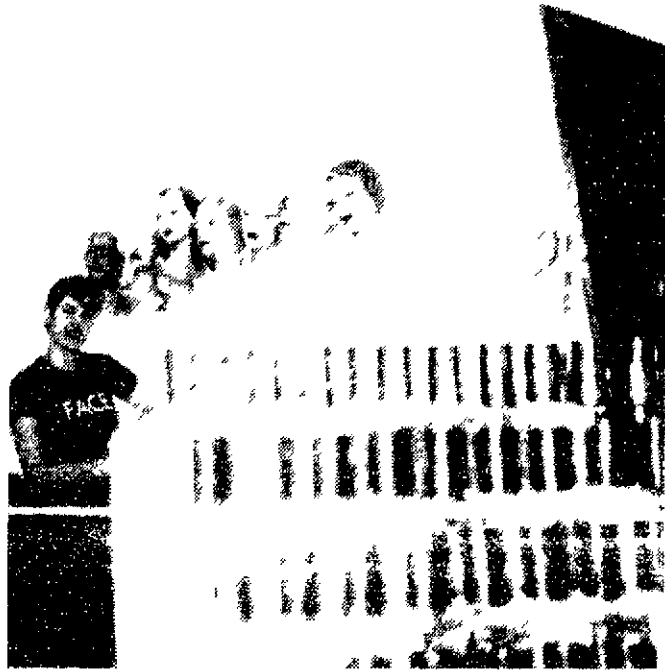
Mita Mallick is a Barnard junior and a Bulletin Columnist

—WHAT'S IN STORE THIS SEASON:

by Nahid Seyedsayamdost

So I'm on one of my typical downtown Saturday tours. It's more or less a routine

PHOTO BY NAHID SEYEDSAYAMDOST



Nicole at Face Stockholm

route developed for a very certain kind of Saturday. This route is for the Saturday when I am pressed for time, but feel a very deep urge to be the owner of a new piece of something. Usually I have a vague idea that that some thing should be a

PHOTO BY NAHID SEYEDSAYAMDOST

something to wear. Warning: don't take this tour if you're shopping for books or music—you'll have to make your own tour (the East Village is a good place to start)! There are many routes one can take, but once one gets sucked into



Resident artist Dan Aull at Blue Fish

the stream of people, the most evident runs pretty much straight up Broadway with a couple of rather fascinating side-excursions away

from the mainstream into the streets of SoHo.

My journey begins as soon as I get off at Canal Street on the N/R line. Stepping up from the underground I am usually punched in

the face by the chaotic confusion that can only be produced by this hybrid intersection of Little Italy and Chinatown. Take Broadway right up, and if you fake designer material is what you want, then there is tons worth scoping out here. From watches to bags, to sunglasses to *Gott im Himmel* knows what you can strike a bargain on any thing here. Hint: Bark! Be tough!

One thing I love about weekends in the city are the many flea-markets that pop up here and there. One constant is the flea-market at Broadway

and Grand Street. It's definitely worth checking out for its jewelry, its Frank Sinatra carts from the 1940s, and its African jambes. After a stopover here, the journey shall proceed up Broadway

First store on tour: Yellow Rat Bastard (478 Broadway). Annie, a sales-assistant, tells me that what brings in customers are the

store's underground label names. "We don't sell clothes like Levi's. We sell things like Ecco, Split, Menace, Kickwear, things that have more fashion-sense. In sneakers we don't have any Nikes or running shoes like that. We have Pumas, Adidas, Ferrarina. When it comes to women's clothing we have Bug-Girl, Fly-Girl, Kick-Girl, Sugar, Cheap Thrill, and much more." YRB is a good place for a lot of things. Other than clothing and shoes, they have many hats and bags, a little section for skater material, and a very special section for graffiti art. They will soon have an exclusive exhibit on graffiti art, comparing famous graffiti artists' old school work with their contemporary work. YRB was on the news just a few weeks ago for selling obscene clothing, with brand-names such as Pervert, LabelWhore, and YoHo! On this particularly lucky visit, I even caught Erykah Badu and Common Sense shopping together.

Next, I take a left into Broome Street for my first side-excursion into SoHo. (Note: Broadway at this point is still South of Houston too, but since SoHo is a social construct rather than really a fixed area, I shall refer to

places as SoHo which fulfill the idea of that social construct—don't ask, just imagine.) An eye-catcher is definitely Keiko (62 Greene Street between Spring and Broome Street). Keiko is a colorful little shop for body-suits, swimsuits, and sexy evening stuff. "I design every thing here and so it's all Keiko brand," says Keiko Fukuzaki.

There is not anywhere else you can get her stuff. Keiko has been featured in most fashion magazines as an exclusive body-suit store. If you can't afford the exciting

A GUIDE TO SHOPPING IN SOHO

stuff here (\$100+) then just come and check Keiko's little boutique out. The colors are worth it.

