



In this issue: Dr. Cornel West Comes to Barnard.

Spotlight on Organizations for Nomen of Color,

We Try Nol to Lose Our Groove.



I have come to the conclusion that there is something the matter with Feminism today, and frankly I am scared because I do not know what to do about it.

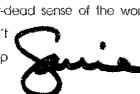
I started to notice it in about seventh or eighth grade when I discovered this (entirely unofficial) statistic that many of the girls I would talk to who said they supported women's rights issues and believed in the fun damental equality of all human beings (to the extent that an eighth grader can know what that means) would hesitate to call themselves `feminists " I remember being confused at this realization, because thought any woman who believed in gender equality should call herself a feminist" Even now thave friends who do not consider themselves feminists. which still bewilders me. But now, instead of going home confused, Lask them why And now, with about two decades of being a woman under each one of their belts, they can tell me

The biggest reason I think young women are scared to identify with the word feminist" is that the stigma attached to the term conjures up images of the butch, ball-chopping, bra-burning, loud-mouthed, unattractive liberal from the 1960s and 70s. Because she wus a challenge to the "establishment," ever since her emergence, said 'establishment' has tried to subvert hei, and as a result this mutant-woman has been the basis for countless jokes and satires to the point that everyone these days dismisses her with nothing more than a knowing chuckle

It is difficult to place the blame. Our parents have been trying real hard to forget the '60s and '70s, Hence, the materialistic '80s, the very decade in which the current Barnard student accreted her personal values. Is this the reason why the New Wave of Women is not so sure about their fate as "feminists'? Is it because we grew up in retaliation of what our parents did when they were our age? Per haps However, I don't think we were the ones to retaliate I think it was them I think they were repentant of their own against the-grain "sins " and we are now a by product of that But why the switch? Why did they react against their own reaction? Did they suddenly decide they were wrong? Or were they manipulated by a very ancient and very cun ning stealthy Patharchy^a I do not know

What I do know is that now I am supposed to believe in fictional characters like Ally McBeal and the Spice Girls as my feminist role models. And I know that now I can't shave my legs without wondering if Thave made an informed decision as to whether or not I should If I do shave, am I selling out my sisters and buying into today's puppet-feminism where all the powerful women out there are really just marketing plays and money in the pocket of the Patriarchy? Or if I don't shave, but I secretly do preter Fairless logs am I selling out myself in an attempt to identify with an archaic and near-dead sense of the word

"feminism"? I don't know. But . I'll keep thinking about it



CONTRI-BUTORS

Kiryn, a first-year, has written for the Bulletin since last semester, and is currently a staff writer.

from Upstate HASLINGER New York, Kiryn is planning to major in Chemistry and pursue a pre-law curnculum. She loves to travel, and her main goal in life is to be successful. For this issue, Kiryn wrote for both the news and arts section.

Dana Fields, a first-year, describes herself as highly uncommunicative, and possibly too obsessed DANA

with her cat <u>FIELDS</u> She is originally from North Carolina, and is leaning towards majoring in classics. She enjoys photography, and took this week's front page photo

Carne Hawks, a first year, is the Bulletin's newest staff artist Onginally from Missouri, Carne came to Barnard HAWKS because of its reputation as a good school, and its city location Came's interests include art, film, and Spanish. As staff artist, she hopes to contribute to the 'new look' of the Bulletin

Bulletin

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cover photos by Dana Fields

MARCH 3

Public/Private Matters: Feminist theory and the Larger Cultural Context of Clinton/Lewinsky. Lynn Chancer, Assistant Professor of Sociology at Barnard College and Martha Professor of Sociology at Barnard College and Martha Professor, Maurice T. Moore Parasoco of Law at Columbia Professor 2015par, Sulzberger Parlor, and poor Barnard Hall

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editor letter to the editor letter to the

Dear Editor,

I was very upset after reading "Mita's Musings-Robbed of Our Spare Change" in the February 3 Bulletin Mita Mallick ruthlessly accuses Dining Services of charging us exorbitant prices for food because of convenience I spoke with Al Sorbera, Director of Dining Services, to make surc my theories on the price structure of Dining services were accurate before writing this letter This is what I found out

Three main factors go into the cost of everything Dining Services provides Tabor, direct costs

and overhead These costs are calculated into the price of every product proportionally Labor costs include health and dental care benefits payroll talles and disability for the staff Direct contained de

staf Direct to 1, include Contracts cleaning and maintenance supplies supplies for the Aramark office and dining halls uniforms and laundry, faxes licenses freight charges insurunce and corporate support. Overhead costs include telephone bills electricity heat maintenance decorporate support. Overhead costs include telephone bills electricity heat maintenance decorporate support electricity heat maintefine difficult tays and plates people take out of the diffing hall and the verifeture).

When scheone but some name Demo concess the cost goes to a sign of this not the same as the cost goes to a sign of this not the same as the contract openning the Dirty Site is signed a inflavous services a fear or at it is prevailing meals for stimulation of the closer construction ameat by meal basis providing a kosher food section, and offering a catering service

The reason a 20oz Bottle of Pepsi costs \$1.25 and a bag of chips costs \$75 at McIntosh versus a 20oz \$1.00 Bottle of Pepsi and a \$40 hag of chips from a vending machine is that Dining Services guarantees that the soda will not be flat and the chips will not be stale. Also, Dining Services pays a freight charge for the delivery of these items, and someone unloaded the truck and put them on the shelf, and later replenishes them. The soda case is refrigerated and uses electricity, which costs money. Someone is at the cash register ringing up the purchases, and that person does not work for free. After purchasing soda and chips, a student can pick up a tray and use a straw and napkins. If that student does not put her tray away, someone from Dining Services will. The only overhead cost of the vending machine is the machine itself.

Dining Services does NOT: rob us of "our spare change," but provides a SERVICE reaching everyone on compus

Mita discusses the price differences between the Quad Cafe and McIntosh There are reasons for these as well Hewitt is Dining Services's "mother ship," so to speak in Hewitt does not survive economi-

cally, Diving Services cannot. The Quad Cafe and MoIntosh are satellites of Hewitt. They each have their own managers, different labor strucfuncs, and separate operations. The food options are mainly different, the managers run these two the utoms separately, so prices will be different.

Muta states, At any rate, Barnard is allowing for food pices to continue to skyrocket with no aid in cyclin. The price of food increases two parentil click year, yet Dining Services's prices have in bit reacco by twelve percent in the past six rears. Dining Services also posted signs and there in the particle to aieke the Barnard community clicke of this price increase. Dining Services does not tob us of "our spare change," but provides a service reaching everyone on campus

Lencourage anyone to ask Al Sorbera any questions. He is sincere and will provide answers, he was more than willing to speak with me regarding this letter

Fondly,

Kristie Kleiner '00

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ACADEMIC STANDING REPORTS The Dean of Studies Office has asked for and is receiving reports from faculty members about students whose standing in courses is problematic. If we receive a report for you, we will send a note to you asking you to meet with your academic adviser (if you are a first-year student or sophomore), with Dean Runsdorf if you are a junior, or with Dean Schneider if you are a senior We want you to be aware of support services and resources that can help you to improve your standing

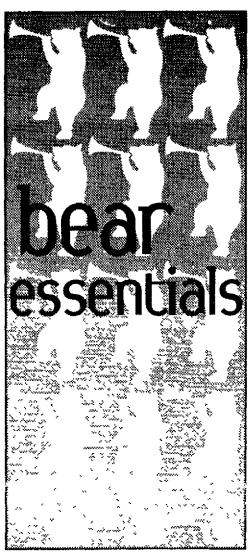
PASS/D/FAIL DEADLINE The last day to drop a course or to select the Pass/D/Fail option is Thursday, March 25

