

Barnard

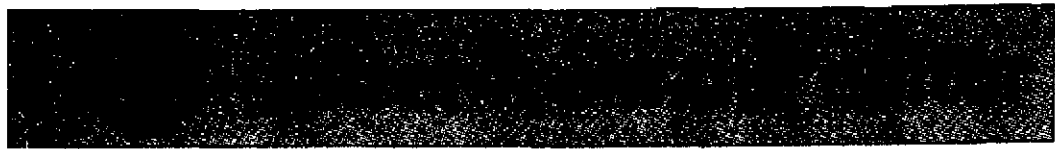
# Bulletin

[11.17.99: Issue 8]

Native  
American  
Heritage  
Month



Portrait of  
a Dance  
Department  
Confessions of  
a Teenage Diabetic  
+ Late Nite Theater



It is 4:09am. I just "finished" my homework. My eyes are bleary and scratchy, but I am past that must-get-to-bed-at-any-cost stage, just sort of floating in my chair. Looking out my window. It's a pretty nice view, even at 4am. Especially at 4am. There are an amazing number of lights still on in the apartments I can see from my unobstructed, thirteenth-floor view.

TVs flickering. Insomnia? Or did someone fall asleep watching infomercials on public access?

Cars passing by. People on their way to work? On their way home? On the job right now?

Planes twinkling in the distance. It's around 6:20pm in Tokyo right now. Eighteen hours in the air would have an estimated time of departure at around 10pm last night, Tokyo time.

The George Washington Bridge looming in the background. Lonely travelers going to Jersey. Coming from Cincinnati. Stopping off in Long Island to visit Aunt Lorraine.

A silent ambulance, lights spinning. Back to the hospital? Not an emergency? Maybe someone hijacked it and is trying to make a stealthy but quick getaway. I saw them. If the police ask, maybe I can testify.

Footsteps upstairs. Is she going to the bathroom? The kitchen? Just coming home? Waking up for crew practice?

My heater softly oozing warm air, even though it's off. I wonder if that's a design flaw or if it's intentional to balance the freezing air which seeps through my closed window above it.

The glowing reflection of my face illuminated by my computer screen, street lights and TV flickerings, airplanes and headlights all criss-crossing my face. I'm hovering out over Amsterdam Av and 125 St.

One of my clocks slowly ticking, marking each second of the dimmest hour. Later and later it gets, or earlier and earlier it gets, since every second I stay awake is one step closer to when I have to wake up. Very early indeed.

This is my favorite time of day. I think of it as the changing of the guard: night shifts about to end, morning shifts about to begin. In a few minutes the Bright 'n' Early DJ on the classical station comes on the air. Newspapers are being delivered. So much happens in this in-between time, and almost everyone in the dorm, maybe even the desk attendant, is asleep, dreaming. Of fairies. Potatoes. John Cusack. Madonna. Supermarkets. Exams. Tornadoes. Babies. Sailing. Daffodils. Endless blue skies. The person lying next to them in that extra-long twin bed.

On that note, I'm off. Sweet dreams.

## CONTRIBUTORS

Sophomore Jen Ang is from Redhook, New York (a small town upstate) and is a political science major. Her interests include volleyball, drawing,

**JEN ANG**

reading, and writing. Jen's favorite word is torque simply because she likes the way it sounds. She is also excited about becoming an aunt in March. Look for Jen's article on feminism in this week's news section.

Emily is a first-year student who grew up in New Jersey but attended high school in St. Louis, Missouri.

She enjoys playing the violin, cooking,

**EMILY MCKENNA**

hiking, going downtown, and Woody Allen movies. Emily intends to be an English major and hopes to be a food critic in the future. Check out Emily's article on the Barnard Dance Department in the features section.

Carolyn Slutsky is a senior from Philadelphia.

She is an English and writing

**CAROLYN SLUTSKY**

major. Carolyn's interests include writing, taking walks, and folk music. She has also recently become politically active. Look for Carolyn's article on Sam Shaber in this week's music section.

Barnard	<b>Bulletin</b>	<b>editorial board</b> editor-in-chief. . .jamie hardy art co-directors . . .k8 togovnick, beth roddy managing editor. . .kimberly yuen news editor. . .karen shoum features co-editors. . .kilyn haslinger, lisa patrick arts editor. . .charli long arts assistant. . .anjali george music editor. . .vanessa garcia music assistant. . .priscilla caldwell nyc living editor. . .celia washington health editor. . .stacey mcmath commentary editor. . .anna isaacson photography editor. . .jessica jaffe web consultant. . .catherine wallach <b>layout staff</b> . . .liliana segura, elvita dominique <b>photographers</b> lara crock, eliza bang <b>artists</b> . . .karen specter, corinne marshall <b>copy staff</b> daria masullo <b>columnists</b> mita mallick, diana paquin <b>man-</b> <b>agement</b> office manager. . .anna goldfarb business manager. . .solana nolfo advertising manager. . sarah d'am- bruoso office assistant. . christy thornton academic adviser. . .in paik
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cover photos by Jessica Jaffe

At day Upper Level McIntosh.  
See Jaffe's representation about your class ring.

**NOVEMBER 17**

McAC Alumnae Speaker Series presents Marina Patalios, '85. Marina is an advocacy and social services specialist working with the Urban Homesteading Assistance Board.

*Feminism, Public Policy, and Activism: How is the Women's Movement Doing?*  
A lecture with Leslie Calman, Deputy Director, NOW Legal Defense and Education Fund. 6:30-8pm. Altschul Atrium. Sponsored by the Center for Research on Women.

**NOVEMBER 18**

*Brazil* film, sponsored by Zooprax. 9pm, 202 Altschul.

Barnard Store *Midnight Madness Sale* 11pm-1am, Upper Level McIntosh.

**NOVEMBER 25 - 28**

Thanksgiving Holiday

# Smeal Discusses Feminism

By Jen Ang

On Tuesday, November 9, at 6:30pm in Barnard Hall, Eleanor Smeal spoke to a diverse audience of women, as well as a few men, regarding the progress and problems that the global feminist movement faces. Smeal is the president of the Feminist Majority Foundation (FMF), an organization devoted to women's equality, reproductive health, and non-violence, which seeks to empower all women in their economic, social, and political spheres. FMF also believes that feminists—both men and women—are in the majority, but that this majority must be empowered. Smeal was the woman who identified the "gender gap" for the first time in voting. She was introduced by Ann Pellegrini, a fellow feminist, who described her as a "speaker, teacher, strategist, and dreamer."



*Eleanor Smeal, President of Feminist Majority Foundation*

Smeal began her talk in a very calm and relaxed manner. She gave a brief introduction to the Feminist Exposition 2000 For Women's Empowerment—a conference of women's movements from around the world, which will take place in Washington, D.C. later this year. She compared the Expo to calling a first march and confessed to having second thoughts about it, a rare thing for this forceful woman. Some of the goals of the coming Expo 2000 will be to bring in people from college campuses as well as women from all backgrounds who support feminism, Smeal explained. She wants to show the vast diversity of the feminist movement racially, economically, and geographically to display the movement's power and "clout."

One of the worst things that the feminist movement faced, Smeal said passionately, was the "art of the put-down." Feminism's opponents seem to

be constantly dismissing the effort's of the women's movement and the importance of what it is doing, in which Smeal sees a great danger because it saps morale. Her hope is that Expo 2000 will be a step in creating a support network and bringing people together to think about the future of feminism in a way that will overcome the power of the put-down in opponents and make them deal with feminism in a rational way.

For Smeal, the feminist movement now, at the turn of the millennium, is "extremely exciting and extremely frustrating." The feminist movement is taking off for many reasons, such as the Internet and communication developments, which allow women's movements worldwide to network with each other. As supportive as Smeal is of the diversity of women's groups and organizations, she strongly believes that these groups should work together for common goals and to establish a community within the women's movement. Feminist victories have included the right to vote, a movement towards equal employment, and women's exposure in sports. However, Smeal made it clear that every step taken by feminism has been an uphill battle. Substantial opposition to the movement makes it extremely difficult to maintain what rights are achieved, when many times, the legislation is rolled back. And as feminism fights for old rights, it is trying to get new rights as well and gain ground in the fight for women's equality.

Addressing the bombings of abortion clinics, Smeal denounced the extremist Christian groups that are taking violent action against the clinics. No hands were unclean as she criticized the police force for bias in their enforcement, the extremist groups for their extremism, << page 7 >>



**ABSOLUTELY FIRM DEADLINE FOR DROPPING COURSES OR UTILIZING THE PASS/D/FAIL OPTION** is this Thursday, November 18. The Registrar's Office closes at 4:30pm. Please remember that full-time (twelve points) enrollment is required. Exceptions are permitted by Class Deans only for extraordinary, compelling reasons.

**THE DEADLINE TO SIGN UP FOR LIMITED ENROLLMENT COURSES** is this Friday, November 19, 4pm. Be sure to have read the procedures for enrolling in limited enrollment courses that were sent to all students. If you do not follow the procedures for signing up for "L" courses as outlined, you will not be enrolled in those courses, even if you list them on your program.

