

Bulletin

[11.24.09] Issue

entirely **Studying Abroad,**
Writing Self-evaluation,
and the Labyrinth

CONTRIBUTORS

Jamie's thought for the day: i really love language. It's so malleable and mutable, and at the same time monolithic and monumental. I used to want to be a linguist, even before I knew what a linguist was. I wanted to know the origin of every word in the English language, and then once I had mastered that, I wanted to move on and conquer other languages. I wanted to own them. All of them. Now my ambitions aren't so lofty, but I'm getting there, one word at a time.

The assimilation of words into other languages is also something I find fascinating and sometimes hilarious. Japanese is, of course, the best of these. It's a phonetic language to begin with, add that to the different pronunciation of certain consonants, and you get mass hysteria in Japanese class. Pennsylvania becomes *pen shiubannia*, and Butler Hall becomes *batoia horu*. I have to restrain myself from pinching the cheeks of every Japanese tourist I see downtown (*downtoun*) it's just so endearing. In Indonesia and Malaysia, certain letters don't exist in their alphabet, like x, v, and the hard sounding c. So instead, you can ride to midtown in a *taksi* to your *eksekutif* board meeting.

Language goes beyond words, too. Body language can tell a lot about a person—how comfortable

they are, how distant, how interactive. Then there's unspoken language, like the raise of an eyebrow, or the gift of the middle finger, or a wink, or even a smile. These are more like gestures, but they do convey meaning and bear with them certain connotations, just like spoken language.

Another aspect of language is slang. Slang is such an awesome concept, the way it defines generations and locations and ethnicities and gender. Plop ol' Aunt Louise in a high school lunchroom today, and I bet she would feel as if she were in another country. Bust me some random candied peeps, yo. Even the words we used as kids—despite a somewhat trendy revival of a few of them, like the recent resurgence of "totally"—can be seen by today's kids as all too dorky, just like if we asked mommy back in fifth grade. ("89 represent") "Mom? Can we go to the soda jerk and then to a picture show? Pleeeeease?" It's a sign of the times we're growing up just like everyone before us did, and the words we use show it. I wonder if our way of talking will be so distinctive from that of our grandkids, just like it is from our grandparents' I hope so. Until then, Hasta Pasla

Vanessa Garcia is a Barnard junior and *Bulletin* music editor. She is originally from Miami, Florida and is an Art History and English double major. Vanessa enjoys fiction writing and painting, and hopes to pursue her two passions in the future after graduating from Barnard. This week, Vanessa branches out of the music section and writes about on-line registration in the commentary section.

Senior Diana Paquin is an American History major from Massachusetts. She likes 50s fashion, and is currently writing her thesis on teen magazines in the 1950s. Diana is a student coordinator for the clay collective, and she says that she writes for the *Bulletin* because "I am afraid of writing, and also because my column forces me to explore the City."

Katie Grammaticas is also a senior from Massachusetts and is an English major. She enjoys politics and writing, and hopes to pursue one of these two fields after graduating from Barnard. This week, Kate writes about her study abroad experience in the features section.

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cover photo by Alyssa Jaffe

For advertising information, contact the Barnard student staff or Barnard College in New York City. For subscription information, contact Anna Goldfarb, and advertiser inquiries should be directed to the student staff. Address changes may be sent to the student staff. All correspondence should be sent to the student staff or should be sent to the student staff. For more information, please contact the student staff at barnard.edu. Please include address changes with the College.

11/25 *Heat and Dust* introduced by Professor Arun Mukherjee. 7pm, Julius S. Held Lecture Hall, 304 Barnard Hall.

11/29 *Heat and Dust* introduced by Professor Arun Mukherjee. 7pm, Julius S. Held Lecture Hall, 304 Barnard Hall.

12/2 A panel discussion with film producer Small Merchant, director James Ivory, and writer Ruth Praver Jhabvala. 7pm, Julius S. Held Lecture Hall, 304 Barnard Hall. For information, please call x49011.

DECEMBER 2 Students: International Opportunities Fair 3-5pm, Aitschul Atrium. For information, call @CD at x42033.

SGA: Looking Ahead With Anticipation

By Lauren Elkin

As is continually the case with campus organizations, the time has come for Barnard's Student Government Association (SGA) to reevaluate and revise its constitution. In a four-year college, nothing can be permanent. The constant overturning of students makes it highly unlikely that an organization will be run in consistently the same fashion for longer than three years. Theoretically, a student organization is what its members make of it.

Such is the case with SGA. They are the college equivalent of a student council, except they do not sell candy in the cafeteria after school anymore, nor are they any longer the obnoxious teacher's pets they were in high school.

However, maybe they ought to be selling candy, because there is a perceptible rift between SGA and the clubs it sponsors, not to mention the student body it represents. But SGA is aware of this, and it is their main focus this year.

Fiza Quraishi '00 has been involved with SGA for three years, holding several positions, currently as President. According to Quraishi, the constitution comes under review every three years, and this year there is a small committee within SGA designated to look at things that are not being done that need to be done, both in the constitution and in practice. The inner and outer workings of SGA are somewhat unclear and need definition. The duties of students holding positions on SGA are not clearly specified—for example, students serving as liaisons to the other councils on campus (Columbia College, SEAS, and General Studies) are not sure how far their responsibilities extend, beyond attending the meetings of

these other groups and reporting back the minutes. The job descriptions, as detailed as they are in the constitution, still need to be more "user-friendly."

However, it is the outer workings of SGA which Quraishi hopes to improve, in her final year at Barnard. She wants SGA to become more integrated into the club systems (not overly involved) and hopes the clubs will see SGA as a resource. The SGA office has been completely refurbished with new computers, as well as a brand new Internet connection, at the disposal of SGA and the clubs it sponsors. Future additions include a scanner and a printer, so that clubs will be able to utilize the SGA office to research and to print posters for their events. A web site will be activated sometime in the next three weeks, and by next semester it will be interactive, featuring sample forms (such as food vouchers, check requisitions, and deposit forms) and instructions on how to fill them out correctly.

However, the biggest goal of SGA is to facilitate communication between themselves, students, and clubs. "We'd like student input on what we're doing, and what we could do better. We want people to come into the office, tell us about activities they're having. I think students underestimate their own power, the power to change things they don't agree with. Look at the issue of the eighteen-point limit," Quraishi suggested, recalling last semester when there was a cap on the number of credits a student could take before the college could charge her more money—a thorn in the side of many Barnard students. As a result of student appeals, the policy has been changed to enable any Barnard student to take up to twenty-one points a semester, with the approval of her dean and advisor.

THE PAYMENT DEADLINE FOR ALL STUDENTS ENROLLING IN THE SPRING 2000 SEMESTER is December 1, 1999.

INTERNATIONAL STUDENTS: All F1 international students who are leaving the US during Winter Break must see Dean Tsu or Dean Webster for re-authorization of your I-20 forms. Call x4-2024 to schedule an appointment, or come to the office during drop-in times. F1 students graduating in February should make an appointment with Dean Tsu or Dean Webster to discuss post-completion details including work permission.

JUNIORS INTERESTED IN THE FFSEAS 3-2

PROGRAM: The application deadline is January 1, 2000. Please order a transcript and meet with Dean Blank by Thursday, December 16 so that your application can be forwarded to Columbia by

the end of finals.

STUDENTS APPLYING TO GRADUATE AND PROFESSIONAL SCHOOLS: If you have any deadlines in late December or early January, you must make sure all your recommendations are in your file and we have your envelopes by Wednesday, December 15. Our office will be closed from December 23 until January 3, so we need to mail your recommendations by December 22 if we are to meet these deadlines. Please contact Lillian Appel, x4-2024 (for graduate schools), or Jayma Abdoo, x4-7599 (for professional schools), if you have any questions.

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



Dear Bulletin,

This letter is just a point of clarification regarding the article on Accutane in the November 10 issue of the *Bulletin*. Zehra states that "women are required to take birth control pills during treatment" and this is not true. Although some doctors require their Accutane patients to be on the pill, not all do. Of the four women I know (seeing four different doctors) who have gone on Accutane, only one was required to be on the pill, while one other doctor suggested that they go on the pill. My experience has been that most doctors will require you to take a pregnancy exam or agree before hand that if you do become pregnant while on Accutane you will have an abortion (which would hopefully incite one to be extremely careful). The point is for the women who would like to solve their acne problems and are either not sexually active, or just do not want to be on birth control, Accutane is still a possible solution, it just depends on your dermatologist.

Lesley Bark '01.

**Deadline reminder:
Spring term payment is
due Dec. 1.**

**Office of the Bursar
Milbank 15
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We all Make Mistakes. . .

The issue 8 cover photos were taken by Lara Crock.