ATTENTION FIRST-YEAR STUDENTS All first-year students must attend a required Program Planning meeting with Dean Webster on Friday, April 2, 12-1pin in Held Auditorium, 304 Barnard Hall, or a second meeting, time to be announced Topics to be covered include fall program planning procedures and upcoming deadlines. If you have questions, call Dean Webster at x42024

ATTENTION SOPHOMORES All sophomores must attend a required Program Planning meeting with Dean Taylor in Lehman Auditorium (in Altschul) on either Tuesday, March 23, 12-1pm, or Monday, March 29, 5-6pm

ALL HISTORY MAJORS Sign-up for Fall '99 History seminars will begin on Monday, March 15 (deadline Friday, April 2) Applications and seminar lists are on the bulletin board across from the History Office, 415 Lehman Hall Please return applications to mailbox #36 of the History Office Seniors must fill out the yellow form

ENGLISH MAJORS AND POTENTIAL MAJORS There will be an important program planning meeting on Friday, March 26, at 9 30am in Sulzberger Parlor, third floor Barnard Hall



WHEN HATE IS A FAMILY VALUE

By Kiryn E J. Haslinger

The first of three Current Feminist Conversations during the spring term took place on February 18 at 6 30pm in Altschul Atrium Angela Zito, acting director of the Center for Research on Women, welcomed Professors Ann Pellegrini and Janet Jakobsen to engage in an "ongoing, long-standing conversation" entitled When Hate is a Family Value. Homophobia, Hate Crimes, and Family Values.

Ann Pellegrini is an Assistant Professor of English and American Literature and Language at Harvard University, where she also holds the position of Activity Director of Studies for the program in Women's Studies. Pellegrini is a former Barnard Assistant Visiting

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Professor of Women's Studies, and plans to return in the fall of 1999 Janet Jakobsen, Associate Professor of Women's Studies and



Religious Studies at the University of Arizona has written several essays and books, her newest of which is entitled Working Alliances

Pellegrini and Jakobsen are currently collaborating on their book, Getting Religion Essays on Religion, Sexuality, and the Law

The lecture addressed topics such as group formation in America and hate among these groups Jakobsen began by asserting that "[no] one in America admits to hating anyone " After briefly discussing current hate crimes, including the murders of Matthew Shepard and Dr Barnett Slepian, she followed her idea with a question "How is it that hate crimes happen so regularly in a country where no one, or virtually no one, will own up to hating anyone?" The question of defining hate crimes arose and became one of the central issues of the talk

"The emerging legal

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Dr. Cornel West Unites Community,

By Julia Cosgrove

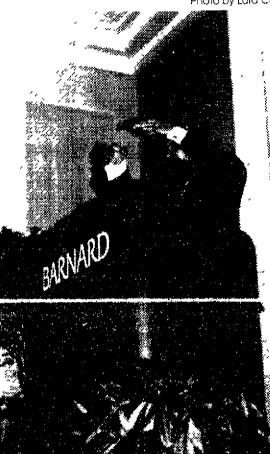
Dr. Cornel West, one of the country's most pre-eminent African American Studies scholars, spoke to a packed house in LeFrak Gymnasium on Monday, February 22 West, the Alphonse Fletcher, Jr. Professor at Harvard University, lectured to a crowd of approximately 1500 people about race relations in America The gym was overflowing with interested listeners, and security had to turn people away at the door by 8 00 p m, when the lecture was due to begin. Over 48 campus groups, including SGA, the Office of Student Life, the Barnard Black Heritage Month Committee, the McIntosh Activities Council, and the Bamaid Bulletin, sponsored the event, a part of the celebration of Black merstage Month

Dr West called for people to 'talk about race in America, to talk about the evil in American society, and to talk about the ways in which democracy can be revived and regenerated." A mixed crowd of students,

Columbia University community as well as the public were extremely responsive to West's intellectualized, yet candid style of oration. Clearly derived from the Baptist sermon tradition, West drew frequent reactions and responses from the audience. This was not a solemn speech event, and people would frequently clap or yell in support of West's statements. Many roars from the crowd could be heard from outside the filled-to-capacity gymnasium.

West, who has published over thirteen books, is currently at Harvard teaching in both the Afro-American Studies Department and the Divinity School Henry Louis Gates, chair of the Afro-American Studies Department at Harvard calls West "the pre-eminent African-American intellectual of our time "

In his speech, West said that Black History in Month is about asking deeper questions, and with that we should be "forced to deal with something a Photo by Lora Crock



professors, and other members of the <u>Cornel West speaks with candid style</u> Columbia University community as well as the distinctly un American—a sense of history"

> He said that Black History Month is an 'attempt to broaden public conversation so it becomes uncomfortable."

> "When Hook back at the twentieth century, at black history, I am forced to think of the brutality and bestiality of it all 200 million Americans and still counting—murdered. What a century," said West, recounting a number of human rights violations and genocidal acts that have taken place internationally in the century, including the Nazi concentration camps, the dictatorial regimes in Africa, and Stalinism

> Bringing his speech back from international affairs to more domestic issues, West said that as a country, we have to admit that race is not an

additive, but rather a constitutive part of the makings of the United States. We have to "wrestle with the legacy of white supremacy," West said, adding that this same white supremacy was "wrapped around the legs of the table the Dec-

laration of independence was signed on."

"There is a grand tradition of struggle for decency and dignity, for freedom and democracy," said West He cited the struggles of homosexual, Insh, Asian, American Indian, and Latino people as examples of the universality of human struggles West said, "this is not cheap PC chit-chat."

West went on to discuss the history of oppression of black people in this country since the beginning of time, giving his appraisal of Reconstruction and the Civil Rights Wovement of the 1960s. Whith the political activism of the 1960s and '70s, West said that great progress was made for the middleclass. He said that for the upper 24 percent of the African American population, a breakthrough occurred. For the bottom 26 percent of the African American population, they are "husting everyday to make it, and get out of poverty."

The last subject West tackled was the class issue "20 percent of America's children are living in poverty Race is always a part of class," he said, noting that in sharp contrast to the poverty figure, "C.E.O salaries are up 400 percent since 1980" West added "We are all on the same ship, no matter where on that ship, and that ship has a leak in it. So we either go up together, or down together There's nowhere to run, nowhere to hide."

West concluded with a message of hope, saying that keeping a democracy going is always expenmental. He is an admitted "prisoner of hope," and he asked the question, "Do we have a chance? I think yes, we do." West urged the

[6] news

discusses racial issues, struggles

audience, in particular the young people, to "Keep your head to the sky, hands on the plow, eyes on the prize Maybe then we will have a chance "

The floor was then opened up to the audience for a bnef question and answer period, in which issues as diverse as capitalism, South Africa, and multiculturalism were raised. A book signing immediately followed

In his speech, West quoted sources as diverse as Henry James, Ralph Waldo Emerson, Walt Whitman, Elijah Mohammed, and George Clinton This is representative of West's style, one which always draws from a variety of sources His work is a unique blend of disciplines, ranging from sociology to religion to philosophy and political science. He has coined the term prophetic pragmatism" to describe his tran scendental, mului-disciplinary beliefs. He is hororary co-chair of the Democratic Socialists of America, an organization devoted to Socialist beliefs.

In his 1993 best setting, highly acclaimed book *Race Matters*, West writes his appraisal of the many layers of race relations in this country today. In the introduction, he writes, "To engage in a serious discussion of race in America, we must begin not with the problems of black people but with the flaws of American soci ety—flaws rooted in historic inequalities and longstanding cultural stereotypes." This concept echoed through West's

speech, as he emphasized the idea that the month of February should not just bring up discussions about black people, but about all of humanity West posed the question of what it means to be human, in existential, ethical, and moral terms. He also asked "What kind of nation are we really, once you pierce through the mask?"