**PROGRAM FILING DEADLINE:** The deadline for filing a program is Monday, November 22. If you have not already done so, schedule an appointment with your adviser to ensure that you can file your program on time and avoid late fees.

**WITHDRAWALS FROM COURSES:** The deadline for withdrawing from a course (W on your record) is Tuesday, December 7, 1999. This deadline is an absolutely firm one.

**HELP IN PHYSICS:** For all students taking Columbia physics courses through the 2000-level, help is available at the Columbia Physics Help Room, 413 Pupin: Mondays and Wednesdays, 1-6pm; Tuesdays and Thursdays, 1-7:30pm. For help in PHY BC1206, see Professor Reshmi Mukherjee, 506 Altschul Hall, on Thursdays, 2:15-4pm.

**FIRST-YEAR STUDENTS** who were unable to attend a program planning meeting with Dean Kreger should stop by the Dean of Studies Office to pick up a copy of an important information sheet.

**FOR THOSE WHO HAVE NOT YET ENROLLED IN FIRST-YEAR SEMINAR:** All students who need a First-Year Seminar should have returned preference sheets to Dean Kreger, by November 15. Placements are posted outside the Dean of Studies Office. If you have not submitted a preference sheet, stop by the Dean of Studies Office immediately.

**PLACEMENT IN MATHEMATICS:** If you are planning to enroll in a spring mathematics course, but are unsure about the appropriate placement, check with your adviser. If you need further assistance, contact Professor Hervi Jacquet, Calculus Director, Columbia Mathematics Department, [hj@math.columbia.edu](mailto:hj@math.columbia.edu).

**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 6, at the latest. If you have not heard from your chosen program or institution by the sixth, you may have an extension of this deadline. Please be sure to secure all other approvals (including financial aid clearance) before requesting Dean Szell's approval.

**OXFORD, ENGLAND?** Students interested in studying at St. Peter's College, Oxford, for 2000-2001, please see Dean Szell for an application form. Completed applications (to be handed in to Dean Szell) will be accepted no later than Friday, December 17.

**SPELMAN COLLEGE EXCHANGE:** Learn about this unique opportunity to study for a semester or a year at Spelman by attending an informational meeting this Friday, November 19, in Sulzberger Parlor, third floor Barnard Hall, at a time to be announced. For more information, contact Ms. Ross, Multicultural Affairs, x4-9130.

**DEAN SZELL'S OFFICE**

## Zooprax Presents

### Brazil

Thursday, November 18 @ 9pm. 202 Altschul.  
Free Admission and Popcorn

### The McAC Alumnae Speaker series continues with Marina Metalios '85.

Marina has worked with the Legal Aid Society's Homeless Project, as a Senate Fellow with the appropriations subcommittee and at the Urban Homesteading Assistance Board (UHAB) where she directs a tenant organizing project.

Come hear her speak TONIGHT, Wednesday,  
November 17 at 5:30PM in the North Tower, Sulzberger.

To the Editor,

As a member of 600s Hall Council I am compelled to respond to Mita Mallick's column "Residential Life Strikes Again." I cannot comment on Ms. Mallick's personal complaints and inappropriate ad homonym attacks against the residential life staff as my opinions are solely my own. However, I would like to address some misconceptions in her column. In years past, the residential life activity fee has been \$20 and was raised for \$25 this year. Aside from the fact that this is the first increase in quite some time, \$4 of each student's activity fee goes to inter-hall council which is a new arm of hall council. Ms. Mallick complains that hall council sits aimlessly in the lobby of 616 collecting student complaints. In fact, inter-hall council sits on the tri-partite housing committee and thus has a forum with which to address student comments and sugges-

tions. Furthermore, the local hall councils meet regularly with the area staff.

Ms. Mallick accuses the residential life staff of "throwing themselves extravagant parties" while she and her suitemates have not enjoyed so much as a donut. Perhaps if Ms. Mallick had attended any number of 600s events (many sponsored by the RAs she claims to admire), she might have gotten a "return" on her investment. I invite Ms. Mallick and all 600s residents to attend our second Hall Council Town Meeting on November 23 at 8:30pm in the 616 lounge to voice their complaints, comments, and suggestions about housing. I can't promise magic cures and door to door donut delivery, but Ms. Mallick will certainly find a concerned Hall Council board and free refreshments.

*Robin Effron '01, Program Coordinator of 600s Hall Council*

To the Editor,

This Monday as I was walking through Lower Level MacIntosh on the way to my first class, I was startled out of my early-morning somnolence by a poster which read "What Does the Bible Say About Homosexuality?" I read further to find several passages which described homosexuals as "shameful," "unnatural," "abnormal," etc. Since I was pretty sure that Jesse Helms, Jerry Falwell, or Fred Phelps had not paid a visit to campus that had gone unnoticed, I scoured the poster to find the group responsible for the ad. Whichever group or individual responsible for it was too afraid (or perhaps ashamed?) however, to put their name on it.

Aside from being personally offended and extremely upset by it, I was astounded that such a reactionary and hateful message was being aired in the middle of the student center on a campus that likes to take pride in

its diversity and liberal philosophy, and that some have even called a "safe space" for its queer students. I think the student body, faculty, and administration need to take incidents like this as a wake-up call to the fact that even in a "liberal" academic community in the middle of New York City, we are not immune to ignorance and homophobia, and that more needs to be done to address these issues on campus.

While I don't believe that programs aimed at teaching tolerance and diversity can change everybody's minds (especially when certain kinds of hatred are so deeply ingrained that they are justified in the name of "religion"), I do believe that they can help to create an atmosphere in which everybody knows that homophobia and other forms of hatred are not acceptable at Barnard and Columbia

*Lauren Porsch BC '01*

To the Editor,

Science at Barnard is a very important issue, and one well worth discussing at length and in more than one forum.

My letter was not a "protest"; it is not my business to "protest" opinion. It is my business to work with data. Other people can describe the serious efforts Barnard has made to increase enrollments and majors in the sciences; I merely wished to provide data that might better inform the discussion.

Some specific comments:

—I certainly regret it if Mita was told that she would have to wait two weeks for information. Three people in this office routinely sup-

ply statistics; none of them was told that Mita had made such a request. The week before Mita's column appeared, Tamar Abraham wrote a Bulletin article on Computer Science at the university. She sent a message to the Registrar's Office e-mail (registrar@barnard.edu), requesting statistics on Barnard majors and Barnard enrollments in 1000-level Computer Science courses, and I sent her those numbers within a week.

—The percentage of Chemistry/Biochemistry majors increased from 2 % to 4 % from 1992 to 1995, then declined slightly. The percentage of Physics/Astronomy majors increased from .4 % in 1992 to 1.1 % in 1997 and declined to .8 % in 1998.

—The number of graduating seniors varies considerably from



## Swing Fling!

McAC held its annual Swing Fling Thursday, November 11 in Lower Level McIntosh. Prior to the event, students received an hour long swing dance lesson. Music was provided by Ron Sunshine and Full Swing.

—Photo by Jessica Jaffe

## letter to the editor (cont'd)

year to year (522 in 1993; 60' in 1998), and students' choice of major also fluctuates. As a result, comparisons of very small numbers, like those above, are not very useful.

As Registrar, I work with data all the time. I also, however, teach in the Barnard English department. It was therefore at some personal cost that I reported the decline in English majors. My loyalty to my department is strong, but I believe that these discussions will be more fruitful if they are based on facts rather than on unsubstantiated impressions.

My thanks to Bulletin for giving so much space to the issue of science at Barnard.

Constance A. Brown, Registrar

<< page 4 >> and the government for not taking feminist warnings more seriously before the bombings. Even though she admits it sounds "a little weird," Smeal accused the extremist groups, such as the Army of God and other extreme Christian militias, of planning to overthrow the US government, pointing to their militant opposition to government laws, their desire to base government on the Old Testament, and their views of "justifiable homicide." In a flurry of accusations, she compared the groups to Hitler and urged the audience to read some of their literature, such as *The Turner Diaries* or other literature posted on the web, which she says puts down gays and lesbians, Jews, feminists, and even mentions bringing back stoning as a form of capital punishment. Smeal openly declared that she does not believe the violence to be random and thinks that it is organized to keep certain issues marginalized.

Just when it appeared her talk was turning into a never-ending flood of criticism, Smeal turned back to feminism and explained, because of these opposing forces, "our issues for social justice are interrelated. Opponents have us all on their radar." Pakistan has a similar problem with an extremist religious militia that claim to be Islamic and are violating women's rights and leading to an outpouring of refugees from the country. Smeal mentioned the feminist movement's central role in bringing the violence in Taleban to US and UN attention, but there have been no negotiations yet.

Where does this go for equality in this millennium?, Smeal finally asked. She believes that first the backlashing of groups against feminism must be stopped and only then can a forward movement begin. The feminist movement is in desperate need of new ideas, she said, and posed a question to the audience: "How would you change it?" Reiterating atrocities around the world where women are becoming casualties of murder and tyranny, she declared her opinion that women's rights were violated because "people profit from discrimination" and feminism was the victim of scapegoating by the Right Wing.