Stay in SoHo while you're there, because just up on Greene Street you shall experience my most favorite boutique regarding decor as well as the clothing: Vivienne Tam! (99

PHOTO BY NAHID SEYEDSAYAMDOST



Hawaiian Steve in SoHoian Hawaii

Greene Street) Every time I step into this store, I feel some divine voice calling "Drop College! Go into fashion design—can't you see?" And, indeed, I can. Vivienne Tam is like a little museum for me. Everything from the store itself to the clothes, shoes, and bags can be quite breath-taking. Unfortunately, the prices are breathtaking too. But compared to

other high profile names, Vivienne Tam is relatively midpriced. Next stop, another mid-priced exclusive boutique: Anna Sui! (113 Greene Street) Brian, a sales-assistant, tells me "There's some great jackets, a lot of cute dresses, they're all fantasy-based, or based on fairy tales. A lot of themes, Anna is really

amazing with themes! For her jewelry she is influenced by Art Nouveau, and for Spring she's having a new cosmetics line here in this store." Like Tam, Anna Sui is a boutique worth visiting—just for the inspirational value—even if you're not planning on buying anything here. And like Tam, this store is not too expensive considering the name. (Skirts and tops about \$150, dresses about \$250, yes, coats can be \$3000-6000 here!)

While you're still on Greene, check out Face Stockholm for cosmetics on the corner of Prince (110 Prince Street). Nicole

from Face Stockholm reveals her secret: "Cream blush (color nude) for eye shadow, lipstick, and blush. It's one deal." Prices range from \$10-\$30.

If Face Stockholm doesn't do it for you, check out M.A.C. on Spring Street, and if that doesn't do it for you, get out of Spring, back to Broadway and into Saphora (555 Broadway)

If you think Saphora—only five months old—doesn't fulfill your needs then you either have to go to the Saphora in Paris—which is even bigger than this store—or create your own make-up. You can find all the traditional brands on display and sale here, but also younger brands including Urban Decay, Hard Candy, Perspectives, Stila, Benefit, Pupa, and so on.

Dreams of Hawaii never escape me. Just because you're dumped with work and Hawaii isn't anywhere in sight for the next couple of years doesn't mean you can't indulge in the feeling of Hawaii. This couple, Kim and Steve, just moved from Hawaii to New York to open their new store here: New York Boardriders Club/Quicksilver (109-111 Spring Street). Steve tells me "This is the showcase of Quicksilver right now, they've only recently went into their own outlets. They've carried their products in surf-shops for about twenty years now. The main thing with our store is that we're like the big color blast of SoHo or New York. You come in and on the whole back-wall there is a huge mirror with lighting from behind and the Hawaiian sunset. Then our big round fish tank from floor to ceiling with funky fish—this is our coral reef. We feel like we're in Hawaii when we're in here." Quicksilver carries every thing from bikinis to big heavy coats for men and women, all sizes. I would describe the clothing as cute and inexpensive. If you get a chance, do go to SoHo's Hawaii.

OK, this was supposed to be a quick trip with the desired outcome of something new for my closet. Not happening—I always get trapped in the beautiful stores of SoHo side-streets. And also, quite frankly, these stores are just more for the eye than the Broadway stores. So, I will stay side- page 22

◀ *IN STORE* from page 21 tracked for just one more remarkable, alternative store Blue Fish (150 Greene Street) Blue store manager Dedi tells me they will start a new project soon in their basement where they will have a lot of special events "We will have gallery showings, we'll feature local artists and stay open at night We'll have some fashion shows, we will invite customers to come and print their own clothing with our resident artist Dan, who does a lot of our clothing" This store is different, not only because it only sells clothing produced of organic cotton, each garment here is stamped by one of twenty featured artists, who leave their own design-blocks, hand-paint them and sign inside on the hem "So if you like a particular artist and you want to follow their work, then you look for their insignia inside of the garment,"

PHOTO BY NAHID SEYEDSAYAMDOST



Keiko Fukuzaki in her sexy store

Dedi says Blue Fish backs many environmental agencies, works on the "Save the Faith" philosophy, and hires women in the

Appalachian mountains that home-school their children to do all their ceramic buttons

Sweaters here are hand-knitted by indigenous tribes from Peru. No garment is exactly the same, so even though Dedi didn't like the term "wearable art" she did agree that their cloths are indeed works of art. By the way, the whole idea of Blue Fish was started by the then 17-year old Jennifer in the 1970s

OK, as promised, back to Broadway All that is left for me to say is: check out the stores that look good to you On the way get a bargain at the weekend flea market between Fourth Street and Third and don't forget to take a look at Canoe Jeans, A/X, ALDO and Steve Madden for shoes, Mikai Mikai, Ta Kamble, Le Chateau, Urban Outfitters, Wet Seal Dome Boutique, Antique Boutique (who have changed and upgraded their image), and X O X O Then end the day with another flea and food market at Astor Place and Broadway.

Nahid Seyedsayamdost is a Barnard junior and a Bulletin NYC Living Editor

Well Woman: Anal Sex Information

Recently, Well-Woman has received many questions regarding all aspects of safe anal sex. Rather than answer each question individually, we decided to provide you with all the information you have collectively requested.

