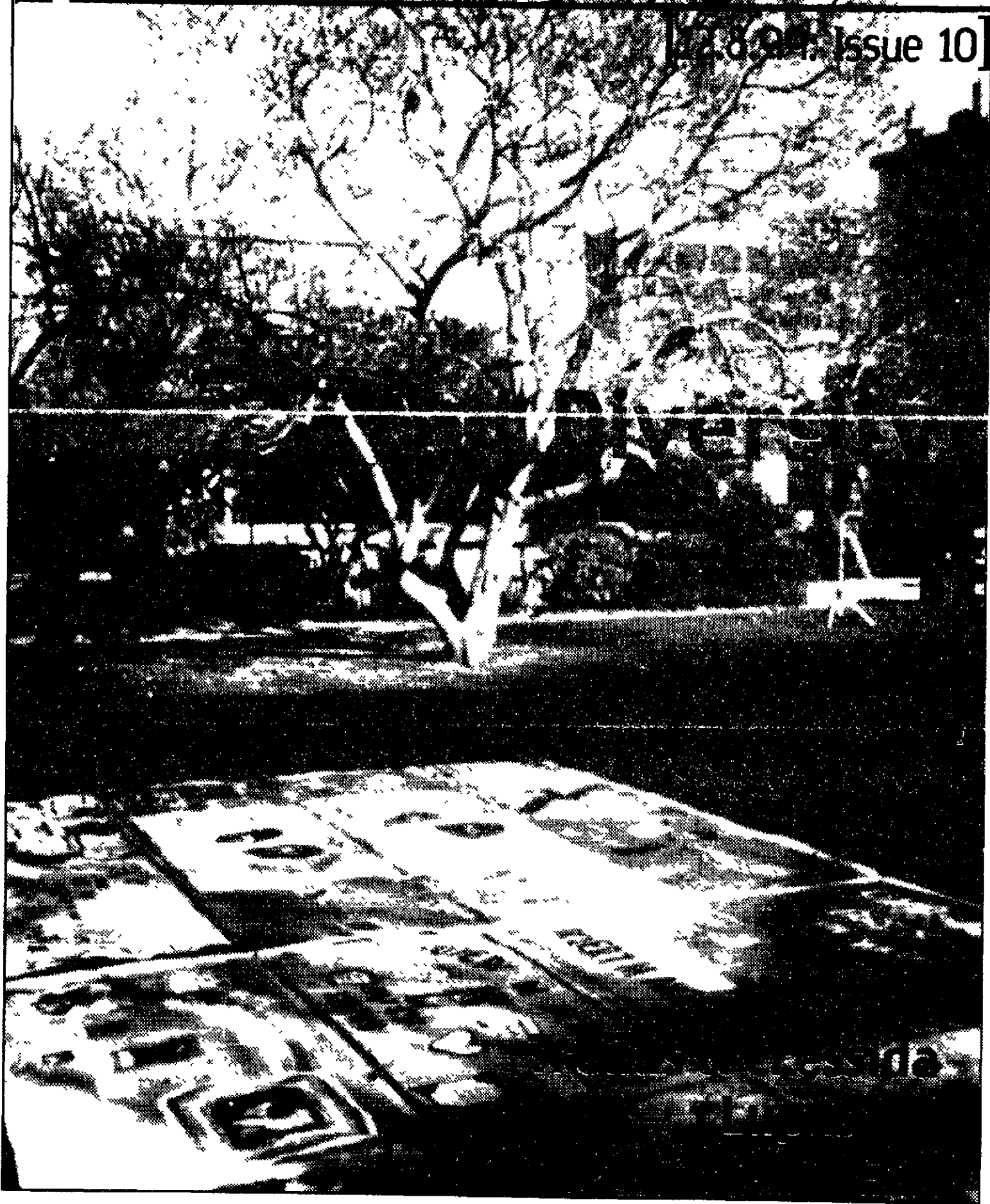


Barnard

Bulletin

12.8.94. Issue 10



10

CONTRIBUTORS

Bianca is a Barnard senior

majoring in Comparative Literature, English and French. Originally from Wayne, Pennsylvania, Bianca likes to write

ELINOR JORDAN

and is an officer at Zooprax. She especially likes the Spanish idea of afternoon siesta—very different, and definitely speaks well of the culture! This week, she writes for the news section.

Sophomore Kimberly Krol is from Connecticut and is an English major. Kim enjoys playing

KIMBERLY KROL

computer games and intramural sports, especially volleyball and bowling. She also prides herself on her ability to tell "the best dirty jokes." Look for Kim in this week's features section.

Karen is a first-year and a native

KAREN RUTNER

New Yorker who chose to come to Barnard so that she could stay in NYC. Karen likes professional sports and is a Knicks and Mets fan. This week she writes for the arts section.

From the editor

Ethnicity—and all that other stuff involved with it, like the ever-dreaded question, "So where are you from?"—confuses me. Why in the world do we give a hoot? I guess it's nice to have friends who are similar to oneself, but for me, similarities go a little bit further than skin-deep. Granted, a lot of tastes and preferences and experiences run along racial lines, but especially at a place like Barnard, we are more alike than we may think.

Perhaps I am a bit jaded on this subject. Having spent the bulk of my emotionally formative years living as a girl with white skin in Southeast Asia, I probably have a perspective contra to the majority of Americans, as well as Barnard students. I know what it's like to be the minority. I know what it's like to be stared at as a novelty. I know what it's like to have grossly distorted cultural projections laid on me. It made me begin to realize what it must be like to be part of the "non-white majority" population of this country. More than that, though, it made me assimilate ever so slightly into a completely foreign culture. In other words, ask me now where I am from, and I will tell you that I am from Indonesia.

I am not Indonesian. I am American. I am an American-Asian. My ancestors are from England, Ireland, Germany, Italy, a large chunk of my lineage has been in the New World since the Mayflower came over. But ask me again, I am from Asia. I feel Asian on the inside. One of my friends, who was born in California and identifies herself as Thai, said once that I was more Asian than she. Okay...

maybe not. It's a different sort of distinction. But one that has to be made.

On a totally different note, I have a remark to make about something that happened this weekend which restored my faith in humanity. First, though, I must comment on why my faith needed restoration.

I was walking up Broadway on Friday night, with my friend Ronnie. We encountered a group of about five eleven-year-old boys, who started rapping to us something about how they were our little lovers. Aww, how cute. We kept on walking. About three seconds later, I feel this WHACK! on my right shoulder and then I see an apple bounce into the street. Those darn kids threw an apple at us! Right after we had that lovely exchange! I couldn't believe it, and it depressed me.

So then Saturday, I saw a movie and I came home. Somewhere in there, I lost my wallet. I was so mad. It had three dollars, my ID, my credit/debit cards, my unlimited ride metrocard, pictures of my lilly, my copy-card... argh. So the next day I went back to the subway station—and someone had turned it in! It is waiting for me at the MTA lost and found! And to top it all off, all three dollars are still in it! I was astounded. So I guess there is some shred of integrity left to people in this city. Now I just have to go down to MTA HQ to pick it up. We'll see how that goes. But for some reason, I'm optimistic.