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The program opened with a welcome from Antoinette Walker '00, co-chair of the Black History Month Committee Walker said to the audience that she had "envisioned an event that would reflect Barnard's diversity, and that vision has become reality"

"It is such a great pleasure to see so many people gathered together at such an occasion," said Judith Shapiro, President of the College, in her opening remarks. Chair of the Department of Sociology Jonathan Rieder then introduced Dr West Rieder said, 'There is a temptation to yield to the clarity of a list when introducing Cornel. But to go through that list, there would be great redundancy. There is a spint present in every thing he does. He scrambles boundaries — and is an intellectual crossover artist, an intellectual who remains connected to his community and its people."

Two Barnard students, Manu Gayarhrinath me '00 and Naga Yalla '01 organized the event Yalla pre Photo by Lard Crock



Dr Cornel West signs copies of his new book

described the event as "wonderful. This is one of the rare times when everyone comes out togeth er. This was a student initiative that started in a dorm room in Elliot [Hall]."

Sakeenah El-Amin, '02, said while waiting in line to have her book signed, 'I loved the way he related Black History Month to not only people of African American descent, but to everyone " Before his appointment of professorship at Harvard, West was the head of the Afro-Amencan Studies Department at Princeton, from 1988-1994. He is interested in community-based political action, and is currently involved with President Clinton's National Dialogue on Race. His most recent book is *Restoring Hope Conversations on the Future of Black Amenca*, in which West describes his interviews with nine African Amencan artists public figures, and scholars

Shapiro said at the end of the event, "I think this was preaching in the most noble sense of the term. [West] is deeply respectful of any place he is in, and he really became part of the Barnard community. This is an exciting time, and we could not have celebrated Black History Month in a better way.

Born in Tulsa, Oklahoma in 1954 West speril the great majority of his childhood in Sacra mento, California. The grandson of a Baptist preacher religion had a lasting effect on West,

who is trained as a preacher himself. West also counts the Black Panther Party as a major influence, as members of the group were a vocal presence in California, during West's formative years. After graduating from Haivard *magna cum laude* with a B A in three years, West earned an M A and Ph D at Princeton University While finishing his doctoral dissertation, entitled 'Ethics, Historicism, and the Marxist tradition,' in 1980, West spent time in Morningside Heights while teaching at the Union theological Seminary

Based on the monumental turnout to the event, it was very successful. West received multiple standing ovations, and the overall response he received from the audience was overwhelmingly supportive

Julia Cosgrove is a Barnard first-year

WHEN HATE IS A FAMILY VALUE: FEMINISM AND AMERICAN MORALITY

→ HATE from page 5 category of hate crimes itself ratifies and reasserts identity and difference," Jakobsen said. Pellegrini explained that the speakers' joint ambition was to "put pressure on the category of hate crimes, and on the identity categories on which hate crimes depend "

Jakobsen described the American population as segregated into three groups the general, content public, which constitutes 80 percent of the population, and two more

extremist groups which are opposed to each other and to the tolerant middle Often times, people are judged based on the group with which they appear to be aligned and are thus preconceived and pre-condemned as "activists"

"Because life, liberty, and the pursuit of happiness should be offered to

everyone," said Pelleguni, "then protection from hate should be one of these basic values."

Giving several specific examples, Pellegrini and Jakobsen discussed the history of the recognition of hate crimes and what lawfully constitutes a hate crime. They mentioned that in the 1990 Federal Hate Crime Statistics Act, data was collected based on crimes motivated by the victims' race, religion, ethnicity, and sexual orientation, but not on gender. "Omitting gender does not simply leave women out but [leaves them out] as women," said Pellegrini. "Crimes committed against women as women refuses to specify the content of the as; refuses to turn the as into an is "

Gender bias, according to Jakobsen and Pellegrini, is viewed as an individual and not a social or cultural phenomenon. "The exclu-

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sion of gender," Pellegrini said later, * was, in practice, the exclusion of women."

"The relationship between the body politic. . . and bodies in public is at the heart of the issue," asserted Jakobsen. She later referred to her previous discussion of the segregation and interaction among the three societal groups, making a point about the murder of Dr. Barnett Slepian and the New York Times article which explicitly portrayed him as a member of the general public, not

LIFE, LIBERTY, AND THE PURSUIT OF HAPPINESS SHOULD BE OFFERED TO EVERYONE.

as an activist. If the public viewed him as a crusader for a cause, then his murder would not have been as appalling "If one doesn't identify with the public, then one will face social sanction and quite possibly—or even probably—violence," Jakobsen said.

The lecture then turned to address its title's significance. Jakobsen referred to the bumper sticker which expresses the emotion that hate is not a family value. What is a family value? Jakobsen believes that "family values offer the liberal public the possibility with identifying with positive values," even though the conservative not on of family values "invoke[s] a religious, specifically Christian, content of values." "Middle America needs [family] value[s]," she said, "because without these values, all that is left is market value, a danger that is particularly important at the current time."

After the lecture, the floor was opened to

questions. The first question addressed the validity of the argument which Pellegrini and Jakobsen made "The title of the lecture is an attack on the traditional family," said the audience member, ". . I would call that far from tolerant. . .I would call that the power invested in you by the school to impose your values on students." Jakobsen replied that while it is true that they were speaking using the resources of the University, "There's a real difference between political participa-

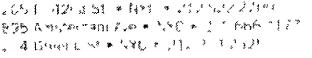
tion—which I would call democracy—and the ability to impose something on other people." Further, the questioner challenged the proposed need for the government to legislate differently on hate crimes than on any heinous
 crime. Comparing the scenarios

of two criminals—one who kills his victim out of personal dislike, and one who kills his victim because of sexual orientation—he commented, "Why we should give more punishment to one over the other is simply thought control."

With a variety of goals in their discussion, Pellegrini and Jakobsen continued with, 'We hope to make a set of arguments and provocation that will maybe shift the way that some people have been previously thinking about an issue they thought was settled. . . and] to chint what we understand hate to be and how in ...µerates," Pellegrini said. They believed that the "back and forth" conversation model was an important element of their talk. Pellegrini said, "In our going back and forth, we're trying to model a different way to do academic work" in academia.

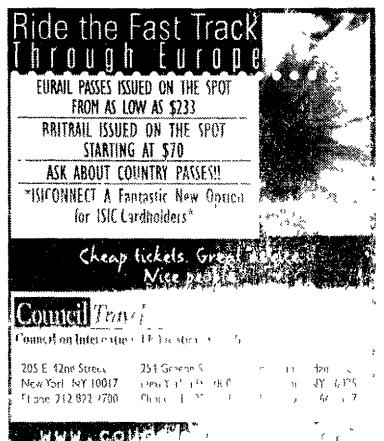
Kiryn E J. Haslinger is a Barnard first-year and a Bulletin staff writer.