Smeal concluded her talk strongly by emphasizing how "ghastly" the level of social injustice is and urged those who were gathered to "think boldly; think big." She expressed her desire for our generation to "click in" and become part of the solution in furthering the goal of women's equality worldwide. Smeal's strong commitment to feminism and her bold and forceful spirit suggests that she may be just what feminism needs as it is faced with both the excitement and frustrations of the new millennium.

For more information, the Feminist Majority Foundation is online at <http://www.feminist.org>.

Jen Ang is a Barnard sophomore.



*Barnard dancers during a performance at Miller Theater.*

By Emily McKenna

The Barnard Dance Department put on its first show of the year on November 4, 5, and 6, at Miller Theatre, which will soon be followed up this December by a second dance performance at Barnard's Minor Latham Playhouse.

Mara Torres '02, a strikingly powerful dancer, who danced in three of the modern pieces at Miller Theatre, has already begun rehearsal for the performance at Minor Latham. "During the first part of the semester, I was dancing up to six hours a day," she said. Torres, a dance major, always seems to be working on a show. Like all dance majors, Torres has to balance a full academic load with a full schedule of dance classes. This semester, she is taking jazz, modern, and ballet classes along with a dance history course and three academic classes. "It gets hectic," Torres said. "I do all of my homework for academic classes on the weekends."

Other Barnard dance majors also grapple with finding a balance between schoolwork and dance. "I try to go out a little less and

work a little more," said Katy Wood '01. "I try not to get backed up. If I know about a performance, I try to study ahead." In addition to spending time dancing, Wood works six hours each week in the dance department doing "whatever needs to be done," from smelling and sorting dirty costumes to helping build sets and running sound backstage during performances.

Organization is key to this balance, according to Katrina Fletcher '01—a combined Women's Studies and Dance major—who said that since becoming a dance major she has found herself more organized now than ever before. "I know how much work I have to do," she said.

Dance Major Liz Pearlman '01 agreed that the hardest thing about dancing and performing is allotting time for dance and school. "I've gotten better at budgeting time," she said. "You just basically have to just keep going and going all the time. You can't slow down, but I enjoy doing it." Of course, Pearlman admitted she loves it; no one would do it if they did not love dancing.

Barnard Dance majors must fulfill a schedule of eleven courses including the

Senior Seminar for Dance, one dance history course, one course in movement science, like Kinesiology or Movement Analysis, or Dance Composition, and one course with a heavy writing component. The Senior Major Project in dance must be a written research thesis or a performance. Dancers may choose from one of twenty courses to fulfill the major requirement such as What is Dance, an overview of the world of dance; Kinesiology, a class related to understanding the science of human movement; The Evolution of Spanish Dance; and Dance in New York City, a class that takes students out into the City to see live dance performances.

"Dance in New York City gives students the opportunity to go out in a group to various venues from the New York City Ballet to Symphony Space to smaller theaters downtown to see a variety of kinds of dance from tap to ballet," stated Sandra Genter, a full-time professor in the department.

"The Barnard Dance Department is a unique place because of where we are and what Barnard is," she continued. Genter teaches a seminar called Contemporary Choreographers and Their Works. For the



# Dancers Are Much More Than Just Students

class, she encourages students to go out into the City and see live dance performances. "That is the beauty of being in New York City," she said. In fact, Barnard's home in New York City was a major attraction for many dance majors.

"In the City I would have more opportunities, more faculty," Fletcher said, "and if Barnard didn't satisfy my needs I could go out into the City to find what I wanted." Pearlman agreed: "Barnard is at the top because of the fact that it's in New York City. It's hard to find a school that has such good academics and dance anywhere."

Being at Barnard is "not like being in a conservatory where you take classes all day long," observed Natalie Anderson '03. "It's nice to get another education on the side." But despite the availability of outside dance classes at STEPS (Broadway and 74 St) and Broadway Dance Center near Times Square, most Barnard dance majors stay on campus to take dance classes, according to Janet Soares, Dance Department Chair.

"I could make time to take classes outside of Barnard," Pearlman said. "I chose Barnard so that dance classes would be part of my schedule and part of my tuition." Time constraints and schoolwork also keep dancers from straying too far from the Barnard dance studios during the week. Fletcher agreed that because of the constraints of her other classes, she was unable to take outside dance classes.

Despite the time constraints, dancers dance, as Pearlman said, because they love to dance. "Not a lot else satisfies me," she said. "Artistically, I feel like I can express myself through it and I feel when I'm not doing it, it effects my whole body, my outlook on life, my emotional state. It's a big part of my life that I cannot just stop doing."

"The dancers should be given a lot of credit because it is a lot of balance between rehearsals, dancing, concerts as well as papers and work," Getner said. "It is a thrill to see it go from a work in progress to the stage."

The dance department consists of five full time professors, Janet Soares, Sandra Genter, Donlin Foreman, Katie Glasner, and

a show and then to incorporate the dancers into their own companies after graduation, according to Soares.

"We network so our students have connections," Genter said. The part-time, adjunct faculty has connections with the professional dance world, so, when they come temporarily to teach or choreograph, students can begin to establish relationships with the dance world.

"We make contact with the choreographer from doing a show with them," Torres said. "I know [choreographers] Kraig Patterson and Sara Hook and [so] I have my foot in the door."

At Barnard, many dancers expand their repertoire with the introduction of modern

Tom Brazil



*Students perform Teetering High by Donna Uchizono.*

Henry van Kuiken, as well as a string of part time professors and guest professors who teach classes for one semester. In the spring, for example, Nina Hennessey, who has appeared in Broadway and Off-Broadway shows and on television, will teach a class called Musical Theatre Dance.

In fact, it is not unusual for guest choreographers to come to create a performance for

dance classes, which were not as available to students at their home studios. Torres was trained in ballet but is more interested in modern dance. "Modern wasn't offered to me until I became older," she said. "It is much more expressive, more natural, more free to express things in different ways."

The dedication of the students and teachers radiates in everything the Dance Department does—dancing up to six hours every day and collaborating to put together a performance for such a large venue as Miller Theatre.

*Emily McKenna is a Barnard first-year. Photos courtesy of the Barnard Dance Department.*

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## FEMINISM, PUBLIC POLICY, AND ACTIVISM:

### How's the Women's Movement Doing?

a lecture with

**LESLIE CALMAN**

Deputy Director, NOW Legal Defense and Education Fund

Wednesday, 17 November

6:30 - 8:00 PM

Altschul Atrium, Altschul Hall

Sponsored by the Center for Research on Women



The Dean for Multicultural Affairs cordially invites students to attend an important session about a domestic study abroad experience at **Spelman College**, a historically black women's college located in Atlanta, Georgia. The session will be at 1pm in Sulzberger Parlor on Friday, November 19.

## wanted

Wanted: Tidy, non-smoking female to share a two-bedroom apartment in Manhattan beginning early January. Call Maharukh at 732-373-9509.

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## miscellaneous

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ADD YOUR CLUB or organization's meetings and events to *The Bulletin Board*, our new online community schedule! Send the information you would like posted to Catherine via voicemail at x3-1751 or via e-mail at cw262.

**Deadline reminder:  
Spring term payment  
is due Dec.1.  
Office of the Bursar  
Milbank 15  
(212) 854-2026**

**Come to one of two Town Meetings to hear from participants in the Week of Dialogue on Race. These two events, sponsored by the Dean for Multicultural Affairs, will take place TONIGHT, Wednesday, November 17<sup>th</sup> at 8PM in Brooks Living Room; and TOMORROW, Thursday, November 18<sup>th</sup> at 12 noon in the Aitschul Atrium.**

# SARAH LAWRENCE COLLEGE AT OXFORD

*Sarah Lawrence College at Oxford offers students the unparalleled opportunity to work individually with Oxford scholars in private tutorials, the hallmark of an Oxford education.*

Open to qualified undergraduates, it is the only visiting student program sponsored by an American college that gives students from other colleges access to the full range of tutors and disciplines of Oxford University's 37 colleges. In addition, each student has a wide range of privileges in Wadham College. This special relationship gives students access to the College's junior common room, athletic teams, library, dining halls and social events, as well as voting rights in the Student Union.

INFORMATION: Sarah Lawrence College at Oxford, 1 Mead Way, Bronxville, NY 10708-5999 (800) 873-4752 e-mail: slcaway mail:slc.edu

**Would you be willing to give up your suite Friday night December 10th? Don't worry- totally hassle free meal! All catered! Food will be Kosher!**

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# PARIS



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Sulzberger Parlor  
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## ARTS CALENDAR

for the week of November 17

### FILM

**Margaret Mead Film & Video Festival:** documentary event includes sections on religious communities, body art, political documentary etc. American Museum of Natural History, Central Park West at 79 St. 769-5200. Thru 11/20.

**Felicia's Journey:** Atom Egoyan's adaptation of an Irish novel about a lonely English serial killer who falls in love with an pregnant Irish girl. Lincoln Plaza, B'way at 62 St. 757-2280.