Jamie

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table of contents

[12.8.99 : Issue 10]

news

- 4 King's Crown Shakespeare Troupe Places *Troilus and Cressida* in Modern-Day High School
- 5 *Bear Essentials*
- 6 Letter to the Editor: Phi Beta Kappa Inductees

features

- 8 Is Diversity at Barnard in Need of Improvement?

arts

- 10 *Arts Calendar, Elliot's Map of the World* Lacks Sense of Direction

music

- 12 *Music Calendar, CSNY* Make a Comeback
- 13 *Music Calendar, Give Our Lady Peace* a Chance
- 14 *Stone Temple Pilots* Returns to its Core

nyc living

- 16 Stop Studying and Go to a Comedy Club
- 17 *Diana in the City* The 21-Drink Salute

health

- 18 Minorities Common Prey for Lupus
- 19 *Well Woman* Can Hard Hickies Rupture Neck Arteries?
- 20 BEDA President Shares Ways to Avoid Eating Anxiety Over the Holiday Season

commentary

- 22 *Mita's Musings* Caught in the Crossfire of Recruiting Wars
- 23 Group Identification Undermines Concept of Diversity

in the next (and last) issue

Interview with Merchant & Ivory, Drugs and Alcohol on Campus, Tattoos, Metallica, and hey, the millennium isn't for another year, so stop yer yapping already

cover photo by Jessica Jaffe

The *Barnard Bulletin* is published weekly by the Bulletin student staff of Barnard College in New York City. Printing is done by Speed Press. Subscription inquiries should be directed to Anna Goldfarb, and advertisement inquiries should be directed to Sarah O'Connell at (212) 854-2119. Information requests and address changes may be sent to *Barnard Bulletin*, 126 LL McIntosh, 3009 Broadway, NY, NY, 10027. Reproduction in whole or in part without written permission is prohibited. Letters to the Editor should be no longer than 500 words, and can be emailed to bulletin@barnard.edu. Please include author's name and affiliation with the College.

Barnard Events Calendar...October 13-20

- DECEMBER 8**
Feast of the Immaculate Conception
- DECEMBER 9**
Ramadan (30 days)
- DECEMBER 9 TO 11**
Dance Department
Students Works display
- DECEMBER 12**
Festival of Our Lady of Guadalupe
- DECEMBER 13**
Last Day of Classes

First Year Study Break
Brooks Living Room, 8 to 10 pm
- DECEMBER 14 TO 17**
Stress Free Zone
- DECEMBER 15**
McAC Midnight Breakfast
11:30pm to 1am, LeFrak Gymnasium
- DECEMBER 16-22**
Final Exams
- DECEMBER 17 TO 18**
Barnard Columbia Chorus
Columbian Candlelight
Concerts: Bach, Respighi,
And Britten St. Prullis
Chapel \$10 general
admission, \$5 with CUID
- DECEMBER 22**
End of Semester
- DECEMBER 25**
Christmas Day
- DECEMBER 26**
Kwanzaa (7 days)

King's Crown Shakespeare Troupe Places Troilus and Cressida in Modern-Day High School

By Bianca Jordan

Do football players, prom visions, and feather boas have a place in Shakespeare? The King's Crown Shakespeare Troupe (KCST) believes they do, and set out to prove it to the Columbia community with its Fall production of *Troilus and Cressida*, "Shakespeare's smashmouth version of the Trojan War"

The KCST cast and crew put together this show to entertain the campus with "tasteful, quality theatre" that is true to "the ideal of Shakespeare for the

simple folk and the simple minded," as the group's mission statement said. In it, the Greeks and the Trojans were opposing football teams accompanied by such types as a cute cheerleader, a playful class clown, a beautiful homecoming queen, and an intense goth girl. The popular lyrics "I want it my way" wafted across the Lerner Auditorium at one point. And, do not forget about the stylish feather boa, cowboy hat, and rubber clubbing clothes.

Calm, collected, and standing just a few feet away from this cast at a tech rehearsal, director Matt Wilson CC '00 maintained that this production was not a modernized version of Shakespeare's 1598 play. Instead, "it's a revision of the characters. These characters are not really football players, just warriors who look like football players."

Wilson himself is not unfamiliar with the Shakespearian theatrical tradition. Last year he acted the title role in KCST's spring production of *Hamlet*. He starred in the organization's earlier productions, *Much Ado About Nothing*, *As You Like It*, as well as understudied the role of Lucentio in a National Shakespeare Theater Festival production of *The Taming of the Shrew*.

Nor is Wilson the only one who is familiar with the Shakespearian stage. A few in the cast have acted in productions put on by KCST in previous years. Helena, played by Sara

Courtesy of KCST
Jimenez CC '00, was A Midsummer Night's Dream's lover. High school productions of *Romeo and Juliet* also held this cast together.



Chad Shampine CC '00, who played the Greek king Menelaus, commented that the KCST's theatrical decisions this term "make you reconsider how you can reinterpret the script in many ways. It makes you realize how malleable Shakespeare is. I think there's a lot of things you can get out of this interpretation that you can't get out of a classical interpretation."

Others in the cast felt the same way. Dixon Gans CC '02, who played an outrageous and shamelessly lustful Pandarus, maintained that this production of *Troilus and Cressida* is easier for "both the audience and actors to see what Shakespeare is getting at." Both sides of the stage could enjoy the play more, Gans said, than a production << page 6 >>

FINAL EXAMS: Be on the look-out for a notice from Dean Blank, which will explain procedures for requesting incompletes and deferred final examinations. Please understand, however, that you are expected to complete all coursework by the assigned dates and that exceptions are granted only in exceptional situations.

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.

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

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

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

ALL STUDENTS STUDYING AWAY FROM BARNARD IN THE SPRING SEMESTER: Please come to a "send off" meeting conducted by Dean Szell on Wednesday, December 15, 5-6pm in 322 Milbank. Make every effort to attend.

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

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, please make sure that all your recommendations are on file here and that 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 Abdo, x4-7599 (for professional schools), if you have any questions.

THE REGISTRAR'S OFFICE will be open December 28-30, from 9.30am-4.30pm. It will also be open beginning January 3.

SENIORS who are interested in taking a course at the Business or Journalism School next semester should see Dean Schneider prior to registration in January to find out which courses will be open to Barnard students.

SPRING PHYSICAL EDUCATION COURSES: Sign-up is only for students who have not fulfilled the PE requirement and will take place in the LeFrak Gymnasium on Wednesday, January 19, 7.30-9pm (for Barnard seniors, juniors, sophomores) and Thursday, January 20, 7.30-9pm (for Barnard first-years and Columbia undergraduates). If you are unable to be present, you may assign a proxy (another student who will sign up for you). Arrangements must be made in advance with the Department Chair in 206 Barnard. All classes will meet in the LeFrak Gym beginning Monday, January 24. You must attend the first three classes to avoid removal from the class list. If you have already fulfilled the PE requirement, you may attend the first class meeting to see if space is available.

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Zooprax Presents *Blow Up*

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

KCST Places Troilus and Cressida in High School

<< page 4 >> with "imposing classical actors reciting iambic pentameter."

And, in fact, the audience side did seem to enjoy the play's approach. Amanda Lee '00, a film major, said, "I thought it made it fun and entertaining." She especially enjoyed Thersides' performance, played by Colleen Roh '00.

Carrie Schneider '00, an English major who studied Shakespeare while a visiting student at Oxford University, admitted, "I was skeptical when I first heard about it. But they did a good job. It was effective." As for her favorite moment, it was when the Greeks made fun of Menelaus in the locker room. "He did a great job of playing a pathetic loser."

If there were complaints, they concerned the Lerner Auditorium and the performance space. When asked what they thought of the

new Auditorium, Lee and Schneider complained about its seating setup and acoustics, which both described as "awful."

The director, Wilson, commented at the tech rehearsal that Lerner "has a lot of nice things to offer and the people have been very helpful. I just wish we had more time."

The cast, whose comments convey the fun they had while involved in the production, may now echo Wilson's wish. Jimenez, who was Helena in the play, and was likened to a homecoming queen, had more fun dancing in this show than at her own high school prom. When asked about her senior prom, she said, "my boyfriend and I fought the whole time, and we left early. I only went to school dances in order to design cool clothes, not because I thought that they were fun."