**PHYSICAL EDUCATION SPRING 2000
REGISTRATION INFO**

This information is only for students who have NOT fulfilled their P.E. Requirement. ID card required to register.

Wednesday, January 19 7:30 to 9pm LeFrak Gymnasium

Barnard Classes 2000, 2001, 2002

Thursday, January 20 7:30 to 9pm LeFrak Gymnasium

Barnard Class 2003, Columbia Undergraduates (CC, GS, EN)

Senate Will Vote on Revisions to the Sexual

By Priscilla Caldwell

Exactly what have the red tape, emergency teach-ins, and last week's demonstration at the University Senate's meeting achieved for students pushing for reform of the Sexual Misconduct Policy and the various procedures for dealing with its violations? It seems as though students must now wait even longer for some tangible results

On November 12, the Senate met to hear a report from the Task Force on Sexual Misconduct, a subcommittee of the University Senate that has been meeting for the past fourteen months to discuss what changes should be made to the current Sexual Misconduct Policy, which was cre-



Student activism has motivated the Senate to look into revising the Sexual Misconduct Policy

ated in 1995. After hearing and discussing the initial report written by the Task Force, the Senate has decided to take another look at it in December, in order to allow time for the Task Force to hear suggestions and comments from members of the Columbia Community about the suggested revisions. An open meeting was held November 18 in which members of the Task Force addressed questions and concerns from students regarding the suggested revisions to this policy. A Senate vote on the proposed policy is tentatively set for January.

The Senate Task Force on Sexual Misconduct submitted three recommendations to the Senate at the Friday meeting. The first stated that students "who have experienced an alleged incident of sexual misconduct have the options of proceeding through Dean's Dis-

cipline, Alternative Dean's Discipline, or mediation." Dean's Discipline is a procedure used for a variety of violations on campus, including victimless offenses such as underage drinking or burning candles in a dorm room. Mediation is a process of discussion and problem solving between a trained mediator and parties

involved in some sort of a dispute, in this case some form of sexual misconduct.

Alternative Dean's Discipline is the second revision recommended by the Task Force. The suggested new procedure would replace the current Alternative Procedure for Cases Involving Sexual Misconduct. According to the current procedure, students can only report possible violations of the Sexual Misconduct Policy to certain deans and members of the administration, currently referred to as "gatekeepers." The case is eventually decided by a single dean, who has the power to dismiss the complaint or expel someone he or she feels is guilty. The new Alternative Dean's Discipline would eliminate gatekeepers and create a pool of deans and student affairs officers from which a student could choose to whom she or he wanted to speak

Members of this group would come from all the schools in the University, excluding the Law School. Barnard deans would be members of this pool as well. These members would receive "extensive training" in matters of dealing with cases involving sexual misconduct. After an incident is reported to one of

Jessica Jaffe

these members, two deans would hear the case and decide a verdict. These deans would not be from the schools of either party involved, unless both the accuser and the accused agreed to such a situation. However, these deans would only decide the verdict. If a person were found guilty, then the dean of his or her school would decide the punishment. The Alternative Dean's Discipline would also increase the

statute of limitations from the current 180 days to 18 months. This time would include summer breaks. Students who graduated during this time period would not be under the jurisdiction of the new policy.

The third recommendation of the Task Force was to form a committee of students, administrators, deans, and health educators to explore ways of educating the Columbia community about the Sexual Misconduct Policy. The Task Force especially stressed education about alcohol, a factor in many college rapes.

These reforms sound very positive and are definitely a step in the right direction, but there still are loopholes and problems as pointed out by students in the November 18 open meeting. One of the biggest concerns is the ambiguity of the Alternative Dean's Disci-

Misconduct Policy in January

pline. There is currently a loosely outlined process and appeals process. The Task Force is currently working on this issue.

Students also dispute the claim that the University is reporting an accurate number of rapes and sexual assaults. The alleged incidents are reported to a number of different offices, departments, and members of the community including the New York Police Department. There seems to be confusion among administration of who is supposed to collect all this data. At the November 12 meeting of the Senate, the Task Force was also asked by the Senate to consider for the December meeting better ways of gathering these statistics.

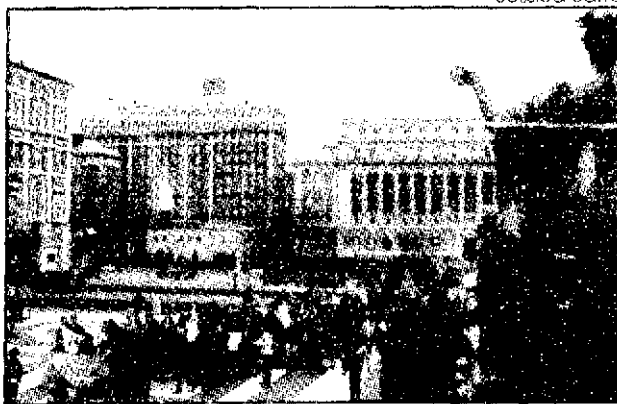
In addition, according to recent laws passed by congress, colleges must now report incidents that occur not only on their own properties but also on the surrounding environs of campus. Students have pointed out that this term is not specific and needs to clearly be defined, something the Task Force is now considering.

Some groups like Students Active For Ending Rape (SAFER) and the Policy Reform Organization (PRO) have introduced the idea of creating a new position, someone whose job is to collect the various statistics and administer the procedure. This person would be a neutral third party who would also serve as a point of contact for people who have questions about the Sexual Misconduct Policy. Currently, there is not a person on campus whose job entails doing this.

Several students at the meeting brought up the issue of the lack of student involvement in the process. Currently and in the proposed revisions,

no students other than the two parties involved in the actual incident are present during the hearings, and no representative from the student body serves on the committee that hears the complaints or decides the verdict. Suggestions have ranged from allowing a student to have full-voting privileges equal to that of the deans hearing the case, to allowing a student to be present who can offer comfort or support in a non-voting role. Sherri Kronfeld '00 pointed out at the November 12 meeting that students who volunteer for the Rape Crisis Center receive about 30 hours of training. Deans who hear cases receive between four and eight.

The process for a clearer and fairer Sexual Misconduct Policy and Procedure is complicated and requires much analysis and debate. However, the student activists and the organizations that have worked to call attention to this issue and bring it to the forefront of campus politics demonstrate what our community is truly about—working to improve our surroundings and creating a supportive, safe environment for those who live here. Over two thousand students, faculty, or administrators at Columbia



Jessica Jaffe

November 12 Student March to the Senate

have signed the petition advocating that changes be made to the Policy. Students continue to attend weekly meetings to discuss ways to improve it and have offered countless suggestions to both the administration and the Task Force. Slowly, and with thoughtful deliberation, the "red tape" is being snipped away.

Priscilla Caldwell is a Barnard first-year and the Bulletin music assistant..

<< page 4 >> But SGA is afraid that students are dissatisfied with the meager funding they have been allocated this year, and blame SGA. The truth is, Quraishi explains, there are more clubs on campus than ever, and the budget has not increased to accommodate the increased number of organizations. So there is barely enough money to go around.

But SGA has allocated internal funds for the purpose of co-sponsoring events. The money is there; all that the clubs have to do is attend an SGA meeting with a proposal and an itemized budget, and SGA will review it. Quraishi emphasizes that the point is to encourage connections between clubs, so SGA should not be the first resource to which clubs turn for more money, but it should not be the last, either.

"A problem, across the board, is publicizing events. There are so many posters up that students become desensitized to them: they all look the same after a while," she pointed out. "The solution is for SGA to encourage the clubs to work more with each other and with SGA." That way, she believes, students in different areas of interest will hear about each others' events, and maybe begin to combine and co-sponsor events.

This year, there is a completely new board at SGA. "Everyone is looking at this with all new, very fresh perspectives; it's easy to get stuck in the same mentality over time, but now, with so many new people, I think this is how SGA will become a better agency to service clubs," she said. Change is good, especially for SGA.