**Last Night:** Canadian filmmaker Don McKellar's apocalypse comedy. Cinema Village, 22 E 12 St. 924-3363. Lincoln Plaza, B'way at 62 St. 757-2260.

### ARTS

**Andy Warhol:** stitched photos, black and white photos, sewn together in repetitive grids. Paul Kasmin, 293 Tenth Ave. 563-4474. Thru 11/30.

**Rosalind Solomon and Linda Connor:** India as seen through two women photographers. Explore the everyday and the spiritual: landscapes, architecture. Sepia International, 148 W 24 St. 645-9444. Thru 12/4.

**Kiki Smith:** multimedia installations based on historical characters from mythology, fiction, and fable. Pace Wildenstein, 142 Greene St. Thru 11/27.

**Tricia Keightley:** painting that is "a curiously tantalizing fusion of Pop, Matta, and roadkill." Derek Eller Gallery, 529 W 20 St. Thru 12/18.

### THEATER

**Sarah Jones:** *Surface Transit*: 1 woman

# Late Nite Theater Gets

by Christy Thornton

Despite numerous logistical setbacks and a cramped rehearsal schedule, Late Nite Theater presented one of its biggest and best performances of their Late Nite Playwright program yet. With a run of four shows in two nights, and a cast that exceeded the size of what used to constitute Late Nite's audiences, the talented group of student actors, directors, writers and producers put on an impressive show last Thursday and Friday nights.

This semester's ambitious undertaking included eight pieces written by students, ranging from restless monologues to full-on multimedia productions. And a new space in Lerner Hall afforded new challenges and new opportunities for the actors, directors and producers. Said Stacey McMath, producer and six-time Late Nite veteran, "Late Nite has suddenly gone from a small-scale, extremely casual, after-hours sort of a group to one of the larger and more active theatre groups on campus."

A hilarious two person piece, *Fortune Last* by Shu-Lin Lee, starring Toby Lee and

Seth Dranginis, opened the show with high-energy dialogue about a disenchanted fortune teller and her unlucky client. Lee's hilarious accent and antics gave her character fabulous appeal and really set the tone for the whole ensemble to come. Two pieces written by Late Nite president, Abby Cooper, added multimedia and choreography elements to the show. Her *All in the Family* explored the relationship between theatre and television and starred herself and Marin Godsoe, and her *Black and Tan/Chocolate Monkey* told the story of a mad scientist's murder of his lab rat, experimenting with movement and alternative lighting sources. The dynamic cast, including Michaella Holden, Samir Arora, Amanda Elston, Lisette Silva and Sarah Pitt, sang, danced, screamed, and fainted their way through an extraordinarily well-written and directed piece.

A traditional format in student-written theater, monologues composed a good portion of the performance, with three pieces all dealing with very different topics. The first, *Afrodating* by Reina Hardy, starred Sarah Matteucci and dealt with a woman trying to

Jessica Jaffe



Late Night Theatre Group in action

# BIGGER, BOLDER and Better

find true love through a video dating service. The second piece written by Hardy in the show, *Sonnet Number Love*, told the story of a student's attempt to woo his English teacher through a not-so-cleverly disguised poem, and starred Erica Sobol. The third and final monologue starred John Peacock, and, judging by the audience's reaction, was very well received.

Titled *Y-Toupee* and directed by Cassie Martin, it was the hilarious story of a man on a blind date whose wig had blown off in the wind and into a nearby pond written by Claire Ridley.

Two ensemble pieces, *Passing* by Christina Pippa and *Notes from the Sturp-and-Burp* by Cassie Martin, harnessed both late nite old-guard and newcomers. *Notes from the Sturp-and-Burp* placed a Raskolnikov-esque character on a date in a diner, and *Passing* was an exploration of the intricacies of life in New York City. *Notes from the Sturp-and-Burp*, starring Late Nite veteran Steve Whitman and first-timer Alex Rankin-Macgill, was directed by Georgia Freedman and allowed the audience inside the mind of a neurotic, paranoid and highly comedic character. *Passing* boasted a cast of seventeen people, one of the biggest ever in a Late Nite production, and was a fast-paced menagerie of singers, dancers, painters, and street life that examined long-standing relationships and casual encounters in our city that never sleeps. Everything from a Sunday morning cafe scene to a Latin dance club graced the tiny stage during

Pippa's piece, and the end result pulsed with all of the energy of the city itself. Said Civita of *Passing*, "the evolutionary nature of the piece has made the process as exciting as the final product."

And the final product was indeed exciting, performed in the brand-new basement performance space in the basement of Lernwell er Hall. Although the space was far from ideal, and restrictions placed on usage made some of the staging difficult, the production was still well received, drawing some of the

biggest crowds ever, even in competition with various other campus events.

The logistics of performing in a brand-new space made for tremendous backstage improvisation, and the overlap of actors in the piece really kept everyone on their toes backstage. Although the entire cast wasn't brought together until a week before opening, the entire production was, from the beginning, a collective effort. Despite only one full technical rehearsal in the space before opening, the cast worked through ill-aimed lighting and the lack of two stage wings to put on a dynamic piece, possibly one of the best and most-well received Late Nite has seen yet. And it won't be the last that you hear from these ambitious students—look for staged readings in late November and audition calls for the winter productions.

*Christy Thornton is a Barnard sophomore and the Bulletin office assistant.*



Late Nite Theater members take a bow.

Jessica Jaffe

## ARTS CALENDAR

[cont'd]

show that lines spoken word, hip-hop performance sketches, NYC culture. American Place Theater, 111 W 46 St.

*The Price*: James Naughton directs Arthur Miller's play about two estranged brothers who reunite after their father's death. Royale Theater, 242 W 45 St, 239-6200.

*La Chunga*: Mario Vargas Llosa's drama about a beautiful stranger who has a compelling effect on regulars at a bar. FC 29, 29 Second Ave, 971-1026. Opens 11/19.

*Entre Mujeres*: Silva Brito directs Santiago Moncada's comedy about five women at their school reunion. Thalia Spanish Theatre, 41-17 Greenpoint Ave, Sunnyside, Queens, 718-729-3880.

## DANCE

*Brian Brooks Moving Company* *Wavelength*: downtown choreographer's one-man show traverses the city from Grand Central to Public Library to Starbucks. Starting position, Joyce SOHO, 155 Mercer St, 334-7479. 11/13-11/21.

*M'Sawa Danz/Inl Might Lock Down* *Flare! It AmcanARTiculation*: dance, live music, hip-hop, African art. Works by Garcia Diagne and Chrystalyn Wright. Party afterwards. The Kitchen, 512 W 19 St, 255-5793. 11/19 & 20.

*Hothouse*: Leigh Garrett, Mia Olesen, and Willa Carroll, Kirstie Simson, Jeremy Wade, and Jennifer Lacy improvise at P.S. 122, 150 First Av, 477-5288. Sundays Thru 12/12.



## MUSIC CALENDAR

for the week of November 17

**Thursday 11/18**

Jason @ Shine

Michael Hodgecello @ The  
Bowery Ballroom

Abdullah Ibrahim @ Joe's Pub  
at the Public Theater

**Fri/Sun 11/19, 21**

Shing @ Beacon Theatre

**Friday 11/19**

Lucinda Williams + The Bottle  
Rockets @ Roseland

Live | Cibo Matto @

Hammerstein Ballroom

**Monday 11/22**

Holy @ Lightly @ The Cooler

**Tuesday 11/23**

The Pietasters @ Roseland

Marc Cohn

@ Danny Kaye Playhouse

**Wednesday 11/24**

Big Bad Voodoo Daddy @  
The Supper Club

Chicago @ Beacon Theatre

Everything But The Girl @  
Hammerstein Ballroom

### COMING UP...

11/26&27 Natalie Cole @  
Avery Fisher Hall

## Do You Dance the Foxtrot?

By Priscilla Caldwell

Those who take advantage of Manhattan's extremely diverse and large music scene might want to check out Foxtrot Zulu, a high energy, horn-driven rock band whose music is a funky, eclectic blend of ska, punk, folk, and pop. This past Friday, I attended one of their shows at Wetlands and discovered the band's fun, energetic music.

The group, formed at the University of Rhode Island in 1994, consists of seven members: Nate Edmunds on the rhythm guitar and lead vocals; Neal Jones on guitar; Brad Haas on bass, banjo, and guitar; TK on saxophone, guitar, and mandolin; Jeff Light on trumpet, harmonica, and vocals; Jeff Roberge on drums; and Paul Miller on percussion. The band mixes all different types of music together using a variety of instrumental combinations. Nate Edmunds has lead vocals on most of the songs, but sometimes lends the mic to Jeff Light. At times, Foxtrot Zulu's sound is reminiscent of Dave Matthews doing one of his more animated songs. The easygoing, laid-back musical flow exhibited in popular bands like Blues Traveler is also present. Much of the music is improvised, which adds to the band's driven, intense sound.