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Questions? Comments? Write to bulletin@barnard.edu or call 85 219

Barnard's Women of Color

By Christina Bracero

Barnard College is a predominately white, women's college in the heart of what is called Momingside Heights. Its close proximity to such New York historical landmarks as the Apollo ("where stars are born"), Harlem (the birthplace of the Harlem Renaissance, and home to such black intellectuals as Langston Hughes), and the now incinerated Savoy Ballroom (where Malcolm X was gunned down), allows the school access to a nch cultural history of New York

However, Barnard has not always taken advantage of this opportunity Perhaps because of its history as a white school, or perhaps because of the country's history of racism, black women within the Columbia and Barnard community have met with a number of racial, cultural, and social problems dating back to the establishment of Barnard College Within the last thirty years, Barnard has seen the birth of three distinct organizations that each serves to alleviate the problems concerned with being a woman of color in a predominately white school

Although the following three organizations are each of a different genre, each group has inituenced Barnard campus life, as well as the lives of Barnard colored women. These three organizations are the Committee on Race, Religion, Identity, and Ethnicity (CORRIE), the Higher Education Opportunity Program (HEOP), and the Black Sisters of Barnard & Columbia (BSBC)

CORRIE was founded by students in 1987, who saw a need for a committee that oversaw racial relations on campus, according to the Dean of Multicultural Affairs and Sophomore Class Dean Vivian Taylor. "Barnard was in the progress of thinking about a program to enhance the quality of life of students of color in 1987 when a disturbing incident took place on Colum-

bia campus," said Taylor. Some black students and students on an athletic team got into an altercation, and racial slurs were made towards a black male, said Taylor. The situation turned into a physical one, which resulted in the injury of a black security guard. Students were outraged. This incident prompted some Barnard students to meet with then-President of Barnard EllenFutter concerning black quality of life issues, said Taylor, who was Associate Dean of Student Affairs in 1987 "It was an emotional meeting "

During the course of this trying time, students came up with a five-prong approach to addressing the main concerns of the black women students at this time recruitment and admissions of students of color, recruitment and hiring of faculty of color, a curriculum that better reflected people of color, and a set policy for racial and ethnic discrimination. "The idea was to have a committee that President Futier commissioned," said Taylor. The idea behind the committee was for faculty, administration, and students to work together to improve what was an intolerable situation on campus.

CORRIE was originally called the Committee Over the years, it has assumed a number of names that reflected the growing concerns and responsibilities it had, such as the Committee on Ethnicity, the Committee on Race, and eventually CORRIE. CORRIE had evolved from a committee concerned mainly with color and ethnicity, to one that involves itself in identity and sexuality issues as well.

A number of sub-committees were formed to deal with these many and varied concerns the Racial Policy committee came up with a discrimination policy, which is no longer in existence; the Recruitment and Admissions committee, which was primarily student-oriented; the Faculty and Curriculum committee, which dealt

with course offerings; the Programming committee, which dealt with special events and projects and the Training committee, which prepared individuals to deal with diversity, said Taylor.

The Programming and Training committeec were collapsed into the "Awareness Now" committee. Awareness Now, which is convened by Giselle Harrington of Health Services, recently sponsured "Shape of the River" with President Judith Shapiro That committee is also responsible for UNITY day.

"CORRIE seeks to have involvement at the grass-roots level with all the campus because dealing with issues of diversity . . is a job for all people on campus . All across the spectrum there is a place for everyone's valuable input." said Taylor CORRIE celebrated its 10 year anniversary in 1997.

HEOP, a New York State funded academic and financial aid program, was established at Barnard in 1970. Although HEOP is technically not a minority program—it was founded to aid talented women who could not afford to come to Barnard—its applicants are primarily women of color Barnard's HEOP is the most successful HEOP program in New York. Its graduation rate is equal to that of the College, and many of its graduates go on to become doctors, lawyers, and famous writers, such as Edwidge Danchcal (who was nominated for the National Book Award for her first novel—the youngest person ever to receive such an honor), according to Director of HEOP, Francesca Cuevas-Cruz

HEOP, however, has extended its gift of academic support to a number of non-HEOP students as well as its own. HEOP established a tutoring program that was eventually taken over by the Dean of Studies Department, so all students could benefit from the tutoring. The program is offered to all students regardless of financial need.

Boosted by Campus Groups

HEOP also sponsors a mentoring program for women of color. The program—begun at the request of HEOP students and alumnae—is open to all women of color at Barnard The first year the program was instituted, 300 Barnard alumnae responded as mentors About 75 Barnard women of color apply for mentors every year HEOP cooperates with the Office of Career Development (OCD) The applications were generated from standard OCD mentoring applications

"I think women need HEOP more for the support," said Cuevas-Cruz She believes HEOP offers a place for women who share common backgrounds, cultures, and are having similar problems to come together 'They share miseries and joys," she said

HEOP also provides an honorary HEOP program, which offers academic help to students who do not meet the financial requirements set down by the New York Regents Department The program is popular despite any formal application process "We don't advertise [the program]," said Cuevas-Cruz "It gets around by word of mouth"

HEOP co-sponsored Professor Cornel West's visit to Barnard, and the Seniors of Color Dinner

The oldest of these three influential organizations, however, is the student organization BSBC Originally entitled the Barnard Organization of Soul Sisters (BOSS), the organization was founded in the late 1960s to address the needs of black women on campus

"Onginally, there used to be a black floor It was the seventh floor of Hewitt or Brooks, but because of an anti-discrimination clause, the system was eliminated," said Aleia Carr '00, President of BSBC. With the elimination of the seventh floor designation, black women at Barnard were scattered across campus, said

[3.3.99]

Carr BOSS became a place where black Women could meet and share their experiences

Although BOSS was a social outlet for black women, it was primarily a political group, "because of all the things that were going on during the time—not only nationally, but on Columbia's campus as well," said Carr "[For instance], BOSS brought to the forefront that there was discrimination going on in housing Only three black women lived in the 600s in late 1960s/early 1970s out of a black population of approximately 60 Black women," said Carr

Despite its political history, BOSS has grown to offer social and cultural services. Now called BSBC, the organization sponsors a number of events to help educate and generate discussions on topics such as identity, family, academics, spirituality, and sexuality, said Carr

BSBC is sponsoning a week-long event from Saturday, February 27 to Friday, March 5, entitled "Celebration of Black Womanhood" The theme for the week will be All About You 'It's about finding your inner peace and spirituality," said Carr

The event was launched with the BSBC's second annual fashion show. The fashion show, entitled "Hip-Hop, Honey & Soul," was held in Columbia's Miller Thealer. The fashion show is a way for BSBC to get its name out there. It is also a way for people across campus to work together, it's not just black women who participate. It promotes social tolerance. "And it's fun," said Carr.

The week also featured a showing of "The Color Purple," and a Coffeehouse entitled "Tapestnes of Our Lives" A Mary Kay Cosmetics Workshop will be held on Thursday, March 4, said Carr "It's important to feel beautiful, too" The week will end with keynote speaker Deborah Cofer, who is the Director of the Women's Health Network at North General Hospital. Cofer, who primarily deals with women of color, will be speaking on "Tips for Mastering the Journey to Self-Love and Inner Peace"

The week-long event is not only meant to celebrate womanhood, but to explore what it means to be a black woman, said Carr BSBC has a commitment to exploring black womanhood "Our main focus is to serve as a support network for Black women on campus In the spring we are having a one day workshop, including a panel discussion on feminism and what it means to be a black woman"

The student organization has become important to a number of black women on campus. Many join in their first year, said Carr, because it's a place "for them to go where people share their problems and ideas "

"I joined because when I came [io Barnard] I was a HEOP student, so I thought there was a lot of minorities at Barnard I thought I wouldn't be alone I discovered that there is a minimum amount of black women on campus," said Latasha Gnffin '00, Treasurer of BSBC

These three organizations—one student one administrative, and one administrative, faculty, and student—have one common goal to discuss, encourage, and celebrate diversity on campus Whether it is done by offening a place to meet people, a chance to effect policy, or opportunities for academic improvement, these three organizations have become essential to Barnard life "Each of these groups has a different purpose Everyone of us throughout the college benefits from their activism and their activities," said Dean of Studies Karen Blank "They inspire us to be better than we would otherwise be "

Christina Bracero is a Barnard junior and Bulletin features editor.

features [11]

ARTS CALENDAR

for the week of March 3.