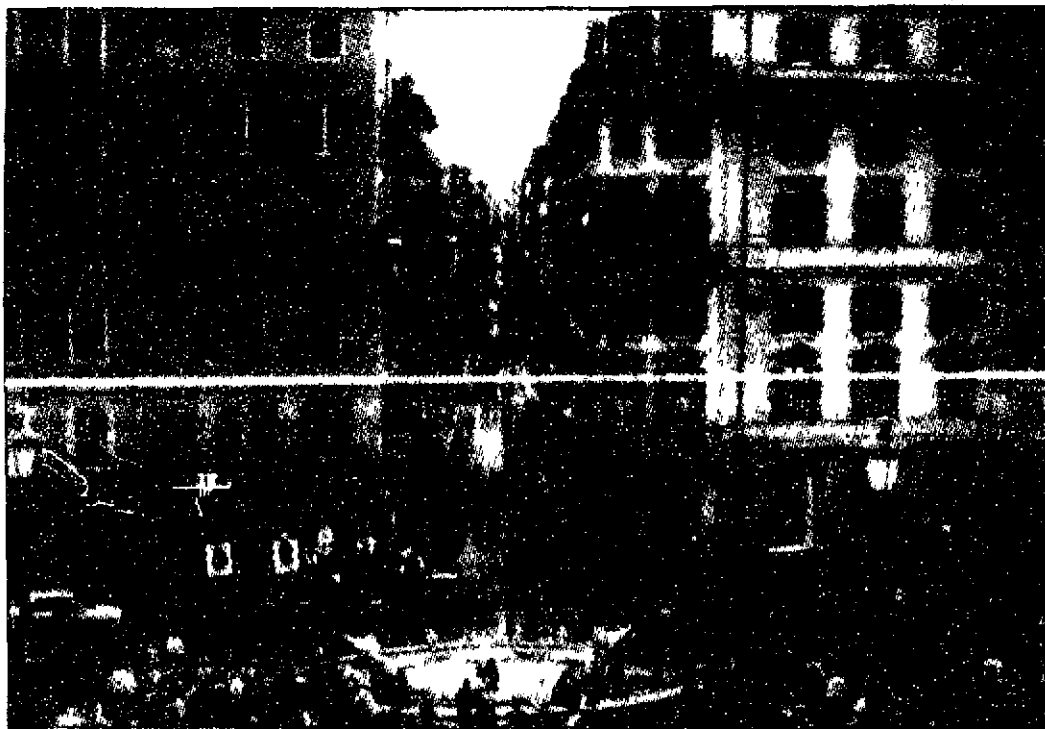
Lauren Elkin is a Barnard senior.

What to Do if You are Going

By Katie Grammaticas

For me, the decision to go abroad was an easy one. My brother had gone abroad when he was a junior in college, and I would follow suit. A group of my friends and I went to Spain in high school with a school tour group, and I was eager to return to see the rest of Europe.

I leafed through a packet I received in the mail and selected the country that I wanted to visit. This choice, for me, was based on whether or not the country's native language was English. I, unlike many of my other friends who went abroad to Spain or France, had not excelled in foreign language, and thought I



When in Rome...

should stick with the basics. I chose Scotland. It was not England, and the people there spoke English. It was just a little bit different, and that was important to me. Then I went to Dean Szell. (At Barnard, Dean Szell is the Messiah of studying abroad. No one will go without seeing her first—I promise.) I walked in and asked her about the application process: what type of grades I needed, information about the program, and if I could take an application from the University of Edinburgh, etc. I filled the program out, wrote the essay, picked up my recommendations, and sent everything to Edinburgh.

Sounds pretty simple, doesn't it? Well, to be completely honest, it is not that simple. In

fact, no one I have spoken with who has gone through the process found it simple. In the meeting for abroad programs, I was surrounded by sophomores wanting to know more about programs for the following year. We juniors were a little more frantic. What about application deadlines? What were Dean Szell's office hours? Will I be able to make it in

time? What about credits?

Although everyone's abroad experience and preparation for going abroad is not the same, the process of getting there and the final outcome generally are. These are a few tips for the eager sophomore—or even the distressed junior:

Do not rely on any else for help except yourself. The lines for Dean Szell's office get longer and longer as deadlines draw near.

Get departmental approval for the courses you have chosen. If you do not, you will come back begging for your 12 credits, and this is not how you want to spend senior fall/spring semesters.

Ask for professor recommendations far in

advance (my apologies to the distressed junior upon reading this advice). I asked my professors the previous semester. Keep in mind that professors are busy, and if you want a good recommendation, you must see them early.

Send the application off as soon as possible. The European postal services, and prob-

Alyssa Jaffe

ably those of any other continent, are absolutely horrible. My friend just received a letter from me while I was on my spring break in Italy. That was last March. I, and a few others I know, wound up faxing everything. It is more reliable. It helped ease my parents' anxieties, too.

Call the university to make sure they have received all of

your application materials. I called Edinburgh at least twice a day after I had sent everything off. I even spent time bonding with a university security officer who happened to pick up the phone. Always take the time differences into consideration.

Apply to more than one program. I did. I knew I was leaving and no one could tell me otherwise, so I wanted to make sure it absolutely happened. It can't hurt to pick up a few more applications just in case.

Then, considering you are eligible and the administration from the abroad program sends you notice, you will be accepted. Finally, right?

Nope. There is still more. Make sure you

Abroad (OR JUST THINKING ABOUT IT)

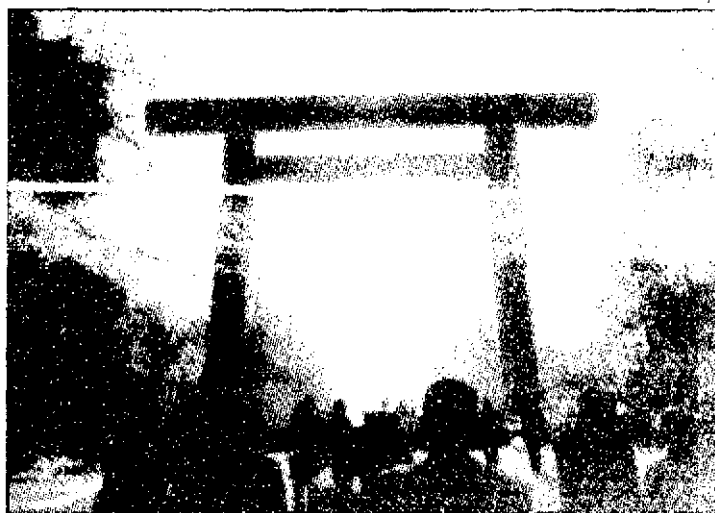
have a passport. This is crucial (if obvious). After the passport check, I picked up my international student ID, bought the ticket, and began to relax. The abroad office sent me packets and information. Normally, a student might ignore some of these items (who really reads all the stuff sent to them by the colleges they were accepted to when they are a senior in high school?). Don't do that. One packet in particular, named "Bear Essentials," which I believe was written by one of the two abroad program specialists—Beaver and Butler Universities—is truly, as its name states, essential. It, along with the *Lonely Planet* and *Let's Go!* guides, is your study abroad Bible. Do not lose it, and read it. A few times over.

Now, say you decide to go against the rugged approach to this whole process of applying directly to the universities. Columbia and Barnard have specific programs that you might look into such as the Beaver and Butler University programs. In these packages, the student, for some extra cash, will be given opportunities to travel to important places with a group of students from all over the country. The programs will put you up in hotels and bring you to events and monuments. I knew people from Brown University to the University of North Carolina who were grouped together on these programs. Butler and Beaver groups went to London, southern England, etc. They are a good way of getting in some sightseeing in an organized fashion. I chose the less formal approach, but to each her own.

These are not the only options for study abroad. Information on other programs offered through various university and col-

leges which are approved by Barnard and Columbia, can be found in the office of study abroad. The faculty will even help guide you through the decision making process, if necessary.

In the end, the only real gripe I have about the study abroad application process is the limitation for those who receive financial aid. Based on this, some people do not have the opportunity to apply to places such as Scotland, and it is truly unfortunate—for both universities. However, despite these financial



Kyoto during the cherry blossom festival.

limitations, there are still great places to apply. Do not let these limitations be a factor in making the decision to go abroad.

All said and done, do I regret anything about going abroad? No. Am I happy with my decision? Absolutely. Like everyone else I know who made similar trips, I cherish my semester abroad. It was the most incredible and brave thing I think I have ever done. It is not easy leaving your best friends, your family, and your comfort zones. It is not easy starting afresh, making new friends, and creating first impressions again. It is not easy to hear criticisms of your way of life and of the country in which you were born and raised. It is not easy, but it is valuable. The world is

small. You will be flabbergasted by the coincidences that pop up. You will be surprised at how well you respond to the newness of a place, and how attached you will become to your new environment, and new friends. These are universal and general lessons that everyone learns. Each person, however, comes away from her experience learning something on a much more individual and personal level. The two major assets that I received from my experience abroad were: developing skills in patience, and learning how to cook for myself. Maybe these skills are minor to the rest of the world, but they have revolutionized my life. On my plane trip back from Scotland, I felt different. I felt older. It was overwhelming. I had accomplished something incredible and adventurous all on my own.