Foxtrot Zulu's music is about exactly that—music. The lyrics are definitely of lesser importance to the band. Few of the lyrics have significant meaning though there is the occasional exception like "Cop Cars and Credit Cards", a song about childhood prostitution: Little girl promised him she's gonna turn out all the lights/Went to the bordello to find himself a wife/All he found was a fifteen year old fighting for her life.

Still, the actual music is so powerful that weak lyrics do not affect the band's presence on stage. The main premise behind most of the music is to make the audience and musicians

feel good. At Foxtrot Zulu's Wetlands show, only the most sober, uptight stiff in the crowd were not dancing. The band's vivid and funky music created a contagious aura of excitement and energy that almost everyone in the audience felt. It was also quite evident that the band enjoyed making music with each other. Light and TK's improvised trumpet and saxophone duets would build with intensity until bursting into an explosion of sound as Miller took over on his bongos. The variety of instruments that Foxtrot Zulu work with gives the band unrestricted freedom to create many different types of music and to cross boundaries between different genres. The trumpet and saxophone bring a strong sense of ska to the music while Neal Jones's guitar solos balance out this effect and lead the music down another path to Led Zeppelin-esque rock.

Many of the songs are catchy enough for pop radio, mostly because the band never delves too far into one particular sort of music. Because Foxtrot Zulu is so successful at mixing ska, punk, pop, and rock, they offer something for everyone. The crowd at Wetlands that showed up to hear the band Friday night consisted of mostly mainstream twenty-somethings in search of some fun music. I believe that Foxtrot Zulu has the potential for mainstream success in the music world, though I also suspect that they are not searching for it. Whether this kind of success happens to them or not, their charismatic and energetic sound should keep them around for a while, even if their songs aren't being played on Top 40 radio.

Foxtrot Zulu has three albums out, and is currently touring in support of their new one, *Frozen In Time*. This album is representative of their unique sound, but the band was much more engaging and intense in their live performance at Wetlands than I found them to be on the c.d. Attending their live shows is by far the best way to discover the levels of << page 14 >>

# Portrait of a Singer/Songwriter

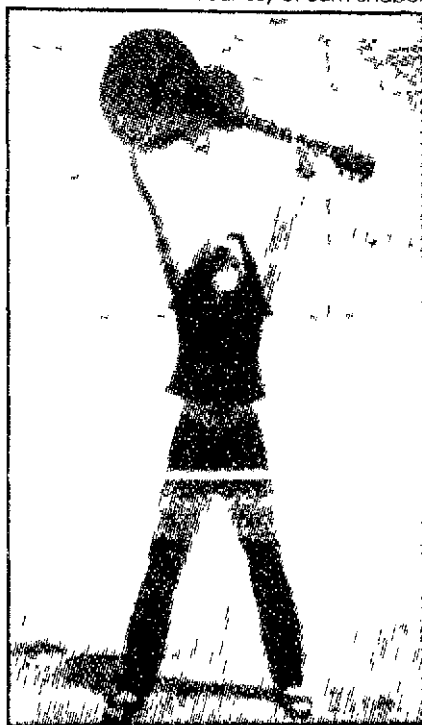
## An Interview with Sam Shaber

### MUSIC CALENDAR

[cont'd]

By Carolyn Slutsky

Sam Shaber is a singer/songwriter who joins the ever-growing tradition of independent artists working at the grassroots level who perform, travel, and get their music out to a public accustomed to top 40 major label hits. I first heard Sam at the Postcrypt in St Paul's Chapel last year, where I was captivated by her unique guitar style, her honest lyrics, and her fascination with the Empire State Building, which she can see from her window. She has played many gigs around New York and the East Coast, has endeavored trips to the UK, and has recently toured around the Midwest in her newly purchased car (a big step for a native New Yorker).



Sam Shaber

I recently had the opportunity to speak with Shaber, and I asked her about her own career and the state of the singer/songwriter as she sees it.

**What made you start writing songs?**

"I started playing guitar at age 15, and while at Cornell, sang with the band Dirt, but I felt I had no control. Being a singer needing backup I was unempowered, where writing my own songs and playing guitar gave me power."

She had written her first song in high school, but after her realization with Dirt she began "seriously examining what writing a song was," and quickly became "addicted to the process," finding herself happiest while writing a new song. "I tend to write music and lyrics at the same time, letting the song write itself while I'm the editor."

**How do you incorporate your life into your songs?**

"I write a song out of an idea, an emotion, or to chronicle an event. It's a process of cleaning my head. The best ones are written in 45 minutes" (and, she adds, she sometimes writes

Courtesy of Sam Shaber

while listening to other artists, like when she was walking down St Mark's Place listening to Ani DiFranco's *Dilate*, and had to sit down on a stoop and write her own song without even turning Ani off).

**How did you learn the business aspects of the music industry which you've been handling largely yourself?**

"It's about finding out what worked and what didn't, watching others, networking, realizing people

can make a living touring. It's a patchwork of information, common sense. You have to grab someone's eye, be on top of things and learn marketing tricks, be out there and be reliable." Shaber enjoys the 'folk music, grassroots do-it-yourself industry,' and has learned that 'most people are fun and nice to work with.' As for mass publicity, she realizes "being [so] popular appeals," but the friends' experiences have taught her that "ninety-nine percent of the time, big industry ends in poverty and disaster."

**You've expanded your touring schedule recently. Do you like being on the road?**

"I get homesick but it's better than a desk job. I meet the most wonderful people, and instead of being awkward it's been great. I mean, I was in Indianapolis, who would have thought? It can be hard to << page 19 >>

12/2 Martina McBride @Irving Plaza

12/1,2,4 Diamanda Galás @ The Kitchen

12/3 Godsmack @ Hammerstein Ballroom

12/3 Fugazi + The Ex @ The Roxy

12/3 Rage Against the Machine @ Nassau Coliseum

12/4 Beth Orton, Darius Rucker, & more @ St. Ann's Church

12/6 Days of the New @Bowery Ballroom

12/7 Squirrel Nut Zippers @Irving Plaza

12/8 Jars of Clay @Irving Plaza

12/10-12 Henry Rollins @Westbath Theatre Center Music Hall

12/14-16 Stereolab @ Irving Plaza

12/17,19 Fatboy Slim @Hammerstein Ballroom

12/18 Toshi Reagon @Foz

# We Got the Jazz, We Got

by Celia Washington

Despite the recent hot/cold days that we have had, as well as the rumors of global warming, let's face it: wintertime is here. Around this time of year I start to feel the redundancy of my usual activities pulling me into a cycle of perpetuation (basically I do the same things every weekend), and that should be impossible here in the Mecca of a million things to do anytime of the day or night. Being a writer for the NYC living section has given me that last bit of inspiration I need to do the things that I've thought about but never actually taken the time to explore. I would try to keep you in suspense, but having a title takes that all away so you basically have figured out that I am on an adventure to find a jazz spot.

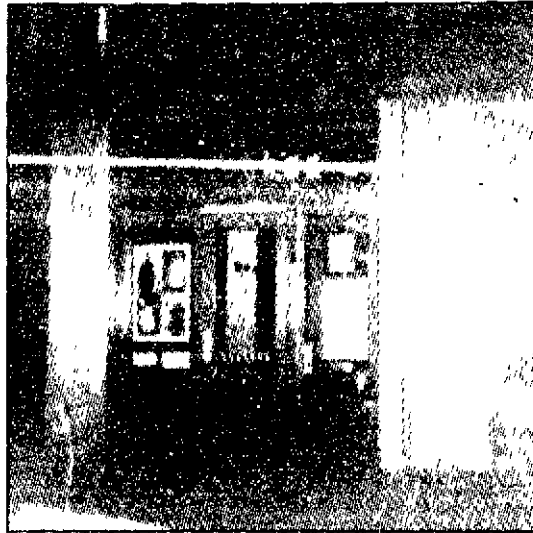
Anyone who knows anything about New York knows that this city is famous for its jazz clubs and musicians. However, besides the few names of the jazz musicians that our parents listen to or the ones who have movies made about them, most people probably don't know all that much about jazz. Under the assumption that there is much to know about jazz, I searched for someone who could give me a little jazz 101 before I stepped onto the jazz club scene.

Enter Carolyn Appel. One of our own Barnard women, Carolyn has been part of the jazz movement since high school where her interest was sparked by a teacher, and as a musician herself Carolyn has a true knowledge and understanding of the music. I tracked this early bird down at 8:30am to talk a little bit about jazz.

First off, there is no such thing as just jazz—there are different groups, which she explained to me. There is mainstream jazz, which is basically played for the consumer. This type of jazz is not too spicy in any direction so that anyone who is listening for the first time won't be overwhelmed by the sound. Then there is soft jazz, which our expert says "really isn't jazz. The way that it is played takes the spontaneity out of jazz, which is really important." There is free jazz, which allows people to "go all over the place with the music," and also acid jazz which is more experimental, involving electric instruments. Traditional jazz is the "New Orleans, Louie Armstrong" type of music, which we've all probably heard. And finally there is swing, which I am sure many

who are reading this know about. Carolyn pointed out that the swing we hear now is a kind of new swing adapted from the old swing. It has become quite popular, which is good because it "brings back the tradition of jazz being played for people to dance to." I asked her how one starts to get her own personal taste with so many choices out there, and she said that mainstream jazz is the best place to start because some of the other forms are strong and might be a little harsh to a beginner (like me). I felt that I was ready and then she asked me where was I going to go. Oops. I thought maybe I would go to one of the more famous places that I'd heard about, but decided that it would be better to ask her opinion.