Shampine, the King Menelaus from whom Helena was abducted, admitted that one of his loves was stolen from him in high school, however, when asked if it made him want to fight in a war, he said, "not quite."

Finally, Gains, whose talents include dancing as well as acting, said at the tech rehearsal that he has never had dance lessons before. "My hips are self-taught—my mother's going to be so ashamed of me!"

Gains' mother may have been ashamed, but it seems that Columbia University students were not. To the contrary, his self-taught hips, feather boa, and high school jock environment were quite a success with this scholarly community.

Bianca Jordan is a Barnard senior.

editor • letter to the editor • letter to the editor • letter

Dear Former Colleagues,

Just a yearly reminder that I am alive and well, and still looking for justice. My business has doubled in the past three years, and so has my salary, so I am grateful to those of you who wished me well.

Nevertheless, for the past three years,

Barnard has repeatedly refused to answer simple questions regarding its knowledge of the names Vollemeyer and Marino, and of their connections with University personnel, and of any violations of my privacy and/or slander.

Surely you don't believe it was all in my

mind. I can only assume by the silence that the avoidance of liability takes precedent over concern for civil liberties. I hope that this is not what is taught to the students.

Sincerely,

Michael McDonald

1999 Phi Beta Kappa Inductees

Katherine O. Aaron	Economic History
Aline Avzaradel	Economics and Mathematics
Mona Heer Girotra	Foreign Area (European Studies)
Cindy Kan	Chemistry
Mallika George Kelster	French
Shannon Tayna Lazzarini	Art history
Christina Martinez-Smith	Biology
Robin Debra Mindlin	Economics
Tarah Leigh Pua	Biochemistry
Christina Marie Ring	Chemistry
Maia Sevilla-Sharon	Asian and Middle Eastern Cultures + Political Science
Sarah Erin Tully	Biochemistry
Jenny Marie Weisenberg	Mathematics

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Is Diversity at Barnard

By Kimberly Krol

Barnard students pride themselves on living in a diverse place at a diverse time, but what does this really mean? Webster's dictionary states that to have diversity is "variety; distribution over a wide range of types or classes." One can definitely say there is a distinct atmosphere of variety and distribution in Barnard's neighborhood, the emerging SoFla.

When one looks on campus, around the Quad or

in McIntosh, there is not a feeling of having specific ethnic groups, but rather, a feeling of "Barnard-ness," with a dash of variety. This "Barnard-ness," or a distinctive universal presence that connects each Barnard woman, occurs because most women come to Barnard for similar reasons. Students are here to seek out experiences that they have not previously had, or to seek more of what they like. As a whole, Barnard cultivates women who know their minds and who are not afraid to speak them, and women who understand what the emerging world is going to mean to them.

For many of the ethnically diverse women who claim Barnard as both their sanctuary and their wings to the future, their experience here is two-fold. Barnard is not only the door to education, but also the door to celebrating diversity. The students of color at Barnard are not only trying to find their place in the grow-

ing world as women, but as women of diverse ethnic backgrounds. Not only do they need to assert themselves in the male-dominated world as women, but as women of an ethnic minority. Therefore, their experiences at

Barnard need to equip them with the strength necessary to combat the lack of diversity they will encounter in the outside world. With the opening of the Office of Multicultural Affairs, and in conjunction with the many clubs, women of color are trying to find a way to

address the issue of diversity and its crucial importance here at Barnard. They are attempting to make the university community aware of what it means to be an African-American, an Asian-American, a Latina, or a Native-American woman.

As commented on by alumna Daisy Otero, M.D. '85, in the *Different Voices* poetry and commentary compilation, "Barnard is a fertile ground where a woman can begin to reaffirm herself, broaden her mind and explore her possibilities." This statement is not limited to women of color, but to all women at Barnard. Each student, regardless of background, is offered the opportunity to examine herself and all the facets that are part of her personality. This can be done through an exploration of oneself and what it means to be from a distinct, cultural place. Otero also commented that at Barnard, as a member of the Latina community, she was able to learn more about other women, and she gained support

from these same women who were her teachers. If we follow her example and learn from one another, our limits are almost unimaginable. Otero suggested that women of color should keep their eyes open, their ears alert, and absorb everything that Barnard has to offer.

The multitude of clubs at Barnard allows women of color, and other interested students, to celebrate their ethnicity, as proposed by Otero. There is the need for people to feel comfortable around others who feel and experience similar things. Clubs such as Mujeres and Black Sisters of Barnard and Columbia empower their members with the idea of oneness and sisterhood. When searching for something to belong to, there is a need to find those alike; these clubs allow everyone to find a place within a community. As well as belonging, these clubs help to promote awareness.

They all strive to show the uniqueness of their community and all the wonderful things it has to offer. All of the University's ethnic clubs, ethnic organizations, and religious organizations are constantly examining and exploring ways to promote one's feeling of individuality. Our diverse campus provides many options.

With the recently opened Office of Multicultural Affairs, diversity will be re-explored on the Barnard campus. The goal of the office, as explained in a message by Dean Denburg and Dean Taylor on the Dean of the College web page, is to encourage "cultural exchange and dialogue on issues relating to personal identity, religious belief, and racial and ethnic awareness." The office will enable students to explore their own ethnic identity as well as the ethnic identities of other students.

Through events and discussion, the Office of Multicultural Affairs will help all the women of Barnard discover what it means to be

Population of students at Barnard in fall 1994:

African-American	86
Asian	593
Caucasian	1411
Latina	120
Native American	8
Non-Res. Alien	53

in Need of Improvement?

diverse. With the cooperation of CORRIE, the Committee On Race, Religion, Identity, and Ethnicity, which aids in the recruitment of students of color and cultural exchange on campus, the Office of Multicultural Affairs hopes to build a diverse student community based on awareness and academic enhancement

With the optimism brought by the opening of the Office of Multicultural Affairs, comes the reality that Barnard needs to be more diverse and have more students of color on campus. This issue, the desire to create a more diverse atmosphere that reflects the growing society, is one that not only affects Barnard, but colleges all over the country. The growing college community must be aware of the circumstances and ideas of other people who are different from themselves. Students realize that in order to be fully prepared for the world after college, personal growth, which includes exposure to other people of diverse cultural backgrounds, must occur

In order for Barnard to achieve its goal of becoming more diverse, there must be a focused route as the millennium approaches, since the pattern of diversity is changing. As suggested by Laura Peoples '86 at the recent *Different Voices: The Experiences of Women of Color at Barnard* dinner, students of color need to work together as one group to make more of an impact on the community at large. Imagine the power that women of color would have by working together as one large community, rather than by keeping each other at a distance." Peoples stated that she has noticed a change in the atmosphere at Barnard from camaraderie in the early eighties to a more current "me-ness." She feels that if students of color formed a coalition, they would regain a feeling of togetherness that has been lost in the pursuit of personal goals

While the pursuit of personal goals is one of the many reasons women attend Barnard, we cannot lose sight of what is needed to improve everyone's stay at Barnard, especially the women of color. Rather than recognizing every ethnic group as something different, though special, all the clubs should work together to promote common ideals. Most importantly, we all need to work together to promote the need for more women of color on campus. Though it is impossible to imagine an equal community of students of color and white students, at this time, Barnard is the tool of empowerment for its students of color. Barnard can be used to show not only the community, but the world, that women of color have a lot to offer academically, socially, and politically, and that they contribute to the progress of society