Granted, every time I look out the window in one of my classes, I want to be back in Scotland. I can't visit a bar without reminiscing about some pub experience. I definitely miss it. I miss the independence, and the impulsiveness I was allowed to get caught up in. I find myself hanging out with other abroad students from everywhere talking about our experiences. When we are together, we are not alone in missing it.

The best part for me, however, is catching a glimpse of a painting in the newspaper, or spotting a city on the television news from Europe, and actually recognizing it, and knowing it. It makes me feel universal. It makes it all seem real. It makes me a world traveler, and you can't beat that feeling, especially at twenty-one years old!

Katie Grammaticas is a Barnard senior.

BARNARD SENIOR COMPLETES AN ILLUSTRIOUS CAREER IN SOCCER

By Tiffany Bennett

On November 6, Columbia women's soccer ended the season with a record of 8-7-2. Unlike most other Ivy League sports, Ivy League soccer is rated second best in the country. This puts Columbia up against the Big Ten schools as well as other fully funded, scholarship-giving institutions. The Columbia team must work twice as hard to compete at that level, but the girls gladly do it for the love of the game. However, now that her final soccer season is over, Barnard Senior Rachel Toomey has a chance to experience college life from a different perspective. That is not to say she has been sheltered in her three-and-a-half years at Barnard, but now that her college soccer career is over, she has the chance to live like the majority of students, studying or catch-

ing up on much needed sleep. "Sometimes I don't know what to do with myself," she says. "I am used to having my life structured around [soccer], but now it's different." Although she still keeps in touch and lives with members of the team, soccer is essentially over.

Toomey started playing soccer when she was in kindergarten. If five-year-olds playing soccer is not a familiar sight, imagine this: Dozens of mean little children, plus a confusion comparable to Times Square on New Year's Eve, and a little black and white ball that everyone wants, but no one is quite sure what to do with—very entertaining. Toomey stuck with it and in high school she also played tennis and had a brief stint on

the basketball team.

Two of her close high school friends from Needham, MA also came to play at Columbia. One was already playing for Columbia when Toomey was recruited, and that, she says, had a big influence on her decision to come here. All Toomey had left to decide was whether to attend Barnard or Columbia. She was really impressed by the



Rachel toomey (while uniform) in enemy territory

sense of community at Barnard and the smaller classes. This appealed to her so much that she did not even apply to Columbia. Although she was recruited, she, like everyone else, was a little nervous to open the letter which ultimately let her know that she was in.

Kevin McCarthy, the Columbia women's soccer coach, could not say enough about the strength of Toomey's character on the field as well as off. "She has had a great career. Her class is the most successful class in Columbia women's soccer history, and she has played a huge role in that." Toomey was a four-year starter, and even though she alternated between forward and mid-fielder, she was always happy to accept

any offensive or defensive role given to her. "She was also a great teammate," says Coach McCarthy. "She has a great sensitivity for other people. She always knew when someone needed to be listened to, or just needed a little pat on the back. She will be dearly missed."

For three and a half years, Toomey has endured the homework, exams, and papers along with the added stress of 20 hours of practice a week, and in May, she will graduate from Barnard with a degree in Urban Studies/History. When I asked her about her plans after graduation, she responded, "I have no idea because what I want to do has nothing to do with my major." Nothing to do with Urban Studies? "Well," she says, "I like to cook and sew, but I can't do either well enough to make a living off of it, so I will probably just move to the West Coast and have a

happy life, but who knows?"

Coach McCarthy attests that "there is a tremendous amount special about Rachel," and it certainly seems to be true. Toomey was smiling the entire time I spoke with her, and anyone could tell that she is the kind of person whose positive attitude shines forth in everything she does. Being a collegiate athlete anywhere has got to be difficult, but at Barnard there is the added stress of high academic expectations and big city life. Here is a woman who has successfully combined both sports and academics, and we wish her luck in everything she does.

Tiffany Bennett is a Barnard first-year and Bulletin staff writer for the features section.

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ARTS CALENDAR

for the week of April 7

Artists' Project: American
 by students of the
 Theatre Row
 375-4200

George Casco and Allen
 theatrical re-creation of
 "Onion Place at
 532-1546

Anthony Goicolea: Goicolea's new
 large-scale photographs of suburban
 435 W 14 St. Thru 12/4

one of the most influential
 in Latin America in his first New
 "perspective" New Museum of
 Contemporary Art, 583 B'way below
 12/4

Scott American Sports: "beautiful
 and playful mainly into
 pastimes." Based on football,
 baseball, and other games. "Dose
 of Pop and Minimalism." TATE, 413 W
 12/4

inspired, clever
 contemporary paintings. Andrea
 12/4

Tim Burton's version of
 the gothic tale. Christina Ricci
 12/4

Light It Up Picks Up Where

by Lauren Elkin

Standing out from the onslaught of movies dealing with "the teen experience," comes *Light It Up*, an earnest, moving story about a group inner-city high school students finding their voices and the strength to speak their minds. Although it has all the necessary

them to barricade themselves inside the school. They have taken a police officer who was assigned to police their hallways as hostage.

Their goal, thrust upon them as the events of the morning unfold, is to inspire change in the corrupt, negligent school system in which they are trapped (literally and figuratively).

Chuck Hodges, courtesy of Fox 2000 Pictures



Usher Raymond and Forest Whitaker star in Light It Up

qualifications for a "teen movie," in that the "good" guys are high schoolers and the "bad" guys are the grownups, *Light It Up* transcends any sort of stereotype viewers might bring to it. Good and bad are not as clearly defined, the situation is very delicate.

However, there is a definite tie to teen movies of the past, most notably to John Hughes's *The Breakfast Club*, but links can also be seen to *Dead Poets Society*, in the figure of Mr. Knowles. *Light it Up* is what would have happened in *Dead Poets* if the boys had had the guts to stand up to their parents and the faculty for firing Mr. Keating. However, the differences in time and place make this movie an urban heir to teen movies of the past. The characters today are forced to remain in a library all day. However, they are not there because they're in detention; they're there as a result of actions beyond their control which transpired one morning, forcing

They demand that the school provide the students with things like new textbooks, adequate space for classes to be held in, and "Career Days," as well as with the basic necessities like heat and fixing windows when they break.

The characters in the movie are especially memorable: there is smart, ambitious, pretty Stephanie (Rosario Dawson); artistic, sensitive Ziggy (Robert Richardson), who is a victim of domestic abuse; Rivers (Clifton Collins, Jr.), the fast-talking, "cool" member of the group; Lynne (Sara Gilbert), who is pregnant and scared; Rodney (Rap musician Fredro Starr), gang member and loose cannon; and finally Lester, the "hero" of the story, (R&B star Usher Raymond). Far from being the clear-cut "good guy," Lester is a confused, generally good kid who is coping with the recent murder of his father, a victim of police brutality. Early in the film it is mentioned that Lester's father's case has been declared "closed," and then we learn that the police have not apologized for their crime, terming it an "accident."

In the supporting cast are Judd Nelson, as the inspirational Mr. Knowles (brilliant casting choice, subtle nod to the *Breakfast Club* par-

The Breakfast Club Left Off

allels), Forest Whitaker, as the police officer who the students take hostage, and Vanessa L. Williams, rounding out the cast of recording artists-turned-actors. Nelson shows just the right amount of concern and outrage, leaving the scenery chewing to his co-stars. Whitaker gives the strongest, quietest performance, and his Officer Jackson is truly the only person who could possibly have gotten through to Lester. Williams portrays the detective assigned to investigate the situation and negotiate with the students.

Overall, the film is thought-provoking and spell-binding. The photography is amazing, the imagery adds dimension and weight to the story. Much of the filming was done with a hand-held camera, which enables the viewer to get up in the characters' faces and be there in the library with the students. The sensitive haziness of the opening and closing shots, as well as the images of Ziggy's hideaway in the attic of the school, are heart-wrenching. The soundtrack is great, too. Probably one of the cleverest moments (and there are many) is when an updated, rap version of "Love is a Battlefield" (renamed "Ghetto is a Battlefield") is played against a shot of the camera surveying the battlefield the parking lot of the school has become, with the SWAT teams, police, and on-lookers. The film is definitely worth checking out.

In an interview with Usher Raymond and Rosario Dawson, both actors emphasized that the film needed to be made, because the issues it deals with are real and valid issues in our society today. Both Raymond and Dawson agreed that there is no target audience for the film. The story has important messages for parents and kids—they expressed the hope

that parents would see this film and take more of an interest in their children's lives at school.