Apparently the jazz clubs are broken down by how expensive they are. In some spots you have to pay a certain amount per set (a new set begins when the group stops playing to take a break). "The more expensive the club, the more famous the jazz group, the better quality of music," Carolyn said. We chatted a bit more and during this time she gave me a suggestion of a place to check out called Ka'vehas Gallery Cafe. I will not lie and just tell you that it takes a few minutes to get there. Ka'vehas is located on Mercer Street between Spring and Prince Streets so I trekked down to Ka'vehas a few evenings later. I decided to go alone thinking that this would be a good time for me



*Ka'vehas Gallery Cafe on Mercer St. is a good place to hear jazz.*

to explore jazz peacefully

Walking towards the cafe, I could see inside through the glass windows and it looked like a slightly older crowd (25 and up). I pondered the ID situation at the door but was not asked for it when I entered. I got a good spot where I could see the band, and the night began. The band was named Joe Locke and the Wirewalkers and they were all older-looking men. The place itself is called a gallery appropriately with different artwork on the wall to add to the ambiance. Very spacious yet cozy, with a few couches included for that extra comfort. There was no cover but there was an eight dollar minimum purchase, which is not a lot if you bring a friend. I don't know what other jazz clubs are like, but this one had a menu with wine, cheese, appetizer and entree selections that looked good and were not that expensive (the nice wines are a little expensive, but I guess all the wine tasters out there would have known that).

# the Jazz...

I don't believe that there is anything that I could say with words to describe how great it was for me. This year as a junior, I have more work that I care to admit, and I think about it constantly, yet about fifteen minutes after the band began to play, I found myself completely relaxed and actually trying to pay attention to the band and how music changed. I stayed there until they played their last song, which was around 1 15am or so. It was a wonderful experience.

Something interesting that I didn't mention was that when I was talking to Carolyn, she pointed out that jazz is not recognized here at Barnard, meaning that there is no class here for you to take even if you were interested. This is sad to her because "jazz is an important part of this city and this culture," and I have to agree with that, even as a non-native. To drive her point home further she demonstrated just how out of the loop we are at the *Bullein*. Carolyn noticed that the jazz clubs that we advertise are always at the most expensive spots like the Blue Note, Iridium and the Village Vanguard. As college students we should be able to enjoy culture without paying an arm and a leg for it. Suggested spots were Smoke (which is right down on 105 Street and Broadway for those of you who don't like to travel), Smalls (on W 10 Street just west of the Christopher Street station), and the Nuyorican Poets Cafe, where they play Latin jazz on Thursday nights. Some of these spots have no cover but a minimum order price, which is usually under fifteen dollars. This, compared to having to pay thirty dollars per person, per set (not including food) at some of these expensive jazz clubs, is a better deal.

I think it is important for young people to know music and cultural expression because we have our great legends, but all legends move on. The legacy is then left behind for the new generation—which is about to be us very soon. No one becomes a jazz guru overnight. Even if jazz doesn't terribly excite you, going every now and then may help you to relax and get away from the stress and strain of this school that never lets you sleep.

*Celia Washington is a Barnard junior and Bulletin nyc1 editor.*

## 125: NOT JUST A NUMBER

*By Diana Paquin*

Over our all too short election day break, I decided to rip myself away from the City, and so hitched a ride with the women's rugby team to Vassar. After watching my friends beat each other up in a rumored-to-be-organized manner, I received a tour of the campus from my friend Simon, who goes there. Now, forgive me my friends, but every time I visit another school I suspect that I will realize that I should have sent my deposit there in the spring of senior year. So you can imagine my relief at realizing that bucolic beauty is not for me. To shake off the residue of all those trees and flowers and winding lanes, I got off my train ride home at the Metro-North stop on 125 St.

I must tell you now that 125 St is one of my favorite routes in the City. Walking past its bustling shops on a Sunday, as I did, is one of the true pleasures of living so close to Harlem. On this day of the week, when everyone is decked out in their Sunday best, it is easy to imagine that this was the setting for the Renaissance of Zora Neale Hurston and Langston Hughes. Nowadays, 125 St is a great place to buy shoes, new and used clothes, good food, and above all to people-watch.

One of my favorite places on 125 St is the Harlem Restoration Project Thrift Store, at Amsterdam. Packed with clothes, furniture, records and really anything else, this surprising shop generally always has something on sale. Also, the Strawberry Farmer store has a clearance area in the back, where shoes sell for as little as \$2! While trying on a pair of four-inch heeled platform boots, which I was buying for Halloween, the attendant scolded me with a stern "You don't want Halloween to be in the street, you can walk." For people concerned with the latest fashion, not to be missed are the many shoe stores, the 99-cent and 99-cent stores lining the street. On the day I was there, many stores had bins of New Balance, Puma, and Nike sneakers on sale for \$20! For bargains, these stores simply can't be beat.

So if you're in the mood for excitement, but don't have much money to spend, take a stroll down to 125 St. But if you do end up buying a pair of 4-inch heeled boots, please, take my advice and catch the M60 on your way back. Trust me, your feet will thank you.

*Diana Paquin is a Barnard senior and Bulletin columnist.*

# I Was a Teenage Diabetic

by Stacey McInerney

When I was four years old I was diagnosed with Type 1, or juvenile diabetes. There is so much to it, really. My parents were in the medical field and they recognized the signs. I had lost weight (not necessarily a good thing for a four-year-old) and had begun to wet the bed. They took me to the clinic in New Britain town, had me poked and prodded a little bit, and then they began when their suspicions were confirmed.

So I am a diabetic. This, for some, connotes images of grisly daily insulin shots and endless finger-pokes. To others, it is a disease to be feared and avoided, like a pin-up the scenes in *Steel Magnolias*.

I am a diabetic. This, for some, connotes images of grisly daily insulin shots and endless finger-pokes. To others, it is a disease to be feared and avoided, like a pin-up the scenes in *Steel Magnolias*. I am a diabetic. This, for some, connotes images of grisly daily insulin shots and endless finger-pokes. To others, it is a disease to be feared and avoided, like a pin-up the scenes in *Steel Magnolias*.

Through a series of tests, it was determined that I had Type 1 diabetes. The general thought in the medical community is that Type 1 diabetes is due to the autoimmune system attacking the beta cells of the pancreas, which are responsible for producing insulin. The result is high blood sugar, which can lead to serious complications if not managed properly.

The solution to high blood sugar is to take synthetic insulin supplements, which have to be injected. Medical researchers are working on insulin that can be inhaled, but this is not yet available. It has become clear that the answer to the question—insulin does not seem able to make it through the stomach. There is a contraption called an insulin pump which is attached to the body with a catheter and pumps insulin into the bloodstream much like a pancreas. I opt to take four daily injections and have been able to bring my diabetes under

control that way. I test the levels of sugar in my blood four times a day, and keep close tabs on the foods that I eat. I am, for the first time in my life, very healthy in terms of my diabetes, and that has taken a lot of work in the past few years. Everybody eats poorly and sleeps irregularly and forgets to take their vitamins during freshman year. Add completely ignoring a serious chronic illness that requires daily care to that equation, and the results are not pretty. I landed myself in the hospital. That was the beginning of the taking care of myself, and to my surprise, it is not as terribly difficult as I had expected it to be. I do a lot of self-monitoring, and I have to pay attention to what goes into my mouth, but now that I am taking care of myself it seems silly that I ever ignored my health.

I have a doctor, a nurse, a nutritionist, and an exercise specialist who I see every three months at the Naomi Berne Diabetes Center at the Columbia-Presbyterian Medical Center. The motto of the clinic is "The Care Until The Cure." I like that attitude because the emphasis is on living with the disease without letting it take over my life. I know a lot of people at Barnard and Columbia who have chronic illnesses, and I hope that they receive the kind of care that I do. The specialists who help me manage my diabetes are amazing people who have helped to show me that it is possible to lead a normal college-kid life while still maintaining my health.

I have not always been in such good control of my diabetes. In high school and even in my first year at Barnard, it just seemed easier to ignore my health. I felt okay on a daily basis, but in retrospect, I realize that the continuous exhaustion, lethargy, and even nausea which were caused by high blood sugar levels could have been avoided. There are also long-term repercussions to poor diabetes care. Diabetic eye disease, kidney disease, circulation problems, heart problems—there is a laundry list of complications that are the result of poor blood sugar control.