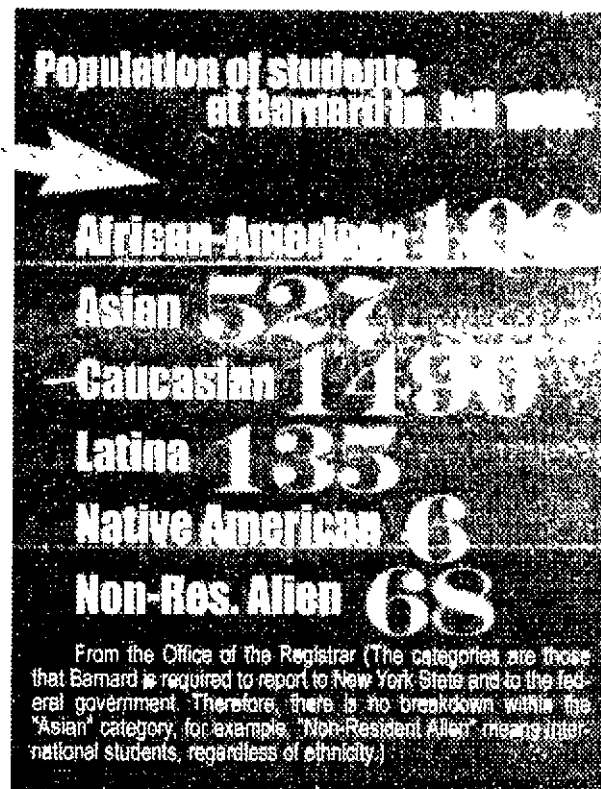
Lynn Walker '67, who commented that "racial groups have a lot more in common than they sometimes realize," also mentioned the idea of solidarity within ethnic groups. She wrote that during her time at Barnard she enjoyed studying, partying, and talking to women of different ethnic backgrounds. Walker noted that her interaction with different people and cultures helped to open a new world of ideas, in which she was able to appreciate

cultural differences and broaden her perspectives. She also wrote of her hope that other African-Americans 'achieve their full potential and their rightful places in society. She feels that African-Americans, and other women of color, are strong beautiful people and are part of the hope for the changing society

All of these women who have had a diverse Barnard experience know what they are talking about. For they now realize what makes them diverse people. Their time at Barnard caused them to appreciate the opportunity of diversity. Therefore, as the latest members of the Barnard community we need to continue to promote diversity in everyone's life

All Barnard students need to reach their fullest potential and assume their appropriate places in society. Increased diversity must continue to be pursued on campus. Even though Barnard can be considered an

extremely diverse place compared with other institutions, there is still room for improvement. We cannot settle for certain quota of women of color, we cannot settle for being minorities if we are to assume our rightful places in society



Kimberly Krol is a Barnard sophomore

ARTS CALENDAR

for the week of December 6

ART

Another City For Another Life: Constant's New Babylon: Dutch artist's utopian city, "maleable network of drifting force fields, mobile labyrinthine structures, and 'self supporting superconstructions.'" *Photo Courtesy of flip.com*

Anna Gaskell: extra-large color photos of girls dressed in white nurse uniforms stage different scenes with "sinister aggressiveness." Casey Kaplan, 48 Greene St. 226-6131. Thru 12/18.

Lucas Mancione: "fill-in-the-dot drawings of rabbits... discombobulated wall work, Superman video, Alexandre de Folin 529 W 20 St. 267-3424

Lily Van Der Stokker and David Shaw: "delicate drawings and wall paintings, sculpture and photographs." Feature, 530 W 25 St, 941-7077 Thru 12/22.

THEATER

Glory Box: Writer-performer of *My Queer Body* Tim Miller in his latest solo piece on "immigration rights for same-sex partners." P.S. 122, 150 First Av, 477-5288. Thru 12/19.

In the Blood: Suzanna-Lou Park's modern take of the *Scarlet Letter*, with Hester, a homeless welfare mother, played by Charlayne Woodard. Joseph Papp Public Theater, 425 Lafayette St, 260-2400.

Henry Rollins: "solo standup diatribe by musician, actor, and writer." *Smile, You're Travelling.* Westbeth Theatre Center, 151 Bank St, 741-0391. Thru 12/12.

Elliott's Map of The World

by Karen Ruttner

While a title might arguably serve as the most important feature of a movie, it should not dictate the content of a script—especially if its meaning is insignificant to the plot. Therein lies the problem of *A Map of the World*. This film is a multi-faceted picture of a woman's emotional struggle, and unfortunately, the writers' attempt to legitimate the title seems only to detract from the overall effectiveness of the story.

The film, directed by Scott Elliott and starring Sigourney Weaver, Julianne Moore, and David Strathairn, is a complex tale of personal strength and understanding. Alice Goodwin (Weaver) is the

traced by a search for a bathing suit, the youngest of Theresa's daughters, Lizzy, disappears from the house. Frantic, Alice runs outside in search of the little girl, only to find her face down in the farm's pond, drowned.

This event, understandably, leads to Alice's emotional collapse. She becomes severely depressed, often refusing to leave



Sigourney Weaver as Alice Goodwin.

protagonist, living a frighteningly hectic life. She is a mother of two troublesome little girls, and at the same time, an elementary school nurse and a caretaker on her husband's farm. It is easy to sense Alice's dizzying daily life from the get-go, thanks to Elliott's fast-paced, hectic style of direction.

As the story goes, Alice finds herself babysitting the two daughters of her best friend, Theresa (Moore), while Theresa goes on a day-long tryst with her husband, Dan (Ron Lea). When Alice is momentarily dis-

traced by a search for a bathing suit, the youngest of Theresa's daughters, Lizzy, disappears from the house. Frantic, Alice runs outside in search of the little girl, only to find her face down in the farm's pond, drowned. This event, understandably, leads to Alice's emotional collapse. She becomes severely depressed, often refusing to leave her bedroom. The other residents of the Goodwin's rural Wisconsin community begin to slander her. They deem her an irresponsible woman and mother. The harsh words from her peers instill intense feelings of self-doubt and disgust in Alice, which only worsen her emotional condition.

The misfortune does not end here. Amidst all the buzz about Lizzy's death, a young boy from the elementary school accuses Alice of sexual abuse. This leads to Alice's incarceration and adds a whole new dimension of complexity to her life.

The story continues, throwing in all sorts of plot addenda, such as an overly dramatized conflict between Alice and her fellow inmate, Dyshett (Aunjanue Ellis), a masturbating cell-mate named Debbie (Sarah Rue), a blossoming love affair between Theresa and Alice's husband, Howard (Strathairn),

Lacks Sense of Direction

ARTS CALENDAR

[cont'd]

and an inmate's almost frightening obsession with Oprah Winfrey Now, if fully developed (which they are not), these twists make for an interesting movie, but the viewer is still left asking—what

does all this have to do with a map of the world?

It almost seems as if the map (which by the way, turns out to be an elaborate crayon



Theresa (Moore) finds comfort in her best friend's husband (Strathairn)

drawing that Alice had made as a child while sitting on her mother's deathbed) is something the writers included simply because it served as the title to the book upon which this movie is based. They allude to it towards the beginning of the movie in a grainy flashback that Alice has while standing outside Lizzy's hospital room. Then it is all but forgotten. It almost seems as

if any further mention of the drawing was added during post-production, when the director suddenly realized that the movie was supposed to have had something



Alice (Weaver) and Theresa (Moore) are best friends whose relationship is tested when tragedy strikes.

to do with a map

This sense of plot being an afterthought is the major fault of the film. In general, many issues that are raised throughout the film are left unresolved. For instance, we never understand why Alice beats herself up to avoid a

scuffle with Dyshette. We are never told why Oprah, of all people, is a recurring theme. It is never explained why Theresa must keep her nervous smoking habit a secret from her husband. And most importantly, we are never told the significance of Alice's map of the world. There is, of course, the typical, movie-ending voice-over in which Alice makes a

reference to the "new meaning" the map has for her after everything is settled. However, that meaning is difficult to ascertain.