"Parents need to remember what it was like when their kids were babies: they wouldn't trust them with anybody. Then, as their babies grow up, parents get less selective about who their children are with. They send them to school, and leave too much up to the teachers. They're not listening or participating," said Dawson. "This movie is saying to parents, 'Take more of a concern in your children's education'. . . The thing is, instead of listening to our kids and trying to help them, we're afraid of them. It's on the front page of the newspapers practically every day—they're putting metal detectors and police in the schools instead of trying to figure out what the kids need to be happier. The money is going toward defending ourselves from them, instead of toward things like new textbooks and career counseling."

This kind of response to violence in schools, Dawson believes, is only encouraging a vicious cycle. "The kids end up either dead in the street or in jail for life," she said.

The film shows students standing up for themselves in the only way they knew how. But they were forced into their actions, "if they could do it again, they wouldn't," said Dawson. As far as the kids

themselves are concerned, Raymond encourages students to "go to your parents and ask them to stand up with you—violence is not the way to go, and the kids won't get listened to by themselves. They need their parents to fight with them, in peaceful demonstration."

Lauren Elkin is a Barnard senior and Bulletin staff writer.



Rosario Dawson

Akiko Kurematsu

ARTS CALEND

[cont'd]

Beauty and the Beast: Disney's classic tale of the Beast and Belle. With the original cast and the original score.

Love and Basketball: tragic comedy set in Germany about a gay and transsexual in the Turkish community of Berlin. Quad, 13 St at 6 Av, 255-8800.

All About My Mother: Pedro Almodovar's latest screwball comedy, this time "gender-blurring," "low camp," "high melodrama." Lincoln Plaza, B'way at 62 St, 757-2280.

DANCE

New York City Ballet choreographers this season include George Balanchine (*Nutcracker*), Jerome Robbins, August Bournonville, and Ulysses Dove. New York State Theater, Lincoln Center, B'way at 63 St, 307-4100.

Jazz Tap Ensemble choreographers: Jimmy Slyde; Gregory Hines, Eddie Brown, vocals: Nicholas Brothers, Yvette Glover (Savion's mum), dancers: Lynn Derry, Gail Kruger, Gloria Lee, Roxane Butterfly, and Carol Christianson. Joyce Theater, 175 8th Av, 242-0800, 11/24, 26, & 28.

SWING!: musical featuring 14 world-class swing dancers, a big band, and jazz singers. Previews ongoing. St. James Theater, 248 W 44 St, 239-6200.

Contact: choreographer Susan Stroman's musical comedy that "consists of 3 stories told in movement with dialogue." Mitzi E. Newhouse Theater, 150 W 65 St, 239-6200.

Violinist Itzhak Perlman

By Karta Repple

On Wednesday, November 3, 1999, Itzhak Perlman graced the audience at Avery Fisher Hall at Lincoln Center with a performance. The audience was composed of mostly middle-aged people dressed well, plus a few children. They flocked to fill up the auditorium to see Perlman, a New York City favorite. For this performance, it was only Perlman on violin accompanied by Rohan de Silva on piano. Some audience members were even seated on stage, and because of this, there was an intimate setting. The program consisted of many pieces that he has on recordings, many of which he joked about being arranged or transcribed to suit violin and piano. The event was on the expensive side, and on the first attempt to procure a ticket, I was told that the recital was sold out. However, upon arrival, I noticed a few empty seats.

Many aspects of Perlman's performance made the recital a special experience for the audience. Composers from the nineteenth century dominated the program. Some of these include Brahms, Sarasate, and Dvorak. While this did not create a vast variety of sounds because the composers used similar techniques, it was a cohesive and thought out arrangement. The traditional folk and gypsy sound of Brahms' Hungarian Dances were followed by the more Spanish sounds of Sarasate's Habanera. The pieces flowed and there was a semblance of introduction, middle and end. Handel's Violin Sonata in D major, Op. 1, No. 13 made a good opening because it is short and lyrical. Schumann's Romance in A, Op. 94, No. 2 marked the transition to the middle with more

seriousness in certain movements. The Wieniawski Caprice in A minor was really the gateway to the encores of Perlman favorites. The same thought in arrangement can be said to apply within the individual pieces; there was some drama and changing, but at the same time, all of the movements had recurrent themes of lyricism holding them together. As mentioned before, this was a virtuoso recital, so there was no conductor, and the pianist was secondary, and merely present to accompany Perlman.

The auditorium was splendid. The art-deco style and warm wood paneling enhanced the experience because they were cozy and aesthetically pleasing. However, from my location, orchestra left, the dynamics of the performer were not always as audible as they probably were from other seats. Perhaps the forte sections were diluted on the sides of the auditorium. Aside from that, Avery Fisher was lovely and ambient with dimmed lights and an unobstructed view of the stage.

The program was comprised of many nineteenth century pieces, and most of them were melodic and structured in three movements. In my opinion, the piece that was the most moving and beautiful was Romance in A major, Op. 94, No.2. Written by Schumann in 1849 as a gift for his wife, Clara, the piece was later posthumously transcribed by Kreisler for violin and piano as it was originally meant for an oboe soloist with a piano accompaniment. This piece was part of a period in 1849 when Schumann composed "cycles of poetic miniatures." There is a feeling of telling a story, a narrative, that these types of pieces share. Schumann was born in 1810 and died in 1856. In what seems to us a short lifetime,

Courtesy of Itzhak Perlman



Violinist Itzhak Perlman

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 Friday 12/31

Plays Avery Fisher Hall

Schumann created many chef d'oeuvres which are now part of the canon of music we have from his time period. Schumann composed mostly in the Romantic style, which was at its pinnacle in the 1830's. However, in his early days he did compose in a more classic style, which he later returned to after the 1840's. Schumann was very involved in the world of music during his life; whether composing pieces, writing about music, or engaging with other composers, he was a part of the music scene in Europe. Also, he had ideas about what music should and should not be and how musicians should and should not develop. He worked on a journal with other prominent composers, *Neue Zeitschrift für Musik*, which put out a list of aphorisms to help young musicians such as "Try to play easy pieces well; it is better than to play difficult ones poorly". Also, Schumann felt morally obligated not to judge other musicians, and attempted to be open-minded about new music he heard. While Schumann did work on this music journal and converse with other composers, he was not their critic, but a peer in the same arena promoting the advancement of music.

Romance in A major is lyrical, tender, and contains simple elements of drama. The drama of this piece is not loud and booming, but more subtle and phrased because the piece is so melodic. The beginning of Romance in A major is a statement of the melody, clearly phrased with some repetition. Then, a second more plaintive phrase uses lower notes and more firm bowings. A return to the original melody finishes on high notes before moving into a more complex piano section. The piano is still not truly center stage, but the low stormy notes attract attention to it. Then there is a return to the first lyrical repetitions of melody. Excitement builds and then the end phrasing comes in to a quiet melody. It seems like lulling a child to sleep as the bowings are softer and lighter on the strings. Finally, when one

can imagine a mother creeping from the nursery quietly, the piece ends whisper quiet with two gentle double-stops, the only in the piece.

Perlman's interpretation of Romance in A major was smooth and bright; he uses less space between notes and keeps the sounds of his violin resonant. His overarching style of clarity and polish were evident here. He also has the technical ability to play the quick parts with speed and precision. However, in this piece, Perlman played with a more even tempo throughout which kept the mood simple and soothing. Romance in A major calls for legato notes and emotiveness, both of which Perlman did with accuracy and apparent ease. The melodic parts of the piece were more legato and calm than the more melancholic phrasing that was interspersed, which was more firm and dark in feeling because the bow was heavier on the strings and the notes sounded to be in a minor key. The piece was also available on an album released by Perlman in 1974, which means that he has had much practice and time to play this piece in a way he sees necessary.

This performance was amazing, as Perlman always is. The audience showed their appreciation with a standing ovation. Perlman then showed his own appreciation by playing a long encore of many favorites. The most dear being the last, the Dance of the Goblins, which has found its way into the hearts of many as it is transcribed for young violinists in the Suzuki Method. It was obvious that there were some parents of young musicians in the audience because they were all misty eyed. However, Perlman is such an emotive performer, with his vigorous style and nimble fingers, everyone seemed moved by the evening. Perlman plays every note to its full potential and therefore does each piece he plays the justice it deserves.

Karla Repple is a Barnard junior.

MUSIC CALENDAR

[cont'd]

COMING UP...