THEATER

Jodie's Body

An overweight, middle-aged woman recounts her childhood in apartheid South Africa---all while in the buff. ArcLight Theatre, 152 w. 71st street, 595-0355

Annie Get Your Gun Musical about Annie Oakley stamng Barnadette Peters Marquis Theatre, 1535 Broadway 239-6200

Running Man

new musical theatrical work based on an African-American family's journey toward self discovery HEHE, 145 Sixth ave 647-0202

Burning Habits Gothic soap opera about three families in the Lower East Side HERE, 145 Sixth Ave 647-0202

FILM

American History X

Calch Edward Norton's Oscal nominaled performance as a Neo-Nozi Playing at Sutton, Village East

Life is Beautiful

Roberto Benigni's look at one family's expenence in WWII age Europe, 19th Street East, Angelika, Murray Hill, Paris Theatre, Park and 86, Tower East

She's All That

Freddie Prinze, Jr., tries to woo and makeover the school misfit—all to win a bet.

Chefsea, First and 62, Lincoln Sware, Murray Hill, Orpheum, State Theater, Union Square 14

Running Man Breaks Silence with Jazz and Poetry

By Kiryn E J Haslinger

Imagine a young boy, mentally anguished by his parents' dreams for him, he has a mother who strives to lift him up and a father who aims to hold him down, his search for an individual identity succeeds only in disappointing

them both by becoming exactly what they hoped him to be This is *Running Man*

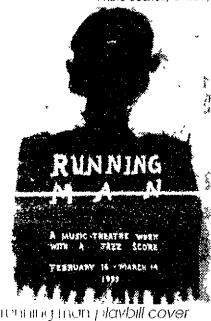
In a little theater in a little art gallery in a little cafe on the edge of Solio lies HERE an arts center which houses quality of Eroadway plays. It you visit from February 16 to March 14 you can see the Music Theatre - Group's performance of *Running Maru* an innovance music

cel theater work, with a jark score. In some ways remnant of Foroy and Bess, this 'jazz opera' tells the story of an African-American family's conflicts and one man's search for roentity in the most of a turnulturous mental and conclument storage.

The intimate therefor sears about 100 people (interestingly, the first two rows are generously reserved for late comers) on a railed floor situated above the stogo. The actors then, have a close and human quality—they speak right to you. The musical ensemble of violin, cello, electric guitar, accordion and percussion musicians is also located an arms length away on the stage.

Diedre Murray's jazz score was both passionate and poignant, complemented beautifully by the six talented actors who harmonized like angels She describes her work as homage "to all the disenfranchised who some how could never figure it out and succumber before their time" The poetic text, by awardwinning poet Cornelius Eady, while effective fc the progression of the plot, was somewha forced and obvious at some points At times

Photo courtesy of Rudy



the lyrics gratuitously reiterated what the actorcould portray more purelwithout words. But overall the lyrics and the music nicely complemented one another

The plot was interesting and well developed but ambiguous and operto interpretation at some points Miss Look, player by Kimberly Jajuan reflects sadly on her brother's disappearance from

her family seven years ago A mysterious sage called Seven, Ronnell Bey, with the stronger most beautiful a capella voice you can imagine offers Miss Look a chance to examine he brother's and her own life in order to establish the reasons for her families problems, so the she can ulumately come to peace with her life A trip down memory lane reveals her parents separate obsessions with her brother Tomm (later known as "Running Man," played by Darius De Haas and Chiis Rustin as a boy), ai extremely intelligent and gifted young boy. Thu mother (Roberta Gumbel) sees her son as symbol of transcendence from her blackness and womanhood, which she believes have always held her back in life. She becomes his mentor and best friend and his ultimate obsession when it is revealed-in an - page 17



Hilary and Jackie: A True Story of Two Lives Intertwined

By Rebecca Kaufman

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Hilary and Jackie could have easily been entirely about the life of Jacqueline du Pre, the renowned cellist. It could have traced her life and her talent from its beginning, as a little girl in a musical family, to its surprising and bitter end. But the movie has a different focus instead, it is the story of two sisters, and highlights not only Jackie's talent, but also focuses on how being extraordinary can deeply impact one's life. And in the case of Jackie's older sister, Hilary, we see how the absence of extraordinary talent can leave a wonderful tenderness and sanity in its wake

Hilary and Jackie are closely intertwined from the first moment of the film. They are linked physically throughout much of the movie, their differences creating a need to cling to one another in times of strife or change Hilary, played by Rachel Griffiths, is the quiet of the two, blessed with a certain steadiness and kindness, but also in possession of an inferiority complex, constantly reminded of her own failure at the flute, as compared to inckie's success with the cello lary with subtlety. Hilary's Griffiths plays virtues are appa. it, but Griffiths lends the role a great deal of depth by showing her regrets and her pain as Jackie intrudes upon and severely disturbs her calm, country life

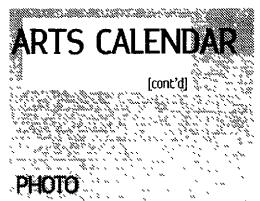
Emily Watson plays Jackie, brilliantly displaying the cellist's verve and movement However, along with great talent, Jacqueline du Pre also suffered from mental illness and, later, multiple sclerosis, a fatai illness which rendered her unable to play the cello, and eventually left her helpless and in pain. Watson is no stranger to playing characters stricken with illness. Her Oscar-nominated perfor-

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mance in *Breaking the Waves* demonstrated her powerful ability to communicate the tribulations which accompany sickness, whether mental or physical

Accompanying the performances of both actresses is the overwhelming beauty of the music, which sets the pace for each scene of the film Scenes which would have ordinarily been touching are transformed and made exquisite by the haunting strings operating throughout the movie. Further, under the steady hand of director Anand Tucker, each scene is infused with meaning and poignancy due not only to the music, but to the attention to visual detail. The difference between Jackle's sophisticated life and Hilary's rural existence is accentuated by the subtle control over the set and locations. In Jackie's world, we see expensive furniture, long corridors, and lonely public places such as train depots and concert halls But when we travel to Hilary's home, that cosmopolitan atmosphere is replaced by lush green hills and sweeping vistas Inside Hilary's home are warm beds, a fire, and wooden furniture

Not only are Hilary's and Jackie's experiences and surroundings different from one another, but their perceptions of the world are as well. The film takes an intriguing turn when Tucker experiments with the characters' visions of reality. In an early scene, Hilary tells Jackie about her plans to be married. Jackie reacts badly to the news, bluntly insulting Hilary. The event is representative of the kind of lives each woman leads, one leaning toward stability and peace, the other reaching to push that steadiness out of the way. However, later in the film, we see Jackie's perception of the scene, one in which Hilary is seen as the agitator, smug and in page 17



Rita Ackermann/Ana Axpe Two '90s artists explore mad housewile, nymphet, and whore cliches in paint and photography. thru 3/23 Swiss Institute, 495 Broadway, 925-2036,

Jed Devine

Miniature platinum palladium panoramas. thru 3/27 Bonni Bennubl, 52 E. 76th, 517-3766

Aaron Rose

Broethtaking images of MYC reefcoapes. Thru 3/20 Paul Kasmin, 74 Grand 219-3219

Frank Yamrus Abstracted images of nudes in the water. Sarah Morthland, 225 Tenth Ave 242-7767

DANCE

Maria Benitez Teatro Flamenco One of the country's leading Spanish dance troupes. Five New York premiers and classic flamenco numbers Joyce Theater 175 Eighth Ave, 242-0800, thru 3/7

Freefall (LTD)

A revisit of "The Fifth Story of the Fourth Day," a macabre, erotic story of sacrifice and saclism. Context, 28 Ave A, 3 millioor, 777-8394, Thurs Sal at 8 pm

arts [B]

MUSIC CALENDAR

tor the week of March 3



ROCK/FUNK/POP

Wednesday 3/3 Sir George Martin: A Multimedia Presentation on the Making of Sgt. Pepper @ Town Hall The Gravel Pit @ Brownies Dovetail Joint @ Shine

Thursday 3/4 moune to me Loors wiSoft Parade @ Wellands

Friday 3/5

Shawn Mullins @ Irving Plaza Hillbilly Funk Allstars @ Tramps Cannabis Cup Reggae Band @ Wetlands Cracker @ Bowery Ballroom

Saturday 3/6

Meet Jeff Beck (2pm) @ Sam Goody, Roosevelt Field Mall

COMING UP. . .