A When discussing anal sex the first thing that most people talk about is safety. Unprotected anal sex is the riskiest sexual behavior there is. The anus is a very delicate area and the skin there can tear easily. Bodily fluids, including blood, saliva, and semen

can easily enter the body through a cut in the anus, increasing the risk of HIV. While most people are aware of the high risk of contracting HIV/AIDS and Hepatitis B and C through anal sex, most don't know that you can contract any number of STI's through this behavior including herpes, gonorrhea, HPV and even chlamydia. That's why it is important to protect yourself whenever you engage in any type of anal sex. Anal sex can include manual (fisting), oral (rimming), and genital penetration. When performing any of these sexual activities it is important to take precau-

tions. When fisting, it is important to use a latex glove and lots of lubricant. Gloves protect both the hand and the anus from small cuts, abrasions, and open sores. While the risk of contracting HIV through oral-anal contact is low, rimming is safest when performed through some type of barrier including a dental dam, a condom cut open lengthwise, or even plastic wrap. While fisting and rimming should not be done without taking precautions, it is essential to protect yourself during anal-genital intercourse. The only way to have safe anal-genital sex is with a condom.

"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.

◀ **SIDEMAN** from page 12 As Clifford comments, "Dad was what you would call an anti-psycho."

As Clifford, Christian Slater deftly leads the audience back and forth through the years. His is the voice of reason, the conscience of the play. Slater can transform himself into a ten-year-old with the untucking of a shirt and a shift in voice tone. Best known for his roles in films such as *Heathers*, *Hard Rain*, and *Broken Arrow*, Slater is no stranger to the stage, having made his debut twenty years ago in *The Music Man*. After seeing this performance, one can only hope that he will not stay away from the stage for too long.

While Clifford is the conscience of the piece, Wendy Makkena's Terry is its heart and soul. Makkena is amazing and gives a performance not to be missed. In the blink of an eye, she metamorphoses from a young idealistic woman to an old, bitter woman, and then back again. Terry is the only character that communicates with the adult Clifford throughout the show.

And despite the fact that his character does not actually do much—except exasperate his wife, Frank Wood is excellent as the anti-psycho Gene, who refuses to face reality, even as it slaps him in the face. Any problem can be solved by simply ignoring it, for example, his wife's depression and alcoholism.

Side Man truly has something for everyone, and is a very moving, heart-wrenching show. It is the story of a family, of an era in music, and of coming to terms with the past. *Side Man* is playing at the Golden Theater, 252 W 45 Street. Discount tickets can be purchased through Ticketmaster. Just mention the special code SIDEMX. Christian Slater will be appearing through the end of January.

Charli Long is a Barnard junior and a Bulletin Features Editor.

◀ **CENTRAL STATION** from page 13
The most obvious religious connotation is Josue's father. They are on a journey searching for a man named Jesus. They look everywhere and when they finally search a house, they find a letter from him promising to return. The allusion to the Second Coming of Christ is ridiculous. It is an easy religious metaphor and really has nothing to do with this film.

The ending is also ridiculous. Salles takes away all subtlety when Dora rides away on a bus, leaving Josue with his brothers. There are also parallel shots of them crying and looking at a picture they took with a statue of Mary at the religious festival. The scene is so sentimental that it trivializes Josue and Dora's journey. It was an easy way to show that they grew to love each other. *Central Station* does a good job with characterization. The viewer grows to care about these two people and their relationship is very tangible, but the heavy handedness and sentimentality override that.

Randall Snare is a Barnard first-year

◀ **PRACTICAL MAGIC** from page 15
female musicians. Although Mitchell's track shows the ability of a woman to write an amazing love song that is still powerful generations after it was written, half of the tracks seem meaningless and out of place. Some of the men on the album prevent the theme of sisterhood from continuing throughout the course of the hour-long soundtrack. The strong track by Michelle Lewis is a step in the right direction; that is, it puts the spotlight on the future of female musicians. However, this soundtrack is unable to show the bonds between sisters and friends, and never really shows the true strength of women.

Danielle Pearlberg is a Barnard junior.

classified help wanted

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I am interested in interviewing Barnard or Columbia female students who have participated in egg donation for a research paper that I am doing. If interested, please call Mita @ x34229 (private line) or e-mail mm595@columbia.edu. All interviews will be kept confidential.

to place a classified call x42119

◀ **LUNACHICKS** from page 14 beautiful women in the world. Gutter, fake blood, blacked-out teeth, colorful wigs, revealing cavewomen ensembles, loud music and a whole lotta sweat were the evening in a nutshell. They played the favorites from *Pretty Ugly* and *Jer: of All Trades*, their two newest albums on Go-Kart Records, as well as some oldies from way back when all of us were in elementary school.

Because I was in the front row for the whole show, I missed getting toe knocked around by the obnoxious people in the pit, but I did manage to get me bum grabbed twice. Who would have thought the people who were there would even have the capacity for such utter idiocy? I suppose not everyone can be as enlightened as the music they listen to. But with bands like the Toilet Boys, the Donnas, and the Lunachicks out there, we are all on the right path—a path paved in rhinestones.

Jamie Hardy is a Barnard sophomore and the Bulletin Photography Editor.

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