12/3 Godsmack @
Hammerstein Ballroom

Fugazi + The Ex @ The Roxy

Rage Against the Machine @
Nassau Coliseum

Jane Siberry @The Bottom Line

12/4 Beth Orton, Darius Rucker,
& more @ Nassau Coliseum

Mary Lou Lord
@Knitting Factory

12/6 Days of the New
@Bowery Ballroom

12/7 Squid & Nut Zippers
@Irving Plaza

12/8 Jars of Clay @Irving Plaza

12/10-12 Henry Rollins
@West 4th Theatre Center
Music Hall

12/14-16 Stereolab @ Irving
Plaza

12/17, 19 Fatboy Slim
@Hammerstein Ballroom

12/18 Toshi Reagon @Fez

12/30 Barenaked Ladies
@Nassau Coliseum

Stores Which Satisfy Your Inner

by Celia Washington

Why do we females generally love makeup? Is it that we have been brought up in a world where makeup is the ultimate beautifying solution (other than plastic surgery), or is it just fun to play around with all of the cool colors? Whatever the answer is doesn't really matter; makeup is seen as one of the many essentials for female beauty. Makeup can accentuate or conceal certain features on our faces. We can manipulate the magic in the bottle. Gone are the simple days of lipstick, nail polish and concealer. Say hello to blemish control, lip/eye liner, body shimmer and lip plumper.

While I am one of those people who will spend hours in a makeup store looking at the new colors, trends, and face-problem solvers, before college I never used concealer, eye shadow or eyeliner. I still don't use concealer but I've learned how to do some eye tricks (on a basic level).

Let's head down to SoHo—hopefully you know the way. If not, you simply take the 1/9 downtown to 42 St and transfer to the N/R downtown to Prince Street. When you get out of the train station, you will be in the heart of SoHo (South of Houston St).

The first spot that I checked out was Sephora (say it with a french accent), which you can visit by walking down Broadway rather than making a right down Prince. If you haven't heard about Sephora, the background is that this french company came to the U.S. within the last few years, and is basically a powerhouse for perfumes as well as cosmetics and face products. Not only does Sephora sell their own makeup and body products, they also carry other products in the cosmetic industry that they do not make. Some of the big

names that they carry for face/body products are: Estee Lauder, Clarins, Sheisido, Tony and Tina, Lancome, Givenchy, Dior, Guerlain, Hard Candy, Clinique, Pupa, Urban Decay, Nars, Anna Sui, Benefit, Stila and more. As for perfumes, they carry a huge variety of men's/ women's perfumes that you can test. The price range of

Celia Washington

the lipsticks varies according to the company and the item. I generally found that the lipsticks go from \$12-17 (of course fluctuating depending on the company). There are also mirrors and testers for all of their products, so you are free to test until your lips are puffy from all of the wiping.

Now to get to the other spots, we will pretend that we are back at the station and take a right down Prince. My first stop was S5, a company that was started by women who wanted to "find a way to harmonize the total woman"(taken from their catalog). They have face/body products as well as makeup. Their newest item is the tube, which can be used on your face, eyes and lips. The tube has a wide variety of colors to choose from and it costs about \$13. They only sell S5

products here, but don't be surprised if you find yourself spending as much time here as you might in Sephora (don't forget to use your french accent when pronouncing). They list the price of the item where the item is located, which is nice because you don't have to seek out a salesperson every time you want to do a price check on an item. This store is also more customized than Sephora. You can

Celia Washington

try on all of the products here, but unlike Sephora, they will also give advice and demonstrate how to use certain makeup items upon your request. For those who are looking for gift ideas, S5 has gift baskets that can be customized for bath, as well as makeup items (price depending on the size of the container).

Walking down a bit further we reach FACE Stockholm.



So many colors, so little time.



Outside view of Sephora—the makeup super store.

Make-Up Addict

Small, but chock-full of items, this place is always full of people. After you spend a few minutes looking around you cannot resist the urge to try something out. While they also only sell FACE products, they are still very popular. Unlike the above-mentioned stores, FACE has a wider variety of wild colors to play with. From their lipsticks to the concealer, this is definitely a store for those who love to try new things with their makeup expression. The prices are similar to the other stores but a few dollars extra. The lipstick goes \$15, liner \$10, and gloss \$12. I noticed that people were mixing different colors together and I inquired about this to one of the salespeople. Salesguy James commented that, "People generally come in and buy two lipsticks, eye shadows or whatever because they find a great mix and have to have it". I spent a long time in here trying on things that I would never wear, like hot pinks and really bright reds. I think the bold makeup mixers in the house inspired me.

At the end of my trip, I had only bought one item. Ironically it was from FACE, but it was one instead of two. I proved Salesguy James wrong, but then again I am not a true makeup pioneer. I realize that the three different makeup stores that I went to are in fact three different kinds of places. Sephora is for the person who likes to have a wide variety of names to choose from and compare, but not spend a lot of time testing and mixing. S5 has a pampering feel to it, but there is not a wild streak to the colors. People at S5 give you that confirmation that your makeup looks good or maybe they give a suggestion (or two) for a color that is more you. FACE is for those who like their independence and space while experimenting. If you are a timid person who is afraid of trying something and someone else going "Whoa, girl That is definitely NOT your color" or laughing and pointing, then take a deep breath before you begin.

Now for my weekly thought of my brief journey into the makeup world. I was wondering before I started about why people wear makeup all the time. I was thinking about the whole I-need-makeup-to-be-beautiful complex that everyone talks about. I used to think that people who wore a lot of makeup would forget what they looked like without it after awhile, and eventually they would get some disease from the contents of the makeup. Now I have to say that I think I was going a little too deep. I am starting to feel that makeup is just like any other art form. It is all about expression, body expression specifically, and as I have seen, people put time and energy into the colors that they wear and how they wear them. I'd like to call it artwork. Next time someone's makeup catches your eye, instead of judging them based on whether you would have worn that color, try looking at it as if it were a piece of art. I have decided that I will try to do that and maybe I can get a little bolder with my own makeup one of these days.

Celia Washington is a Barnard junior and Bulletin nycl editor.

Penn Station and a whole lot of ALCOHOL

By Diana Paquin

I have a friend, who shall remain nameless for the sake of shielding her foolishness from public ridicule, who thought that Penn Station gained its name because all of its major trains traveled through Pennsylvania before dispersing to their various destinations. Though this is a fanciful image, Penn Station was named after the Pennsylvania Railroad, which originally built a gorgeous Station around 33 St and 8 Av in 1902. Ah yes, the sweeping majesty and grandeur of Penn Station—with its grand concourse of wrought iron and glass—was all torn down in 1962 and replaced with that nondescript pile of concrete that includes Madison Square Garden and tons of offices.

My friends, this place, the busiest Train Station in North America, is full of beer. Yes, beer. On the one hand, this whole city is full of beer, beer to be purchased in bulk and consumed out of paper containers at great expense and sloped in wacky colors. But Penn Station's abundance of alcohol brings home one of the greatest benefits of New York City. People can get piss drunk for their commute home without endangering themselves or others. This summer, after a long day of serving up fried food at the sea-side clam shack where I worked (I know you're jealous), my coworkers and I had free access to the legs while we closed up. I lived within walking distance, and had the joy of stumbling home in the dark. However, my inebriated coworkers had to drive home. Hmmmm. If only there had been a train. The subway and buses have already been lauded many times in this column. Now I would praise the commuter rail, the Penn and New York lines, those lines which serve those either not hip or rich enough to live in the city, but poor (or smart) enough not to drive a car into it. And Penn Station, filled with rushing commuters, expansive snack stands, and an overabundance of the cold stuff gets them where they need to go. Though it had never occurred to me before, I am now intrigued by the idea of hunkering down and getting drunk with the commuters. Just remember, if you're going to drink and ride, try to get an aisle seat. And be careful, if you drink too much you may wake up in "shudder" the suburbs.

Diana Paquin is a Barnard senior and Bulletin columnist.

Navigating the Health Care Labyrinth: Managed

by Stacey McMath

Health care is expensive. As students at a private college, most of us covered by our parents' plans or the Barnard insurance plan, we are not often faced with the reality of Health care costs. The cost, however, is only the beginning of the complicated labyrinth that health care is today.

Finding your way through the terminology alone can be bewildering. As students who will be graduating sometime in the next four years and will eventually lose our parents' coverage, it is important that we understand what is involved in finding a health care provider. While many of us may be healthy at the moment and think that this issue is irrelevant, in truth the worst time to try to figure out the nightmare that health care can be is during a health crisis.

Most often, your health insurance is provided as part of the benefits package for your job. All businesses, even small businesses, are required to provide a health insurance option for full-time employees. Most major health plans have policies for people who are self-employed, but these can be very expensive. The good thing about choosing to use the insurance provided by your employer is that the company can not reject you based on a pre-existing condition. A pre-existing condition is a physical and/or mental condition that began and was treated before the insurance was issued. If you choose to buy an insurance plan not provided by your employer, they can reject you based on your pre-existing condition, which can be anything from depression to ovarian cysts. Generally, the more expensive the treatment for a condition is, and whether it is chronic or might return, the worse your

chances are for finding a reasonable private Health Care policy.