- 3/11 Sebadoh @ Bowery
- Belroom
- 3/14 Madest Mause @ Carle
- Island High 3/17 Gov (Mule 12 Inving Plaze
- 3/20 D Generation (2 Bowery
- Baliroom
- 3/25 Elliot Smith @ Irving Plaza
- 3/29 Placebo @ Irving Plaza
- 3/3184/1 Love and Rockets @ Irving Plaza

Samples, anyone?

By Carrie Hawks

Unless you are an avid fan, you probably haven't heard about The Samples latest album, "Here and Somewhere else." The sound, mellow to the extreme, doesn't exactly qualify as elevator music, but has potential. Released on the indie label W.A.R.? (What Are Records), they continue to subside outside the top 40 radio bracket

Having been around for ten years, they've built up a reliable following and enjoy their greatest success in their home state of Colorado, as well as in Boston Their music combines influences of reggae, folk, and rock resulting in an

easy listening hum that is reminiscent of Tom Petty's album, "Wildflowers " Three new members collaborate on the CD, Kenny James, Rob Somers, and Alex Matson, while founding members

Sean Kelly and Andy Sheldon write the majority of the songs. Hannah Alkire, the guest cellist on "Any Other Day," makes a wonderful musical contribution, adding depth and variety to an album which has a tendency to blend together.

I went to the concert on Friday, February 19 at Irving Plaza hoping that my opinion about the band would be swayed. Maybe I would witness the "great live performances" of which critics boasted and see how enthusiastic their die-hard fans would be.

"It's sold out!" screamed the doorman who kept shooing people out of the doorway. Maybe this would be worth the subway fare after all, I decided. The opening band, Seeking Homer, played their last spring break song commenting on the traumatic struggle central to everyone's lives-getting beer when you're underage. I wish I could say that The Samples' lyrics offered more than this, but I have something against using cliches in songs. In "Going through Changes," Kelly declares "Somewhere in the sky, there's a star named after you/ Named after all the changes that we've been going through." Other themes include breaking up, such as the song, "Anymore" when he lazily sings "I don't think about you anymore/ I don't dream about you anymore, anymooore" "Little People," a song about children, recounts numerous pieces of advice reminding the listener not to "say things you're not supposed to" and not to "wash our mouths out with soap " Attempting to add some

Photo courtesy of WAR? variety to the set, they



changed the arrangement The other members of the band left the stage, and Kelly remained to perform an acoustic piece with a guest guitarist. Later on, Kelly informed the

audience that this show was being recorded for a live CD. They perked up for a couple of minutes after that but soon quieted down again

Perhaps, thought I, their sleepy demeanor was just part of the whole mellow image, so I looked to the crowd for some signs of excitement. Four guys near the stage jumped up and down every once in a while and a few others managed to gently sway back and forth, but the majority just stood around listening. My friend Anastasiya commented: "They'd sound a little like Paul Simon if they would use more than two chords." Overall, the music makes pretty good driving music in the background of a very relaxed conversation

Carrie Hawks is a Barnard sophomore and Bulletin staff artist.



A Groove is a Terrible Thing to Lose

By Vanessa Garcia

Ì

The principalities have traded in their zoot suits for prote and hernp necklaces. That's right folks, swing is "out" and funk is the latest re-discovery. Take one look at the Village Voice, calling all to feel the "global funk experience."

Those swing bashes that everyone. attended not too long ago have been. replaced by carnivals of funk, one of which I attended this weekend at SOB's. It was there where I heard Lettuce, 10Man, and ULU, 註錄 not that I don't enjoy funk, but I believe that in our "post-pomo" days we have simply lost our creative juices, so to speak. It seems that everything has been done already and that the only solution is to pastiche different elements from the past Last semester the video store was out of "Swing Kids" because everyone wanted to learn bow to move the way they did in the forties, the movie houses are bringing back old films, fashion is a mesh of the 1930s, 1940s, and a little bit of the 1970s style, and thrift store owners have finally found their era of success.

It is not only bringing back the old, but the way different experiences are pasted logether that makes me question our creativity A perfect example would be the Cuban/Chinese restaurant Bayamo, down on Broadway Also, at the "Funk Carnival" at SOB's right after 10Man played there was a Yooa performance in the middle of the dance floor Of course, everything Eastern is also en vogue. That's when all of this occurred to me. I sat there and watched this woman bend her body into all kinds of strange positions, not for the sake of the own belief systern, not for the sake of spirituality, not for the good of her own health and body, but because someone was paying her to entertain me. She was up there doing Yoga because someone thought that it would be cool to have someone do Yoga during a Funk concert. And, so **as to remind** everyone where they were (the capitalist United States) and what the **date** was (1999), there was a woman selling tabilits at the entrance.

The flyer to the show explained that the "Carnival of Funk shimmies...between life and love " Well, not exactly. Life and love are not forced phenomena and trends most definitely are.

However, I must admit that some of the musicians who played at this carnival had talent, and I must also admit that good funk has the potential of really making you move Lettuce had that quality about them that makes you want to move your head and shoulders in that smooth way that only certain types of music can make you do Lettuce and Ulu make you want to close your eyes and sway rhythmically like a leaf caught in a slow motion whirliwind

The music of 10Man, on the other hand had a slower jazzy sound to it. 10Man tries to combine jazz, hip-hop, and funk. Sometimes it works, but most times you just feel like your looking at Kenny G on crack accompanied by a young rapper. The "rappers' or "performance poets" that the band called onto the stage created the tyrics as they went along, allowing the music to inspire words. This, however, may have been a farce and I am sure, at least for one of them, that the words he pretended to put together spontaneously were pre-constructed verses.

Funk is great, but why make it fashionable? Why ruin a good thing? Those pompous, rich, tie-wearing, Mercedes-Benzdriving, music and advertising executives turn everything into something one wants to abhor. What are they doing - page 17

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MUSIC CALENDAR

for the week of March 3

JAZZ/SWING/BLUES Wednesday 3/3 Jack Wilkins Tho @Birdland Also @ Birdland every Tuesday: Mungus Orchestra

Wednesday-Sunday 3/3-3/7 Tito Puente @ Blue Note Sunday 3/7 MO Guajiro (Hot Cuban Grooves) @ Louisiana

Tuesday 3/9 Eddie Palmieri Big Band @ Blue Note

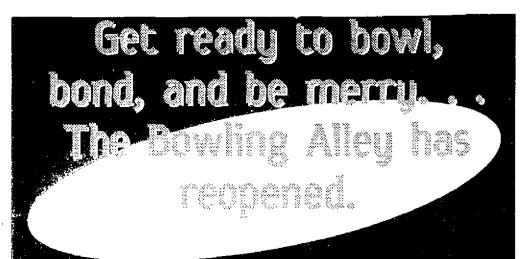
CDs TO CHECK OUT

Belle and Sebastian "The Boy With the Areb Strap" Cat Power "Moon Pix" V/A "Post-Punk Chronicles: Left of the Dial* Beastle Boys "Hello Nasty" Sehadoh "The Sehadoh" Built to Spill "Keep it Like a Secret" Jimi Hendrix "Live at the Fillmore East* Liz Phair "Whitechocolatespaceegg" Sonic Youth "A Thousand Leaves" Lunachicks "Luxury Problem" (Due out by May) Soundtrack to Rushmore Hound Dog Taylor and the Houserockers Deluxe Edition Re-

release

music [15]

120



beck the door for hours, or call in Paik if you are interested in reservations.