A Map of the World is a movie rich with good ideas and moving stories. However, none of these engaging ideas involve a map of the world. I suppose the writers wanted to suggest that this symbolic map was a backdrop for events in Alice's chaotic life, but this idea is lost amidst a sea of misguided plot twists. In my opinion, the map concept should have been forgotten altogether, and not vaguely alluded to. That

way, the movie could focus on the main issue at hand—Alice's emotional roller-coaster ride—and truly succeed as a thought-provoking drama.

Karen Ruttner is a Barnard first-year.

DANCE

Alvin Ailey American Dance Theater: Judith Jamison's troupe opens with Ronald K. Brown's *Grace* which fuses Afro-Brazilian and hip-hop movement. Other performances include Ailey's *Revelations*, Jawole Willa Jo Zollar's first work to jazz, and other Jamison programs. City Center, 131 W 55 St, Thru 1/2.

Dance/Music Collaborations: choreographers: composers: Jeffrey Bauer/ Nathaniel Drake; Christopher Caines/ Parfait; Tiona Croll/ Divan Gasparyan; Alan Good/ Max Good; Mei Yin Ng/ Construction, 10 E 18 St, 924-7982, Thru 12/12.

Chamecki/Lerner: *I mutantos seras.* "Investigate restriction and transformation through movement, up close and personal." Dance Theater Workshop, 219 W 10 St, Thru 12/12.

FILM

The Best Man: African-American twentysomethings have a reunion when two of them get set to marry. Union Square 14, B'way at 13 St, 253-2225; Criterion, B'way btw 44 and 45 St, 354-0900; Metro, B'way at 99 St, 777-FILM #609.

42 UP: sixth in a series of British documentary that has tracked 14 subjects' fears and desires that shape lifetimes. Cinema Village, 22 E 12 St, 924-3303.

Iron Giant: Warner Bros sci-fi cartoon fufurel moral tale. Worldwide, 50 St btw 8 and 9 Av, 501-DEWS 810.

MUSIC CALENDAR

for the week of December 8

PUNK/ROCK/POP

Wednesday 12/8

Guy Clark @ Bottom Line

Wednesday 12/8-9

Julio Iglesias @ Westbury

Music Fair

Chris Whitley + Pernice

Brothers @ Knitting Factory

Thursday 12/9

Marshall Crenshaw + Amy

Rigby + Jim Lauderdale @

Bowery Ballroom

Friday 12/10-12

Henry Rollins @ Westbeth

Theatre Center Music Hall

Saturday 12/11

Lunachicks @ Continental

B.B. King @ New Jersey

Performing Arts Center

Thurston Moore @ The Cooler

Saturday 12/11-12

The Roots + Joan Osborne +

Vernon Reid @ BAM Opera

House

Tuesday 12/14-16

Stereolab @ Irving Plaza

Wednesday 12/15

Gorky's Zygotic Myth @

Irving Plaza

JAZZ/CLASSICAL

Thursday 12/9

New York Philharmonic @

Avery Fisher Hall

Wynton Marsalis @ Alice Tully

Hall

CSNY Makes A Comeback

By Daria Masullo

CSNY is back! It's been over a decade since their last group effort, but David Crosby, Stephen Stills, Graham Nash, and Neil Young have joined forces yet again on a new album entitled *Looking Forward*. The idea of the reunion was first discussed when Young went to a Crosby, Stills & Nash show at the Fillmore in early 1998. "Neil came to one of our shows and we ended up doing 'Ohio' and 'Carry On' together. It was a lot of fun, but nothing [seemed] serious," recounts Nash. It wasn't until Crosby, Stills & Nash went back into the studio that they asked Young to play on a couple of tracks. The

connection that had been there all those years was still there, and so the group ended up recording the album together, as well as planning a tour for the next year.

The album definitely pays justice to the talents within it. These four men are some of the greatest musicians of our century, with wonderful harmonies and skillful guitar playing from Young and Stills. The songs range from the melodic "Faith in me," to the dynamic rhythms of "Seen Enough," which was inspired by Bob Dylan's "Subterranean Homesick Blues."

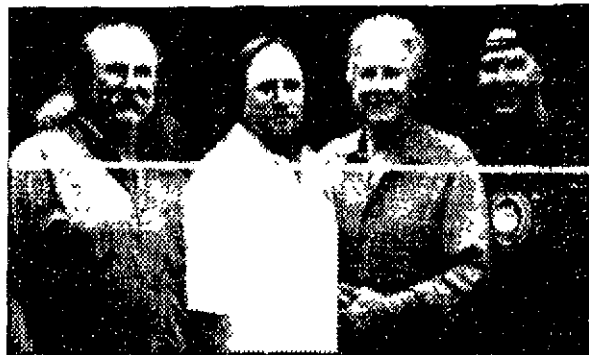
The group has definitely maintained its original sound and has not compromised with age. Under the leadership of Young the four musicians went into the studio and sat around one microphone. And while the sound produced isn't of the highest technical quality, it is more genuine than recording each part separately and then placing them

on top of each other.

Each member of CSNY contributed to the writing process, and every song has purpose. "I wanted to remind people that the heart of America is still good and solid and worth fighting for," said Nash about his song "Heartland." In "Dream for him," Crosby wonders about the future of his young son, and "Seen Enough" is Stills's message to the world that "no one should judge [anyone] unless they've walked a mile in their moccasins."

After everything these four guys have been through, it's great to see that music is still a great force in their life. As icons in the '60s and '70s, during the renaissance of rock 'n' roll, they were on top. Part of an elite group of musicians that included the Mamas and the Papas and Jefferson Airplane, they took the West Coast music scene by storm and then continued to mesmerize the rest of the country. They have survived almost everything, from drug addiction to Crosby's recent liver transplant. And through it all they have continued to play the music they so love.

Henry Diltz Courtesy of Reprise Records



Crosby, Stills, Nash, and Young

What people think of us and our music is totally up to them," said Young. "I don't think we could ever live up to the myth that surrounds us. So we just tried to please ourselves. And we made a better record because of it."

Look out for dates for Crosby, Stills, Nash & Young's upcoming tour, and see what your parents have been talking about all along.

Dana Masullo is a Barnard senior and Bulletin copy editor.

Give Our Lady Peace A Chance

By Melanie Lynn

The new album out by Our Lady Peace called, *Happiness...Is Not A Fish You Can Catch*, initially interested me because of all the talk that has been buzzing around campus about this band. Although the band released their first single back in 1994, they have only recently become what one would term a "household name" for alternative music. So I decided to give it a try and see what all the commotion was about.

When I first put on the CD, I have to admit that the sounds which pumped through my speakers seemed intriguing and something that I would definitely listen to. The first song on the album, "One Man Army," is composed with a fresh sound that I had not previously heard before. The instrumentals uniquely blended into

pleasing sounds. But, I am afraid it was, as they say, all downhill from there. The rest of the album seemed to struggle to find its own identity and sound. It seemed to be comprised of elements drawn from other bands. Some songs seemed to try to duplicate a Smashing Pumpkins-like sound, however unsuccessfully.

I was quite disappointed with the album, but I decided to give it another chance. I did a little detective work and found out that most alternative listeners enjoyed their last two albums, *Naveed* and *Clumsy*. I looked on their website and found out that they are one of the most popular bands in Canada! The first week the album debuted, it snatched the golden number one spot, beating out big name competitors such as Nine Inch Nails. I thought that I might be missing something in their music, so I lis-

tened to the album again. It produced the same effect, this time giving me a horrible headache.