These plans, rather than paying for your medical expenses directly, reimburse the insured person for medical expenses and usually require the completion and filing of claim forms. Also, these plans usually require that some of the expenses, such as prescription drugs, are shared between the individual and the company. This is often in the form of a deductible, and requires that you spend a certain amount of money each year before the company begins to cover prescriptions. There

labor unions, consumer groups, insurance companies, and hospital-medical plans.

HMO coverage emphasizes comprehensive and preventative care and usually contains very few exclusions, no (or small) deductibles, and small fees (co-payments) that are paid to the doctor during the visit. However, there is much less freedom of choice of physician under traditional HMO coverage since you are required to be under the care of a primary care physician who serves as a "gatekeeper." Your primary care physician determines whether the services of a specialist are needed, in addition to determining what other medical services are required for treatment. Their referrals will be within the HMO's system, and often

HMO services have earned the nickname "managed scare" and the horror stories about penny-pinching HMOs abound.

may also be a clause in the policy that says that they will only reimburse a certain amount for specific procedures. The great thing about these plans is that they provide substantial freedom to choose a physician, and most often you can see a specialist without having to get a referral from your primary doctor

Larger corporations will generally give you a choice of several different plans, and you choose one depending on what you (and your family) need in a Health care plan. An HMO (Health Management Organization) is generally one of the options. Managed care has taken over much of the medical world, and much of the country is clamoring for solutions to the myriad problems in the managed care system.

An HMO is an organization that provides a wide range of health-care services for a specified group at a fixed rate. This rate generally is taken directly from the paycheck, and there are different plans within the HMO that might or might not include vision and dental coverage. The HMO can be sponsored by the government, medical schools, hospitals, employers,

there is little choice involved in choosing a specialist. There are some HMOs that allow you to go outside of their systems, and may require more of a deductible or a co-payment in order to do so. The general idea of this system is that comprehensive care can be provided for a minimal cost, and that the patient stays inside what is essentially a corporate structure.

Jodi Berkowitz '01 said, "I feel very lucky to be covered by my parents' health insurance, which is pretty flexible and lenient. I have never had a problem seeing any doctor that I wanted to. Last year, when I had to have a procedure done on my heart, I was able to see four different cardiologists to decide which one I felt most comfortable with, and who seemed most knowledgeable, without being hassled. I am very afraid of needing a doctor after I am no longer a student because I won't be covered any more."

HMO services have earned the nickname "managed scare," and the horror stories about penny-pinching HMOs abound. The main complaint that lobbyists for Health care reform have

Care Prominent in the Wide World of Insurance

is that major Health care decisions are no longer being made by doctors, but by corporate administrators whose main concern is providing the least expensive care possible. Health insurance companies, like all insurance companies, bank on the notion that they will get more money overall than they will spend on care for their clients.

Abby Cooper '01, who recently completed a short play about HMO horrors, said, "Health insurance companies do not care about sick people. They do not understand medicine, they do not believe in psychiatry, they do not know the difference between drugs. Many agents and health insurance companies admit to not knowing about medicine and not being qualified to make the decisions that they are making."

There is certainly no shortage of HMO horror stories. A group of lobbyists for Health care reform has started a campaign where they fax every member of congress a story and a picture, just to bring to the forefront that not only are people not receiving good Health care, they are getting sicker and even dying as a result of mismanagement. On The National Health

Insurance Citizens Network web page, you can read stories like this one "An HMO refused to let a highly experienced neurosurgeon operate on a 30-year-old woman's spinal cord tumor, insisting that its own, relatively inexperienced, doctor perform the operation. The first neurosurgeon even agreed to waive his usual \$12,000 fee, given the life-and-death nature of the tumor, leaving the insurance company responsible only for hospitalization costs. The HMO still refused." Cooper said. The most corrupt HMOs are thriving because they exploit the patient. They call the patients consumers and sell them insurance like a bad set of knives. The beginning of a solution appears when people decide to be aware. Be responsible and wary patients. Talk to your doctor. Supersede the gag rule. Have a voice and be aware as though or rather because your life depends upon it.

The other care option that corporations offer their employees is the PPO system. What makes a PPO different is its open access nature. Open Access means that while you stay in a nationwide network to receive full coverage, you don't need to choose a primary care

physician, the doctor that operates as the "gatekeeper" between you and a specialist. You can go to any doctor within the network that you want to, even a specialist, at any time. You do not need a referral for outpatient or hospital services, and you can usually go outside the network for care, but your benefits will be slightly lower and the costs to you will be higher. A PPO also normally requires that you file claim forms. This is a middle-ground between the comprehensive care of an HMO and the claim-filing system of a major medical plan.

Whatever your Health care plan, it is important to be informed about the different options available to you. Finding a doctor that you like within a medical plan that works for you can be a frustrating process. More and more doctors are joining Health care plans over, and in order to accommodate their patients, and perhaps soon there will be significant Health care reform to bring the business of health away from administrators and back into the hands of doctors.

Stacey McMath is a Barnard junior and Bulletin health editor.

Well Woman: How to have Orgasms Through Intercourse

Q I'm having trouble climaxing during intercourse. I can climax with no trouble at all during oral sex, but when it comes to intercourse, it just doesn't work right. I've tried different positions but it's just not working. Can you give me any advice? Thank you.

A Most women find it difficult to orgasm through penetration alone. Most need manual stimulation of the clitoris, the highly sensitive sex-

ual organ made of erectile tissue and located near the top of the vulva. When aroused, the clitoris fills with blood, becoming harder and more sensitive and the hood erects. If the clitoris is sufficiently stimulated it will usually produce orgasm. No two orgasms are exactly alike. Some women describe a mild shiver, a ripple, or a sense of intense rolling or pulsing waves. It can feel like a chain reaction of small orgasms or an explosion. Orgasms get a lot of hype and are often considered the *ibé alli* and lend

all of sexual activity. However, nothing kills a clitoris. The experience is similar to trying about achieving an orgasm. So don't worry and relax. If you've already tried different positions and it hasn't worked then you may want to try focusing on having more clitoral stimulation during sex. Try to get in touch with how your body comes to orgasm through masturbation. Work with your partner and tell him or her what you like and don't like. Most importantly, relax and be patient!

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

ARE THE DAYS OF STUDENT ACTIVISM ON THEIR WAY BACK?

By Mita Mallick

Peace Out!

[Not signed]

It was Thursday afternoon when I was checking my mail in McIntosh. I was eagerly awaiting another rejection letter from one of the many companies who had received my resume. The lovely generic postcards which go on about how they are impressed with my outstanding credentials, but they still don't want me. To my surprise, no rejections that afternoon. Only a very interesting piece of mail which has inspired my musings for this week.

It was a plain white envelope with my name and box number typed on the front. It was not only sealed shut with glue but with scotch tape as well. I had a sick feeling it had to do with my column. Oh god. A death threat. Someone wants to make Mita mute, stop me from musing. I won't flatter myself that much. But I have received hate mail before—e-mails and voice mail messages. A lot of people don't like what I have to say. Then there's the one person who tells me every week that my column is funny. Okay, okay. So what if it is my suitemate.

Needless to say, the letter I received was pleasantly surprising. First, I want to thank whoever it was for taking the time to write it. Second, I thought that it would be nice to hear someone else's thoughts other than mine for once. Although they opted not to write to the Editor, I thought that their concerns should be addressed.

To: Mita's Musings

From: An admirer of one who speaks the truth

Dear Mita

You go girl! you are one helluva writer! The person in question in your article's "call to Security" is dispatcher *****. Perhaps you did not know this—all persons in management (supervision) in security are retired cops—i.e., cops retired on disability, etc. So what does that tell you about security. We all know the reputation of cops—has Barnard become a retirement home for retired cops—simply present on this campus to add to their pensions. What, if any, interest do they really have in Barnard students. Perhaps this is the center of the problem. Barnard has become their one big coffee break! Rumor has it they even have cable TV in their office. Surely you don't expect a response to your requests for assistance from them. Check it out girl! You seem to be the only one sticking up for the interests and rights of the students. Students need to make Barnard and the people who represent them, accountable.

First things first. I cannot claim that the comments made in this letter are either valid or true. That is why I "" the name written in the letter. Please do not send me hate mail or letters on behalf of security raging about the "inappropriate comments" I have made—because I haven't! At least not this time around. (But here's a hint: that's why they call it a commentary.) Feel free to write to the Editor, but please keep in mind that the words in the above letter are not mine.

I have a feeling that a student didn't write this letter, only because it was typed on a nice envelope and nice stationary. Perhaps it's a fantasy of mine to think that members of this community, other than students, might agree with what I have to say. Or that they might actually listen to students' opinions and make something happen.