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miscellaneous

EGG DONOR WANTED. Couple looking for a young healthy Caucasian woman, fair to medium complexion, of average height and weight, between the ages of 21-32 to be an egg donor. Compensation of \$5,000. Complete anonymity is provided.

For more information, call the NYU Medical Center at 212-263-0054. The reference code for this ad is AndreaB.

TO THOSE STUDENTS WHO HAVE PARTICIPATED IN EGG DONA-TION: Please contact Mita at x34226 or email at mm595@columbia.edu. Research is conducted for an Anthropology class. All calls confidential.

RUNNING from page 12 Oedipal nature---that Running Man is completely enamored by his mother. The boy's father, played by Robert Jason Jackson, once a sweet and encouraging man, is hardened and pessimistic after having been discriminated against during a war (which war is never specified, but it is assumed to be World War I or possibly World War II) where his desire to fight for freedom brought him only subjugation as a black man in a white dominated country. He sees his son's gifts as curses which will only tease the boy into believing he can achieve in a world that will inevitably suppress him. He thus, thes to hold his son back, discouraging his studies and instilling in him the belief that people of different races are in constant opposition and that he should take a defensive victim attitude. Without giving away too much, I will reveal that subsequently Running Man achieves his mother's dreams and his father's legacy but in a way that neither had expected, or hoped.

The unbelievable talent of the six-person cast alone is reason enough to go see this play. The novelty of seeing a jazz-poetry musical in a unique, artistic, intimate atmosphere only adds to the pleasure. I recommend seeing it. . . and if you do take my advice, let me know what you think of the ending.

HERE Arts Center, 145 Avenue of the Americas (Take the 1/9 to Canal Street), Tuesday-Saturday at 8pm, Saturday at 4pm, and Sunday at 6pm until March 14.

Kiryn E.J. Haslinger is a Barnard first-year and Bulletin staff writer.

HILARY from page 13 control

The film is an exploration of a fascinating and moving phenomenon; the two women grow up intertwined, but their lives evolve in nearly opposite directions. Their story is touching, in that they are continuously drawn back together despite their two completely dissimilar perspectives. Further, *Hilary and Jackie* is a bittersweet commentary on the dark side of an incredible talent. The lives of Jacqueline and Hilary du Pre are a testament to an often overlooked truth. To be extraordinary is to risk one's chances of being overwhelmed and, perhaps, drowning; often he or she who is phenomenal covets the simplicity which others take for granted.

Rebecca Kaufman is a Barnard senior.

GROOVE from page 15 turning music into a money making scheme? What are they doing placing Buddhist monks on the Apple computer billboards? What are they doing selling used clothing for over two hundred dollars? Not only is all of this degrading, but its uncreative What's happening to us? Can't we create anything instead of borrowing so much from the past and ruining it? What about something new, something wholly ours, something meaningful? On the bar at SOB's there was a flyer that read "A groove is a terrible thing to lose " Maybe we've lost ours But, there's still hope for finding it

Vanessa Garcia is a Barnard sophomore and the Bulletin music editor.

Well Woman: To Shave Or Not To Shave?

Q Are girls supposed to shave their vaginal hair? I'm not sure if you're supposed to, and I haven't seen a gynecologist yet.

It is not necessary to shave in order to have a routine gynecological exam. Also, there is no medical evidence that suggests removing pubic hair is the "proper" or "sanitary" thing to do.

A when it comes to the to protect your vaginal area feeling in removal of public hair, like the from bacteria, muthing the tiny thetic preremoval of any other body hair hairs on your ear help protect women si (legs, arms, upper-lip, etc.), the your inner ear. Nevertheless, by choosi choice is totally yours.

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a variety of reasons to keep their public hair in various manners.

Often during swimsuit season, women will shave or wax their "bikini line," while others shave or trim their pubic hair regularly for such reasons as feeling "fresher" or simple aesthetic preference Finally, many women simply go au naturale by choosing to leave their pubic hair as-is.

continues 17

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

Women's Accomplishments in International Human Rights. . . What's Next?

a panel discussion with

Ambassador Julia Alvarez

of the Permanent Mission of the Dominican Republic to the United Nations

Dr. Patricia Flor

of the Permanent Mission of Germany to the United Nations and Chairperson of the United Nations Commission on the Status of Women

Elisabeth Friedman

Assistant Professor of Political Science at Barnard College

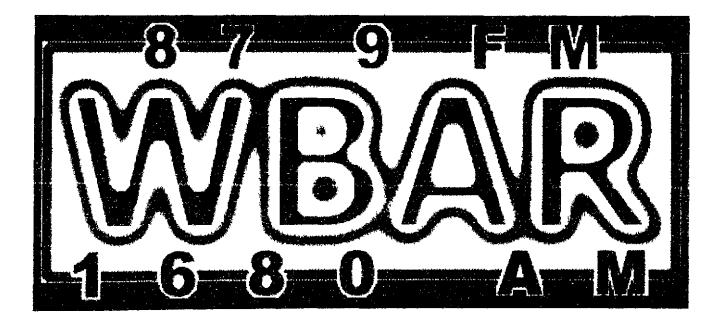
Angela Zito, Moderator Acting Director of the Barnard Center for Research on Women

Thursday, 24 March 6:30 - 8:00 PM Julius Held Lecture Hall 304 Barnard Hall

Co-Sponsored by the Barnard Center for Research on Women and Soroptomists International

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Acing Classes With No Reading

By Mita Mallick

NUS: SO SO MIL It was my first-year when I received my first piece of valuable advice from a then-senior on the Bulletin staff. "By the time you're a junior, you'll realize that you don't have to

read every book to ace a class," she said smirking. "That's the mistake all first-years make." Well that was two years ago, and fortunately I am no longer a first-year As a junior, I am saddened by this fact: I have not learned my lesson. Yes, that's right, I will admit it. I read every book on the syllabus

As a first-year, I would read word for word every page. Upperclassmen would laugh at me 1 thought I would get over it. I can change, things will be different, I told myself. I will not continue to read every page! But alas I cannot tell a lie. I am overwhelmed with guilt if I don't read it. I am haunted by thoughts of professors calling on me screaming "What did the author state on page 35, paragraph two of last night's reading??!!"

Reading for classes has become this strange obsession. I can no longer read without grasping a highlighter in one hand, and the book in the other. My friend asks, "you can't read anything without high-lighting, can you?" Perhaps it is the way I have been socially conditioned at college. Maybe it is in my genes. Back home, my father is famous for his vast collection of highlighters and assortment of colored pens. He highlights every single reading material, including leisure material, his favorite being "Scientific American."

For several semesters I tried the 'take-notes-in-a-separate-notebock" tactic which involved entirely too much time. Then I tried "the yellow highlighter" upon hearing that the color yellow helps an individual retain information better. Colored highlighters? Been there, done that. Now I have switched to colored pens. I have got a beautiful pack of pens which never leave my side. The few times I thought I lost them, I began gasping for air, clutching my chest 1 find them to be much easier to maneuver than your average highlighter. You can draw a nice neat line under each word. Okay, I know, I know. I realize my efforts are futile. I will end up highlighting or underlining everything anyway.