People often confuse diabetes with hypoglycemia. Hypoglycemia is in fact, the opposite of diabetes. Hypoglycemics have an overactive insulin response that can lead to dizziness, shakiness, and loss of vision if blood sugar levels are not maintained. Hypoglycemia is common and occurs in varying degrees. Hypoglycemic episodes, which have the same symptoms as diabetic insulin reactions, are often triggered by the consumption of a large amount of carbohydrate. This

**So I am a diabetic. This, for some, connotes images of grisly daily insulin shots and endless finger-pokes.**





stimulates the production of insulin. The solution, in this case, is to eat foods with a moderate amount of complex carbohydrate (bread, pasta, etc.) rather than sugary foods which will simply raise insulin levels again. An insulin reaction, on the other hand, is triggered by an imbalance of food, exercise, and insulin. Diabetics have to learn to take all of these elements into account when adjusting their doses of medication. Exercise, cold, heat, and alcohol can all lower blood sugar levels to the point where a serious insulin reaction can send someone into diabetic coma. An insulin reaction, unlike a hypoglycemic episode, should be treated with simple sugar, such as juice or candy, in order to raise blood sugar levels as quickly as possible. When I was beginning to bring my diabetes under control, I was often treading on thin ice because I did not know how to balance food, exercise, and insulin. I ended up in the emergency room, nearly scared my roommate to death, and was still not completely healthy.

measurement shows what your general blood glucose levels have been over the past 90 days. When I came to Barnard as a freshman, my A1-C was nearly 12, which meant I was walking around with astronomically high blood sugars about all the time. Now it is 7.0, which is within the range that the American Diabetes Association recognizes as excellent control.

So I am a diabetic. I am not alone. According to the American Diabetes Association, an estimated 800,000 to 1 million Americans today have Type 1 diabetes. Being a diabetic isn't about not eating sugar, nor is it about frightening and treatable insulin reactions. It is about learning how to live with a disease that while it may be life-threatening and life-changing does not have to take over my existence.

**To others, it is a disease to be feared and avoided and conjures up the scenes in Steel Magnolias where Julia Roberts passes out in the beauty parlor.**

*Stacey Mitchell is a Barnard senior who has Type 1 diabetes.*

A non-diabetic has a hemoglobin A1-C level of about 6.5. This

<< page 14 >> extremity the band is capable of taking you to.

If you are looking for some energy-packed, yet laid-back music that will make you dance, check out Foxtrot Zulu. They have upcoming shows scheduled for New Haven, Woodstock, and Syracuse.

*Priscilla Caldwell is a Barnard First-Year and the Bulletin Music Assistant*

<< page 15 >> stay healthy, it's hard work doing it all by myself but for now it's worth it. I see my friends getting married and it's a double-edged sword, but I'm glad I'm not a lawyer. Very few people get to live this way.

**Is being a woman in your industry different than being a man?**

"I feel that women are very much in the forefront of the singer/songwriter industry. More women are successful than men. I don't feel much of a challenge in my industry, but in the major industry there's huge sexism, pressures to

look a certain way. There are times when I feel unsafe, but New York is about as progressive as the world gets." Shaber speaks to the fact that the place of women in the music industry, in general, is unbalanced. Women work as EJs, but in her freelance work Shaber has noticed that there are barely any women on the staff of music magazines.

Shaber's impressive resume of New York City venues and the broadening community beyond her home town where she has reached people with her music is impressive and expanding. And, although she is quite satisfied with her place in the singer/songwriter community she laughs and jokes, "part of me is still the star-struck kid who wants the average person on the street to know who I am."

Sam Shaber will be performing at the Bitter End Wednesday, November 17 at 8pm. The Bitter End is located at 147 Bleecker St. Support her and all singer/songwriters... go see her there!

*Carolyn Slutsky is a Barnard senior.*

*Priscilla Caldwell is a Barnard First-Year and the Bulletin Music Assistant*

*Stacey Mitchell is a Barnard senior who has Type 1 diabetes.*

*Sam Shaber will be performing at the Bitter End Wednesday, November 17 at 8pm. The Bitter End is located at 147 Bleecker St. Support her and all singer/songwriters... go see her there!*

*Carolyn Slutsky is a Barnard senior.*

# Flowing from the Ganges to the Hudson

by Mita Mallick

Lucky for me, it's "cool to be Indian" again this season. Apparently it was not tossed out with body glitter, butterfly clips, and pleated skirts. Madonna is dressing her little girl in Indian clothes. Ricky Martin clasps his hands together and bows his head after belting out "Livin' La Vida Loca". MTV's cast of the Real World Hawaii went to India on a vacation. The number of celebrities whose lives have been transformed with a glimpse of Bombay is too numerous to even list. At this very moment, you too can be Indian, dress Indian, eat Indian and speak in a thick Indian accent. And that's all without ever crossing the Atlantic.

As an anthropology major, you might expect me to be the last person to critique people's interest in other cultures. The study of difference has consumed my academic career for the last two years. Think of far off exotic places, and the imagination goes wild. I have always been interested in learning about other parts of the world. However it seems that for many today, interest in other cultures stems from the very fact that it is now fashionable. All of a sudden it is in style this month to be doing yoga.

I am always interested in talking about Indian culture and my experiences of being raised by immigrant parents. But it upsets me when I see a Barnard student on campus looking very "Indian." She has on the tight baby t-shirt which clings to her chest. One of her breasts has a picture of the Hindu goddess Durga, and the other breast has "Durga" written in Hindi. The image of the goddess is distorted since the t-shirt's too small for her chest, suction cupped to her body just like her black clubbing pants.

People fail to realize that yes, Durga may be "in" for their fashion style this season, Durga for many Hindus doesn't go in and out of style simply because she may or may not complement the color of choice for the spring. Durga is a sacred deity worshiped by many across the globe. How can you slap her image on a baby t-shirt when I have an image of her on my desk for religious purposes? Is she sim-

ply just a commodity to be sold? I still grapple with trying to understand how one can have an interest in a culture and at the same time be clearly disrespectful. I do not recall the last time I saw a picture of Jesus Christ clinging to a girl's breasts. But maybe he's not in style this month.

How can we minimize a culture or a religion to be a trend of the season? The use of Hindu icons might appear to be black and white. But what about the use of the cross? In a Christian society like ours, the symbol is all around us. Yet one can consider this to be a parallel situation. The crucifix is sacred to countless people. For someone else it might be a great piece of jewelry to stick around his or her neck.

Bindhis are still in this season also. I see many girls placing all sorts of interesting shapes on their foreheads before heading out to parties, clubs and bars. I'm not saying that only Indians should be allowed to wear bindhis. It does bother me to think that next year the

bindhi will be thrown out and in comes decorating your face with the same designs as an Indian bride on her wedding day. The fact that accessory stores sell cheap reproductions of bindhis is upsetting. The use of the

bindhi has been a tradition among Indian women for decades upon decades. Can we really treat it just as the fashion trend of using glitter on our eyes?

It is not only South Asian culture which has gained so much popularity. There's the Latin explosion of music. Then there's East Asian culture, from the beaded bracelets to sushi. Appropriation of culture is on the rise. Does the mass marketing and commercialization of cultures allow one to appreciate and respect their value? If I carry a lunchbox with a picture of the Hindu god Krishna on it, have I gained some sort of newfound respect for Hinduism? Or am I just another sucker for popular trends?

Good news. Madonna was recently photographed in Indian garb. To be Indian is still in style! Indian bags, skirts with sari designs and silk blouses now appear to be hot accessory and wardrobe choices. Fashion is flowing from the Ganges all the way to the Hudson. But it is only a matter of time until we're tossed in the back of the closet.

Mita Mallick is a Barnard senior and Bulletin columnist.

## How can we minimize the appropriation of religion this season?

# Student Finds Home Through Perseverance

by Rebecca Utton

Walking the three blocks from the subway station to my apartment door last night, my heart felt a curious mixture of joy and fear. Joy, because after spending the first five weeks of the semester without a home to call my own, I now have my own room, waiting for me. Fear because I am still not completely comfortable in my new neighborhood at 139 Street and Amsterdam Ave. The joy outweighs the fear, which grows less each time I walk these blocks; just like the first time I walked to Plimpton, many years ago, it is only the newness that is frightening. I have spent the last five weeks sleeping on my friends' floors, carting my belongings from apartment to apartment, trying desperately to find a home I could afford that would let me rent for only three months while I am in school, going to classes. But now—a home—my own room, with my own bed and my own little desk and a closet to hang my clothes in: the day I moved in I wept tears of relief.

Last spring I returned to Barnard after taking a year and a half off from school. I was glad to be back, and glad to be looking forward to spending the following fall in Spain studying abroad. I filled out my application, got accepted, and never entered the fall housing lottery. But at the end of the semester when I returned home to Colorado for three weeks before going to my summer job, I realized I couldn't go Spain in fall. Over a year ago I had injured my hip hiking peaks in Colorado. In New York I was in physical therapy on the road to recovery. Two days before I left New York, my doctor told me he wanted to run more tests; he thought there might be more to the problem than we had realized. I agonized over the decision, but finally decided returning to New York and receiving professional medical care was more important than Spain.