Students do need to make Barnard and the people who represent the students, accountable. Isn't that what the entire movement for change in the Sexual Misconduct Policy has been about? The entire campus has been wrapped in red. If you have no idea what I am talking about, then it's time you woke up.

In the '60s, this place was a hotbed for student demonstrations. As a senior it is the first time I have seen any substantial signs of student activism. Many are so passionate that war against the administration is not as far-fetched as it might have sounded last year. War against the administration! Let's go! Me and my three friends chaining ourselves to the President's office door as she steps over us and heads out to her next meeting. I have a feeling it is going to be bigger than anyone anticipates.

Student activism. Whether it is security or housing, or your major or certain departments, we all have something to say about it. What does it take for a group of students to band together to fight for what they believe in? An injustice against a women's college like the current Sexual Misconduct Policy. When it contradicts everything we've been told to believe, when it agrees with everything we know is wrong. That is when something has to be done.

This letter had me thinking about a lot of things this last week. Please feel free to write to me at McIntosh Box #4351 or at mm595@columbia.edu if you think there are issues which I should address in my column. I would love to hear from you. If it is hate mail, send it to the Bulletin Office. My skin is only so thick. Letters of regret and hate mail? Geez. A girl can only handle so much rejection in one day.

Mita Mallick is a Barnard senior and Bulletin columnist.

ON-LINE REGISTRATION UPSETS LUDDITE

By Vanessa Garcia

I have been told that I must register online. I break into a cold sweat, my hands begin to shake. Fear invades my body—fear that is followed by anger.

Barnard is now contributing to that anti-human approach to living which has been increasing since the '80s. Thanks to what? To the almighty computer—that chunk of metal, microchip-infested, piece of machinery that has been ruining our already difficult lives under the guise of a time-saving “helper.”

In case you don't know why it is that computers are ruining our lives, I will tell you. Because of them we are slowly forgetting how to talk to each other. There will come a time when human facial expression will become indiscernible. We will forget what a smile means, a smirk, a tear, a fuming twitch of anger. All will be forgotten because we cannot see the people we are trying to communicate with on the other side of the screen. We cannot hear their voices or even read their handwriting.

Our meetings over coffee and the old art of letter writing have been replaced by the chat room and e-mails of black static type.

This is the life that Barnard is encouraging by forcing its students to register online. It means less time with our advisors. It means that some students will not see their advisors at all. It is no longer necessary for the student and the advisor to be in the same room. A student can call her advisor or, better yet, e-mail her advisor, telling him/her to please approve her program online. Our advisors will no longer recognize us; our faces will be unfamiliar. Remember those days when you would see your advisor walking down Broadway and she/he would wave? No longer. You are now just a name on a computer screen. First-years will be told by upper-class students that they do not have to see their advisors: “oh, you can just e-mail them, they'll just approve your program online.” All of this means staring at a computer screen instead of communicating with another person. That “close knit community” that Barnard strives for and brags about in college guides will collapse under the reign of this kind of unnecessary and harmful “technological advancement.”

Last semester there were rumors going around about this kind of computer registration, so I went to my advisor. Imagine that. I

actually talked to her. I didn't send an e-mail, I didn't call. I went and I spoke to her in person. I told her I couldn't do this online registration thing—I need to have proof, I need the bubble sheet. I need that piece of paper because I need to feel real, like a living, breathing being. Her reply was something to this effect: she told me not to get stuck in the past, something about “getting with the program,” moving along with the advances of technology. Well, if being stuck in the past means that I still need some kind of human interaction, that I refuse to ride the waves of technology into its hellish pits, then, yes, I'd rather not “get with the program.”

Call me a sentimental Luddite, call me what you will. But, I plead to you, the powers that be, to either abolish this online registration, or, at the very least, allow those of us who do not believe in it to go back to the days when you took a bubble sheet to your advisor and she/he looked it over, talked to you, and listened to you.

Let me put it another way. The other day my little cousin, who is six years old, came home with a color computer printout drawing and gave it to her mother. No more crayon drawings on the fridge—computer pixel graphics instead. I wanted to march over to her school and ask her teacher what right she had to impose this on my little cousin. They get them hooked while they are still young. They make them numb to all that is real. They take away their crayons and sit them in front of a computer screen that will cause them to have huge prescription lenses and less of a heart. It's no wonder high schoolers are killing each other. Maybe those kids in Colorado grew up in a world where you get points and the screen lights up when you kill your opponent. Maybe they forgot what they learned when they were little about life being fragile. Maybe they just don't know how to talk to each other any more. Maybe they never learned. But I did. I grew up without computers, I gave my mom drawings made out of pencil, crayon, and marker to put on our fridge. I refuse to be forced into a lifestyle that I believe no one should have to live.

Maybe Barnard feels pressured by other more “technologically advanced” institutions. I just want to inform you that you have fallen into a trap, and I don't want to follow.

Vanessa Garcia is a Barnard junior and Bulletin music editor.

BECAUSE OF THEM WE ARE SLOWLY FORGETTING HOW TO TALK TO EACH OTHER. THERE WILL COME A TIME WHEN HUMAN FACIAL EXPRESSION WILL BECOME INDISCERNIBLE. WE WILL FORGET WHAT A SMILE MEANS, A SMIRK, A TEAR, A FUMING TWITCH OF ANGER.

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Prof. Taylor Carnan, Wednesdays 4:10—6:00

In their centuries-long preoccupation with the *mind*, philosophers have often forgotten or conveniently ignored the fact, that human beings have (or *are?*) *bodies*. Yet it makes a profound difference to our self-understanding that we are not just *thinking* but *embodied* beings. Is a person a composite of two things, and mind and a body, or is the mind just an aspect or part of the body? How do our bodies appear to us, if they are neither "inside" our subjectivity nor "outside" us like objects? How have ancient and modern practices of punishing and disciplining the body shaped morality and social institutions? Is sexuality a condition or product (or both) of the way we understand ourselves? This (undergraduate) philosophy seminar (open to non-majors) will examine both the metaphysical and the social significance of human embodiment, drawing on authors from 17th century to the present.

AUTHORS INCLUDE **Rene Descartes, GILBERT RYLE, P.F. Strawson**, John Searle, **MAURICE MERLEAU-PONTY, Friedrich Nietzsche**, Michel Foucault, Judith Butler, and **Pierre Bourdieu**.

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Y2K *Bulletin* Staff will be chosen by the 1999 *Bulletin* Staff at the *Bulletin* meeting on Monday, December 6, 1999. Selected applicants will be contacted.

Mandatory meeting for selected applicants: Monday, December 13, 1999.

Experience is recommended, but not necessary. All Barnard students are welcome to apply, all positions are open.

Positions on the Editorial Board are: Editor-in-Chief, Managing Editor, News Editor, Features Editor, Arts Editor, Music Editor, New York City Living Editor, Health Editor, Commentary Editor, Web Manager, and Photography Editor

Positions on the Production Staff are: Art Director, _____
Layout Staff, Photographers, Staff Artists, and Copy Staff _____

Positions on the Office Staff are: Office Manager, Office Assistant, Ad Manager, Business Manager, and Business Assistant

There is room for the creation of new positions, if approved by the current staff. Candidates selected for Y2K *Bulletin* Staff are expected to hold their positions during both the Spring and Fall 2000 semesters. The next official staff selection will be in December 2000.

Those with questions may attend *Bulletin* meetings prior to the selection process, Mondays at 7pm in the *Bulletin* office, 128 LL McIntosh; if unable to attend, call x4-2119.

How to submit an application: answer the questions below on a separate piece of paper. Attach pertinent examples of your work (writing sample, photographs, graphic designs). Attach a letter explaining why you are applying for a position at the *Bulletin*, and what you envision for it in the upcoming year. Applications may be e-mailed to bulletin@barnard.edu or dropped off at the *Bulletin* office (128 LL McIntosh) by noon on Friday, December 3, 1999.

Questions:

- Name, Class, Phone number, McIntosh Box, Position(s) applied for.
- Have you ever worked for the *Bulletin* before? If so, what did you do, and how often?
Do you have any past newspaper, magazine, or publication experience? If so, please list.
- How familiar are you with computers? PC/Mac experience? Quark Xpress/Pagemaker experience?
- What other extracurricular activities are you involved in? How much time do you devote to them on a weekly basis?
- How much time are you willing to spend at the *Bulletin* each week if you are selected?
- Would you be willing to accept another position? If so, please list which one(s).
- In the letter explaining why you are applying for a position at the *Bulletin*, please include the following: What would your goals be, and how would you accomplish them? What do you see as the *Bulletin's* role on campus? What changes would you like to make? Please be candid and detailed.

Thank You!