The one thing that I feel is refreshing and new about the album is the message it conveys. Unlike the musical aspect, it projects a strong image of individuality, challenging the media or "higher power" in order to show society what it truly is. It does so with lyrics from their hit, "One Man Army," such as, "undress your soul, show them your vigor. head up high, walk like a winner." The lyrics get across an important message to society's younger generations, teaching them to be themselves at any cost. It also

Courtesy of Our Lady Peace



cover art for *Happiness*

speaks out against the obsessions of society and how the media determines who you are. Their most powerful message is not to waste your life. Lead singer and lyricist, Raine Maida suggests that "the future sold out," in their song, "Is Anybody Home?" He serves as a model for the

younger generation, lyrically expressing that life should have emotional content.

After discovering new information about OLP, I was glad that I gave them another chance. Although, I can't say I liked their musical sound, I did like their message. It makes one think about the fragmenting of society. It left me with the question, "Have people been desensitized?" This is a serious concern of today's society, which should be addressed. Hopefully, their music will touch lives and make a difference in the building of confidence in the younger generations. I do encourage alternative listeners to give them a chance, as their album introduces the future and shows that happiness is not a fish you can catch.

Melanie Lynn is a Barnard first-year

MUSIC CALENDAR

[cont'd]

Tuesday 12/14-19
 Rachel Ferrell @ Blue Note

COMING UP...

12/17, 19 Fatboy Slim @
 Hammerstein Ballroom

12/18 Toshi Reagon @ Fez

12/20 Sevendust @
 Hammerstein Ballroom

12/26 Judy Collins @ Carnegie
 Hall

12/27, 29, 31 Maceo Paker @
 Beacon Theatre

12/30 Barenaked Ladies @
 Nassau Coliseum

12/30-31 Patti Smith @ The
 Bowery Ballroom

12/30-31 Maceo Parker @
 Irving Plaza

12/31 Elliot Smith @ Knitting
 Factory

Paula Cole + The Roots @
 Life/the Ki Club

Billy Joel @ Madison Square
 Garden

Sandra Bernhard @ Town Hall

1/1, 2 Angela Bofill @ Indium

1/4 Chaka Khan @ Blue Note

1/13 Harry Connick Jr. @
 Radio City Music Hall

Stone Temple Pilots Returns to its Core

By Esther Oh

There is no denying it—Stone Temple Pilots is back. Many feared they'd never see another album released by the group, considering lead vocalist Scott Weiland's problem with heroin and the resulting dismantling of the group. Yet three years after their last album, the group has reunited and surprised us all by coming out with their fourth album, simply entitled *No. 4*.

Between the release of this new album and that of *Tiny Music: Songs from the Vatican Gift Shop* in 1996, the group split up and pursued musical careers outside of the band. Weiland came out with a solo effort entitled *12 Bar Blues* in 1998, while the remaining

STP members formed Talk Show and released a self-titled album in 1997. Never heard of either album? Don't worry, you're not alone. These two less-than-memorable efforts greatly failed to match the success of STP.

Fans of STP pre-*Tiny Music* will enjoy the return to the harder style of music that made the group back in 1992 when



Liner notes for Stone Temple Pilots's album *No. 4*

they first debuted onto the music scene with the release of *Core*. *No. 4* is 42-plus minutes of pure Stone Temple Pilots bliss. The three-year hiatus did little to dampen the chemistry made by the band. As soon as you pop this little gem into your boom box, you can feel the resurgence of the group. The opening song, "Down," which is also the first single from the album, is full of hard-hitting riffs and angst-ridden vocals. This song is immediately followed by "Heaven & Hot Rods," which is every bit as pulse-pounding and energetic as "Down."

When STP released *Core*, they were criticized for imitating the sound of Soundgarden and Pearl Jam, bands that fit the surging popularity of "alternative grunge" music. This is no longer the case; STP has definitely made a name for itself. There is no way *No. 4* can be mistaken for the type of music performed by Korn or Limp Bizkit, which has dominated the mainstream as of late. *No. 4* has a totally unique sound that can only be compared to the earlier works of STP.

Undoubtedly, this album has traits from all three of their previous albums. One can hear the harder rock apparent in *Core* in tracks like the two mentioned above, which are offset with softer tracks to please the masses. Those who enjoyed the new side of STP shown in *Tiny Music* will find tracks such as "Sour Girl," "I Got You," and "Atlanta" reminiscent of "Lady Picture Show." What you don't hear on this album from *Tiny Music* is the almost too-pop-ish sound of "Big Bang Baby." So as not to forget the indescribable psychedelic sound of *Purple*, the song "Glide" on this album might remind some of the 1994 hit "Vaseline."

All eleven tracks on this album can be credited to the handy work of STP. Guitars: Dean DeLeo and his bassist brother, Robert, are

Courtesy of STP

responsible for crafting the music, with input from the rest of the band, while Weiland penned all of the lyrics. Since most of these lyrics were written during the saga of Weiland's drug problem, some may look for deeper meanings behind the words. Lyrics such as "U used to love me but I hate me now," from "Sex & Violence," and "I'm drowning but I won't let go," from "No Way Out,"

may be taken the wrong way. Sure, Weiland might be referring to his real-life problems, but whether he does or does not, doesn't take away from the fact that both are great songs. Those lyrics, like the rest, are simple, yet powerful. It's very easy to get into the music, but to pause a moment to really listen to the words is to understand.

Overall, it's a pretty good album. *No. 4* doesn't live up to the earlier multi-platinum albums *Core* and *Purple* released by the group, but it's a nice return to the sound we first learned to love. If you're a fan of STP, you'll love this new one, but you might have to wait a while before the group actually tours. With Weiland serving a one-year sentence for probation violation, you'll have to make do with listening to this album over and over again, at least for now. Even if you're not a fan of the group, but a fan of good music, you should definitely add *No. 4* to your Christmas wish list.

Esther Oh is a Barnard sophomore.

Coming this spring ...

PHI DC 3000Y: SEMINAR IN THE HISTORY OF PHILOSOPHY

The Body and Society

Prof. Taylor Carman, 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, a 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 a 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 the 17th century to the present.

AUTHORS INCLUDE **René Descartes**, Gilbert Ryle, **P.F. Strawson**, John Searle, **Maurice Merleau-Ponty**, Friedrich Nietzsche, Michel Foucault, **Judith Butler**, and Pierre Bourdieu.

Prerequisite: Two philosophy courses or permission of the instructor

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LAUGHTER IS THE BEST MEDICINE. SO STOP STUDYING,

by Celia Washington

I have had absolutely no experience with live comedy clubs. I mean, of course I watched every episode of *Def Comedy Jam* when it used to come on. When there was a comedian on *Comedy Central* or even the late-night shows, I gave them opportunity to make me laugh, or lose my vote to the History channel.

But I had never been to a comedy club. I remember that the shows which usually held my attention were the ones where the comedian would randomly pick people or groups of people out of the crowd and say something really funny about them. Okay, he was making fun of them, laughing at them, however you would like to describe it. I know that it was cruel, but I couldn't help thinking that they knew this could very possibly happen if they were there in the audience where the comedian could see them.