I called Barnard housing and informed them I would need housing in the fall. The housing office told me they could not guarantee this, but they thought that I had reason to be hopeful of being offered a room, if not by the first day of classes, then two or three weeks into the semester as students dropped out. I was a little worried: what if they couldn't find me housing? Could I opt now to move off campus and spend the summer finding a place to live? No, because by moving off campus my financial aid would be lowered by eight thousand dollars. So I put my trust in the housing office and spent the summer frolicking in Vermont.

Two weeks before school started my mother received a letter for me informing me Barnard was not going to be able to provide housing. Two weeks later I flew into New York and began looking for a place to live, and began school. A couple of weeks into the semester I started visiting various offices at Barnard: the Housing Office (totally unhelpful and unsympathetic), Financial Aid Office (the nicest people at Barnard), the Deans' Office

(again sympathetic and kind, but unable to help me.) At each place I would tell my story. I had already found an apartment, but it required I sign a year lease. Barnard required that I move back into housing in January and threatened again to take eight thousand dollars away from my grant if I did not. I pleaded with them. I will be a first-semester senior next semester, didn't they usually let seniors take their financial aid off campus for housing? Yes, but that only applied in the fall semesters, when they knew they had too many students to give rooms to everyone. Point blank they explained they would not let me take my loan money off campus to pay rent to someone else when they could force me to stay on campus and pay Barnard rent. So not only did I have to find housing while trying to be in school and work, I had to find a place that would let me rent for only three months. In New York City.

A week later I visited them all again, this time shedding tears of frustration. I was stressed out and exhausted, beginning to skip classes and worried because I hadn't bought any books (just extra weight to cart around Manhattan). Again, most people were very sympathetic, very worried that I was still without a home, and very unable to change Barnard's rules to help me. I think the financial aid office truly could not change the rules without permission from higher-ups. I think the Dean I spoke to truly cared. But no one did anything. For a few days I thought I would have to withdraw, buy a plane ticket and fly home to Colorado. Finally I found a home by placing fifty signs all over Morningside Heights that read: "BARNARD STUDENT DESPERATELY SEEKING ROOM!" At the bottom was my e-mail address.

A few days after moving into my new home, I visited the financial aid office. I wanted to let them know that I had found a room. The director of financial aid told me that "they" (Barnard officials) were going to have a meeting using my particular sob story as motivation to make changes. I hope they do. I consider myself a resourceful and flexible person, qualities put to the test this semester. Luckily, I have good friends willing to help relay phone messages to where ever I was staying, give me a place to spread my sleeping bag out and most importantly, laugh with me when I wanted to cry.

Barnard guarantees housing for four years. They also claim to be small college that cares about its students. I have no doubt that many administrators do. Whether that caring is ever very helpful is questionable. In the end, it was my friends (fellow students or recent graduates) who helped the most. It was perseverance that got me a home. Two days after my first midterm, Barnard Housing e-mailed that they now have a room for me. I have already paid rent for the semester elsewhere.

*Rebecca Utton is a Barnard senior.*

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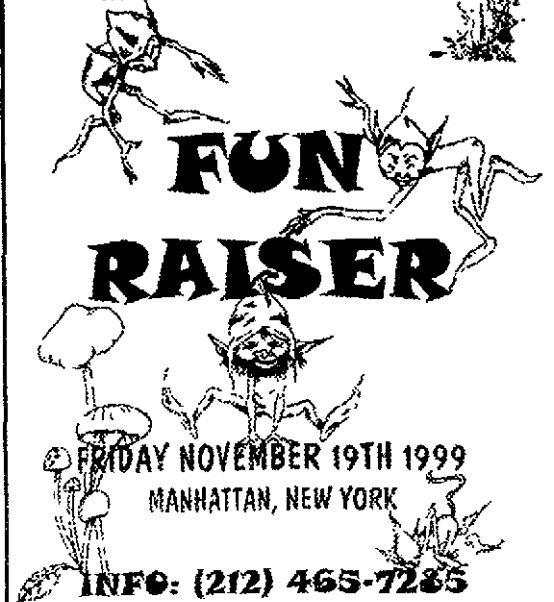
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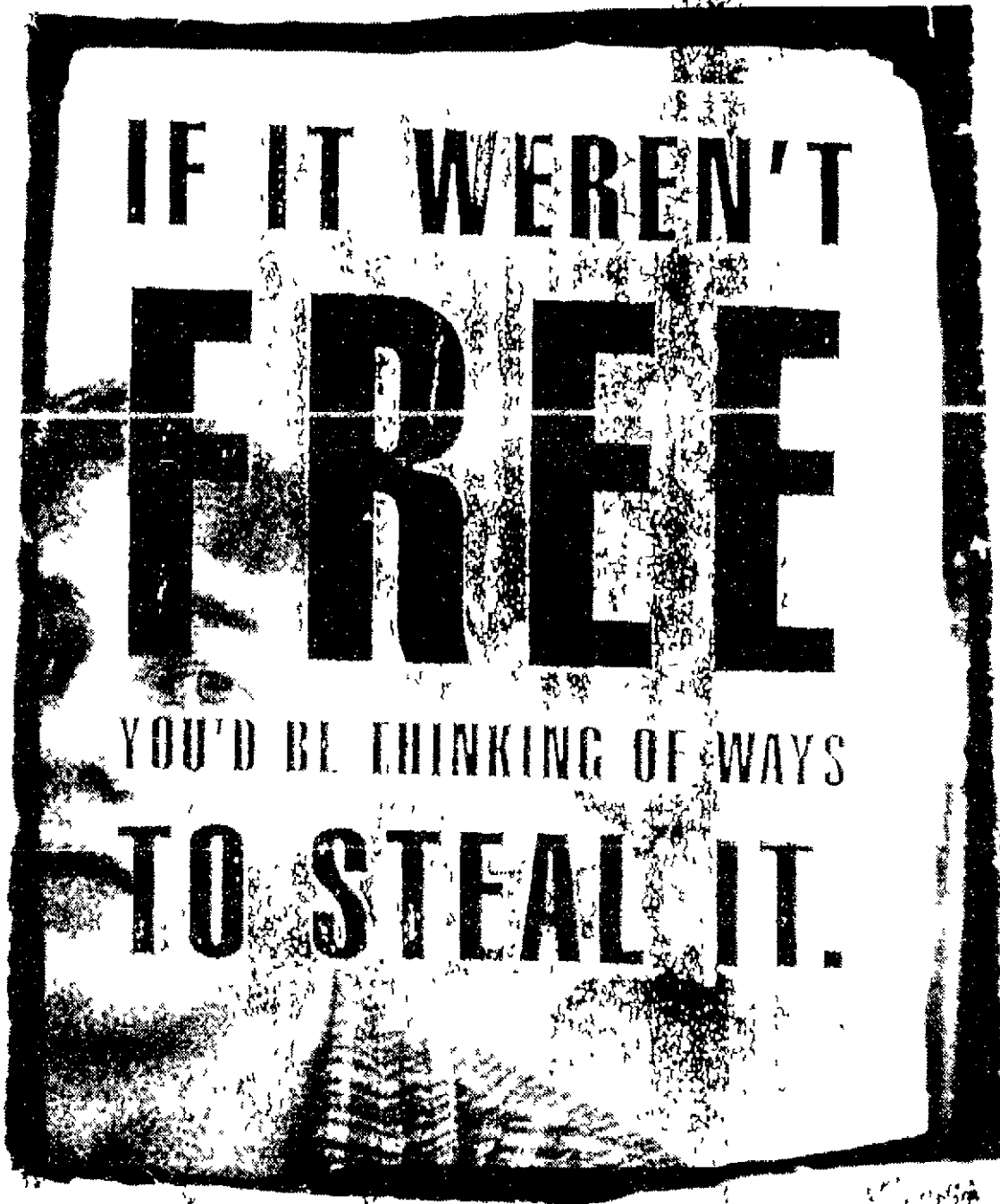
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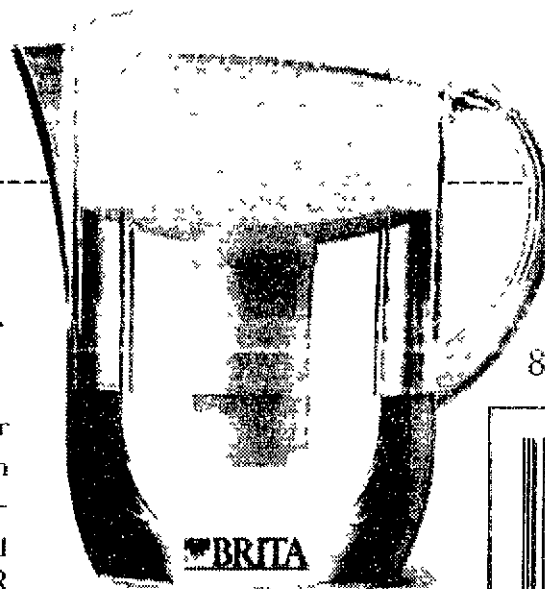
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