One of my seminars has been an eye-opening, slamming-meinto-the-ground experience. This semester had been my first taste of a seminar. Sitting around the table, twenty-four or so eyebalis staring at you, two of them belonging to the professor. "The Professor and the Students of the Rectangle Table" has been an earth-shattering experience especially for someone like myself, who can affectionately be referred to as "Mute Mita." Nevertheless, I diligently come to each class, fully prepared and having thoroughly done the reading. I make an effort to participate, although it may not be apparent to the rest, since I usually am reciting things in my mind and can never seem to be able to verbalize them.

At times, it is quite evident that some students have not done the reading. For instance, we were all required to read a three hundrec page novel. It is questionable how much time we actually spent talking about the novel. Forget close text analysis. We discussed genera themes, and of course it becomes a golden opportunity for one to show off their "worldly knowledge." Half the class is usually spent talking about other books students have read or what they learned in other classes. Those who have not read the material clearly lead the discussion into a totally different direction. They give "side tangent" a new name. Since remain to be "bull-crap" (my mother is reading this!) impaired, I have littie to contribute to a conversation which revolves around pontificating the worth of the book, spouting SAT words which no one can understand it they are being used in the correct context, and my absolute favorite answering questions with a question. That in essence is what I have witnessed a seminar turn into. My hypothesis of course proved to be true: afterwards, I overheard several vocal students brag about not having done the reading.

Thus I will use my column as an opportunity to ask the following questions. Professors, (if you read the Bulletin and this column) do you really expect students to read every item listed on your syllabi? Do you purposely give us more reading than we can possibly handle? Is it to weed out the weak? Fact or fiction can we ace your class without doing all the reading? Or is this simply a fact that will never be acknowledged?

The joke's on me. As my suitemates say, "Waste of time," and "Ain't going to happen," in regards to course reading. "You do what you can. It is not always feasible to read everything," said one of my friends nonchalantly. In the meantime, I've thought about using post-it-notes in my books. Maybe color-coding with the pens. With the hundreds of pages of reading each week, investing in an infomercial "Speed Reader" product might do me some good. It is time to master the art of skimming.

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Mita Mallick is a Barnard junior and a Bulletin columnist.

[20] commentary

Home Sweet Away From Home

By Kathleen O'Shea

I visited my parents this winter. I went on a lovely little getaway to a town called Orinda, California, and I visited the house where I grew up. But I did not go home. It all started with the car. Pulling into the driveway after that life-draining, soul-sucking purgatory called air travel, I got out of the "new" car, which we bought in 1995, and my eyes fell on that old standard that is a true constant in my life: the station wagon. But wait. I noticed it right away. "Hey," I said, looking at the behemoth before me. "Um..." I pointed and snapped, language failing me. Finally, "Paint job!"

Let me explain. This car is not supposed to change. I am twenty-one

years old. This car is twentysix. I was raised in this car. It is a twenty-four-foot long Buick Estates Wagon, avocado green (well, now it is more of a sea-foam—they don't really make avocado green anymore, so my parents had to settle with the closest thing. Ahh, but avo-

cado—a color that I miss in cars and refrigerators). The car has wood paneling running in a foct-wide stripe from grille to rear bumper. It was truly a beaut. For years, starting at about the junior-high age, us kids were embarrassed about this car. "Can't you take us to school in the other car today??" But then we all got over that whole you-are-what-you-drive mentality, and my brother, my sister and I became really fond of the beast. We even had a nickname for it: Godzilla. So when anything about this car changes, it's like a part of my identity changes too.

I decided to get over the paint job and move on. But once I got inside my house, more little shocks and tremors awaited me: various new appliances or missing favorite furniture. Hardwood flooring replaced that orange shag carpet (in case it isn't obvious, my parents bought everything in 1972 and had not bothered to change the color-scheme. Until now.). I got the grand tour of everything that was different in the house, and I got mad. Things are not supposed to change when you go away! "OK, that's it. I'm going home." Oh God. Now I've gone and done it. "Katie dear," said my sainted Irish mother. "You are home." Oh yeah, huh. Oops.

But in a way my instinct was right. When the weird, ugly, embarrassing features that make a home yours change in your absence, it is like it's not really your home anymore. What makes someplace home is when you

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change, and it changes with you. So all this "adjusting" that I'd been doing here in my closet—I mean, dorm room—well, that was just making a place mine. Relating my foible to my friends from high school, they understood. And when someone asked me how long I was in town. I replied, "I go home on January 14th." Again, they all understood what I meant. That is, all but one. Kim, who attends art school in San Francisco (about forty-five minutes away), is living with her parents this year.

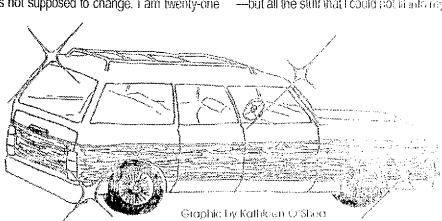
Even more disturbing than the common as as of its bound was say own room. Now, it hadn't changed, not a bit. Not that my parallelikapt if as a shrine to me or anything—it was non-fractionally a same spectral back com---but all the stuff that I could not fill into my suitcase or that just did not make

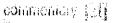
> the list of rescalated to the way bringing with menoreexactly where the theorem to last it optimizes in the free decays showed method to be a determining to with the control is bring for these to menorem provide the to the the fit control operator decay grant for the decay to get in the fit of the optimize

much. I owned nearly every album they put out put to record of here ever bootleg singles and b-sides tope, and a live recording. When the borns, if was obsessed. Then there was my ballet gear told pointer boosts and by leotards, little time shifts, meditors for a character bootles, or the every determinances, topical and the foot strengtheners, false cycloshes to participations, to the every determinances, topical and the warmers and tody warmers and next the product to the every ord bundling was the way to go). But it every boot to the topic of a participation classes a weak, let along the topical and y of any precisition and the every topic times and a fordere build dense, but it that of the order of the twas once a hordere build dense, but it that of the order topic. The details escaped me, it was not used formed her provide a statement.

They say, "home is where the Leart is " My neutrinoid dated; in that house in California. That is where there there the longest memories, the mast experiences, where I keep my memories. But sometimes I think the facant moves. It is like that archaic theory that the human heart actually circulates within the body (thus the phrase "having one's - eart in the right place"). Home is New York for me; it is where I live, where I work, where my favorite stuff is, it is where I change. You five in a place, you grow in it, and it grows right along with you. It's home.

Kathleen O'Shea is a Barnard first-year and a confielin staff water.



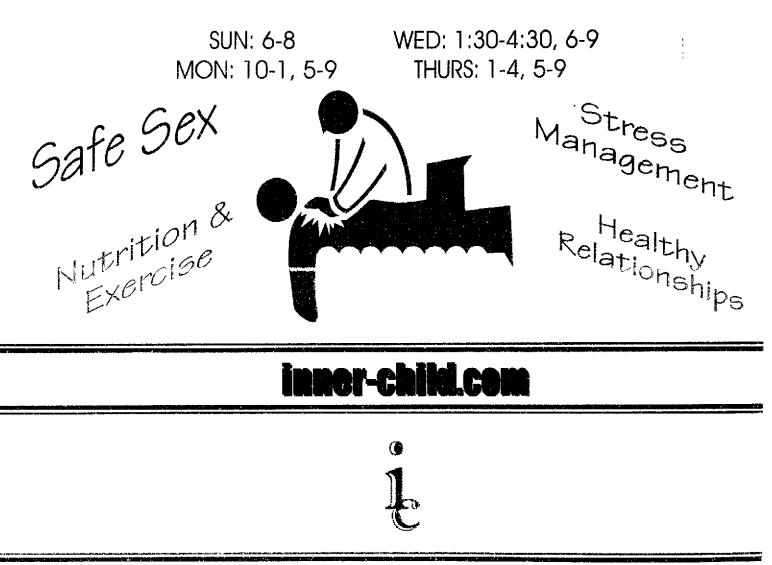


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