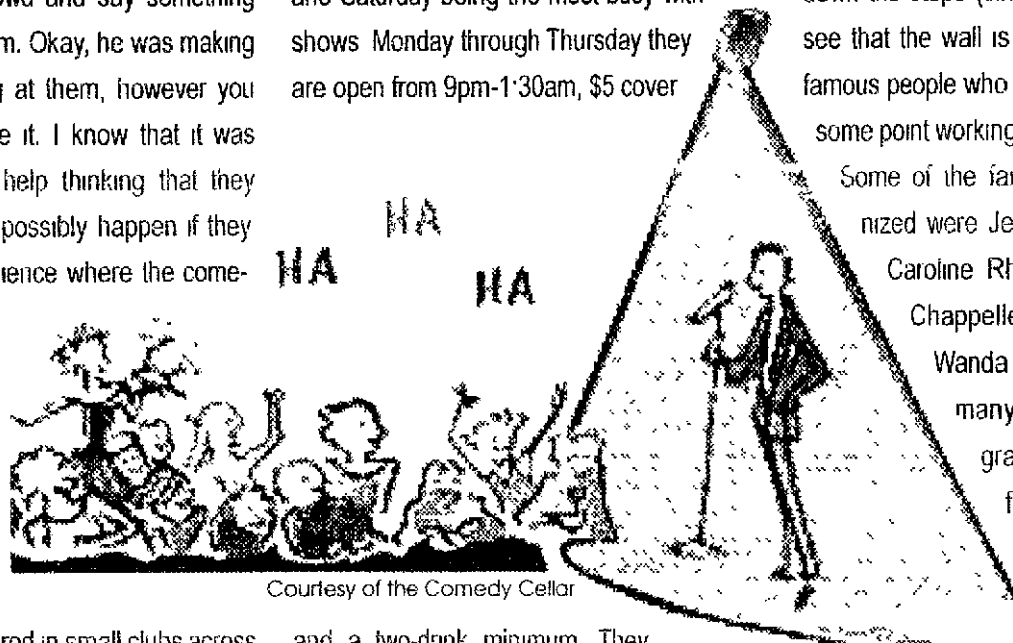
Comedy clubs are in every city, every state; and since great comedians must get their start somewhere, surely they first appeared in small clubs across the United States. However, New York is one of the major cities in this country where people come to be seen by someone who can make them famous, or who can at least get them a part in some film. This is my explanation for why comedy clubs are important here, in New York City.

Knowing this, it makes sense that there are so many places to choose from. If you are not familiar with the scene, you may find yourself randomly choosing a club rather than having a specific idea about where you want to go. I found myself in this very predicament and I decided to try a comedy club called Comedy

Cellar. I called them, only to get a recording and when they announced that there was a website, I did the technology-era thing and looked them up on the web.

Like most business these days, they have a very updated website. It has everything that you would want to know about the place. Comedy Cellar prides itself as one of the premier spots in Manhattan, and since they've been named "best comedy room in town" by the *NY Post* more than once, they have the notoriety to have a little ego.

They are open seven days a week, Friday and Saturday being the most busy with shows. Monday through Thursday they are open from 9pm-1:30am, \$5 cover



Courtesy of the Comedy Cellar

and a two-drink minimum. They have two shows on Friday, at 9pm and 11pm, and three shows on Saturday at 9pm, 10:45pm and 12:30am. On Friday and Saturday the cover is a bit more expensive at \$12 with the same two-drink minimum. For those who would like to save hard earned dollars for something else, there is a special running from Sunday to Thursday where you can call them and tell them that you found them on the internet. They will forgo the \$5 cover price and the two-drink minimum (but you can still buy the drinks if you so desire). Just don't forget to print the reservation notice off of the web. I know this deal sounds too good to be true, but

believe me I tried it and am reporting one hundred percent success with this offer.

Comedy Cellar is located on 117 Macdougal St, which is way down in the NYU area. To get there you should take the 1/9 to 59 St and then the A/C/E or B/D to W4 St; walk east when you get to Macdougal and W3 St, walk to your right and you will see someone standing out there who will most likely try to talk you into coming into the club. Suffice to say, I'm sure they will be pleased to know that you are coming in and that you have a coupon.

Skip to the entrance of the club. Walking down the steps (since it is a cellar), you can see that the wall is filled with pictures of the famous people who have been in this place at some point working their magic on the crowd.

Some of the famous faces that I recognized were Jerry Seinfeld, Paul Reiser, Caroline Rhea, Ray Romano, Dave Chappelle, Greer Barnes, and Wanda Sykes Hall. There were so many more, but my photographic memory is only so fine-tuned. We entered the club, and since it was before 10:30pm, there weren't too many people

inside. This was nice because we had more choice to our seating. I am not a chicken, but I have seen enough comedy shows to know that the people who sit in the front are prime targets for the comedians when they start plucking people out of the audience for joke-cracking.

The lighting is low, which I'm sure is so that the center of attention is on the stage for the performers. Tables are snail enough for drinks and ashtrays, but not much else. The menu has entrees on it, and I don't know how they can fit on the table. If you come early enough with a big group you can sit in the back

AND GO TO A COMEDY CLUB

against the mirrored walls, and this section is darker than the other parts of the club, but more spacious

On the table there is a sign for people like me who don't frequent comedy clubs. It says, "We want to give the best show possible... so: Don't call out; it disrupts the show; If you must talk, please speak softly, it distracts the performers and the people around you, Please laugh at all the jokes"

When it was time for the show to start, it was around 9:45pm. The host for the evening was a man named Corey Elly. I didn't catch where he had appeared before, but I'm sure that it had to be somewhere known in order for him to be hosting the show. He started the show by trying to tell a few jokes, but the crowd wasn't getting warmed up so he started talking to the people in the audience to pass the time and to crack a few jokes on us. He was kind of funny but I think that this must be the hardest job, having to warm the crowd up for the other comedians. Finally he introduced the first act and the night began.

Most of the comedians had either been on MTV, Comedy Central, or Letterman and many of them also wrote for comedy shows. I think that the crowd this night was a little grueling for them—at least that's what they kept saying—and there was this one woman in the front who kept talking to the comedians during their stage time, seemingly begging to be a scapegoat. The six comedians that I had the chance to watch were Billy Burr, Brian Scalero, Mitch Fatel, T. Sean Shannon, Collin Quinn and Tom Papa. All of the comedians were funny, but Mitch Fatel cracked me up the most. Something strange that happened that night was that while one of the comedians was on, this young guy came into the club and started hassling him during his performance. The comedian dealt with it in good humor and made a few witty responses before the man was escorted out of the club. I wondered if comedians have to deal with people trying to ruin their performances often.

What I enjoyed most about the Comedy Cellar, and probably of any comedy club, is that it was common behavior for people to laugh and clap loudly whenever something was funny to them, which I immediately felt comfortable doing. Acting like that in my little shoebox of a dorm room might bring a few stares my way, depending on what time it was. Laughter is therapy and since comedians make fun of everything and everyone, you will be laughing at yourself and everyone else. I prescribe laughter to you for having to deal with finals and all other practices that may be making you crazy and the place to fill this unlimited prescription is a comedy club—the only place to get your medicine.

Celia Washington is a Barnard junior and the Bulletin nyc living editor.

The 21-DRINK SALUTE

By Diana Paquin

Now I want to preface this article by saying that I do NOT condone rampant drinking. Yes, as our friends at Well Woman say, you should only have one drink per hour. However, they do not really give a limit to the number of hours you should spend at this activity. So this week, in honor of my suitemate Astrid's twenty-first birthday, my suite decided to have a twenty-one drink week. One drink Monday, Two-drink Tuesday, Three-drink—well, you get the idea.

I would like to say that this quest really should have taken us to new and exciting parts of the City. Ah, to sip brandy-sidecars at Windows on the World, at the top of the World Trade Center (This is actually a great experience. For my twenty-first birthday a complete stranger sang to me in the elevator for all 107 floors.); to toss my bra on the bra at hogs and heifers in the meat packing district; to chill with my droogs at the Korova Milk Bar. But no. We lurked about the Columbia area, ducking into the old familiar places. However, for our final night we made our way to the village.

Starting our night at the eighth street station, we were surprised to stumble upon a crowd of santas parading around the Cooper Union cube (oh god, I know that the cube has a name) with picket signs. A helpful professor, dressed as a Y2K bug, handed me a flyer: "MILLENNIUM'S NEIGHBORHOOD: NOT A CELEBRATION OF THE MALLING OF NEW YORK" it read, which helped explain why one santa held a crucified mickey mouse. After perusing the schedule of events, I felt saddened to miss "The Elephant Dung-Caked Faux Waterford Crystal Ball on Stage." After a pitcher of half-priced happy hour (4-8) Brooklyn Lager at Dojo on St. Mark's Place, the night ended at The Slaughtered Lamb, on west fourth, where any of their fancy shots are only \$2.50. The Frog in a Blender, Girl Scout Cookie, and Surfer on Acid shots get high marks. Triumphantlly completing Six-drink Saturday, our troop headed back home to the comfort of the low hundreds. I know that my goal is always to help you get out into this wild city, but sometimes all the madness you really need is the inebriated thinking of a couple of your friends.

Diana Paquin is a Barnard senior and Bulletin columnist.

Minorities Common Prey for Lupus

By Sarah Geiger

An estimated 16,000 new cases of Lupus are diagnosed in the United States every year. 500,000 Americans currently suffer from this debilitating disease. Ever hear of it?

Lupus plagues hundreds of thousands of Americans, but a surprisingly few are familiar with this rampant disease. Lupus, or Systemic Lupus Erythematosus (SLE), is an auto-immune disorder that causes an inflammation of the connective tissues. In an auto-immune disorder, the body attacks its own tissues, known as self-antigens, rather than the antigens or invasive proteins it is supposed to recognize and attack. The disease affects the entire body with serious effects to the joints, skin, kidneys, brain, heart, and lungs. Lupus ranges in severity from very mild to fatal, and affects all ages

SLE strikes its victims in episodes, with frequent flare-ups of rashes, fever, redness and pain around the joints, swelling, shortness of breath, sensitivity to the sun, and changes in one's mental state. These episodes frequently include fever, fatigue and are coupled with various rashes, tenderness and swollen glands. SLE is often

accompanied by a red facial rash that resembles the bite of a wolf, which is where the disease gets its name. lupus means "wolf" in Latin.

Lupus is a chronic illness that affects all ages. However, nine out of ten cases of SLE, or ninety percent of the sufferers, are women of childbearing age. Some have gone so far as to call it "the young women's disease." Experts have not pinpointed a cause yet, but

there seems to be a higher occurrence of the disease among the African American, Native American, Asian, and Hispanic populations. This leads researchers to believe that some genetic factor may be involved. Doctors have noticed that risk increases with high stress and the use of certain drugs.

When symptoms are mild and occur infrequently, it may take years to diagnose Lupus. Often, patients are subjected to incessant laboratory tests to test their blood count and antibodies because doctors are unable to identify the cause for the symptoms.

Dr. Polly Wheat, director of Barnard Health Services and certified in internal medicine, explained that a "preponderance of Lupus cases do occur in women." Wheat said, "there is an extraordinarily wide spectrum of diagnosis, from a simple technical diagnosis of the disease with few and infrequent symptoms to complete kidney failure."

"The symptoms," said Wheat, "range from rather controllable to completely uncon-

even if there was, there is no benefit to a screening because there is no cure or way to prevent the disease."

Wheat has seen a number of Barnard students with varying degrees of the disease. She has seen students with lab tests that show low levels of platelets who exhibit similar symptoms to those of Lupus, but the tests were not conclusive. Often such borderline results may suggest the future development of the disease. Wheat advises students to consult with their doctors if they exhibit long-term symptoms of Lupus.

"However," said Wheat, "we must put things into perspective. Lupus is rare and generally health is more frequent than disease." She suggests to follow general good health habits, such as sufficient nutrition and sleep, because such habits are always beneficial to one's immune system.

Ambia Harper, CC '00, currently suffers from Lupus. She was diagnosed her freshman year when she exhibited serious inflammation of her joints, or, arthritis. After a bout

Nine out of ten cases of Systemic Lupus Erythematosus, or ninety percent of sufferers are WOMEN of childbearing age...

with fever, migraines, and vomiting, Harper went to the ER of St. Luke's where her symptoms were dismissed. She consulted her doctor at home for lab tests

trollable, given the fact that Lupus is a member of the auto-immune disease family, similar to Rheumatoid arthritis and mixed connective tissue disease. As a result, it can only be treated on a symptom-to-symptom basis. We are talking about the immune system here. There is no cure for auto-immune diseases, where the body tissue attacks itself, and no preventative measures can be taken. There is no way to screen for it and,

that resulted in the knowledge that the number of her anti-nuclear antibodies was "off the charts." Friends of the family suggested that perhaps Harper had been suffering from Rheumatoid Arthritis, another auto-immune disease often confused with Lupus. A week later, she was diagnosed with Lupus.

Harper immediately underwent aggressive treatment to relieve her acute arthritis. She took pills, similar to those taken during

chemotherapy, to kill her "bad" cells. After being diagnosed, Harper feared the worst. "All the people I had know with Lupus, either friends or relatives' friends, were dying from it. I thought my life would change forever and I would have to be in and out of hospitals for the rest of my life. In fact, ten years ago, Lupus was fatal. There were no real measures to quell symptoms. Now, 85 to ninety percent of cases survive ten years after the diagnosis."

Harper was later diagnosed with Lupus Nephritis, which is a form that negatively affects the kidneys. She has had to undergo specific treatment to help her kidneys function semi-normally. She says that she is

lucky that the lesions on her kidneys are not that bad, and she does not need to have dialysis. Her immediate aggressive treatment after the diagnosis has kept her condition moderated.

Harper endures relatively painful flare-ups of the disease about twice a year, with frequent smaller flare ups. During an episode, she experiences severe swelling of her joints, has a hard time walking, writing, or sleeping, and she suffers from vomiting, fever, and fatigue. "I have a hard time taking

exams because my arthritis is perpetual; it never really goes away. During a flare, I can be out of classes for two weeks. I just can't sit in a chair for an hour and fifteen minutes. I have had to take extensions in every class during bad flares."

"The professors here have been amazingly supportive, as has the entire school community," said Harper. "The deans called me once a month while I was sick to check

on. In treatment, know about the drugs. Don't let the doctor do everything."

Harper says that she has had to alter her life, but it's still livable. She feels that she can lead a normal life while ensuring that she receives sufficient rest and nutrition. Harper considers herself lucky to have identified the disease early in its progression and to have such excellent doctors. "I thought I would have to leave school. I have had people with

... there seems to be a higher occurrence of the disease among African American, Native American, Asian, and Hispanic populations...

Lupus tell me that they are taking semesters, or even years off of school, but I have been lucky to be able to live a relatively healthy and stable lifestyle."

With an increase in the amount of diagnosis of Lupus in adults, as well as

young children, better resources for support and treatment now exist. The National Lupus Foundation of America and has an amazing website with the latest information on the disease, newsletter, and support groups. The website www.mlo.com/mclsa is also a great place to find information about SLE. Years ago, the wolf's prey had no chance, but with increased understanding of the disease and better treatments, progress looks positive.

up on my condition. My friends have been great as well, bringing me food and giving my such great support while I was essentially bed-ridden."

Harper encourages people to inquire about their own care, whether it is in the actual treatment of Lupus or in its possible diagnosis. "If you notice persistent aches, fatigue, ask about Lupus. Don't let the doctors blow you off with 'just get a little more rest.' Just be aware that auto-immune diseases are out there and are hard to pick up

Sarah Geiger is a Barnard first-year

Well Woman: Can hard hickies rupture neck arteries?

Q I heard that there is a big artery that runs under our necks, and it's important because it supplies blood to our brains. I was wondering if there was a risk of my boyfriend rupturing this artery when he gives me hickies. I like it really hard, and I'm worried that I might rupture the artery during sex and put myself at risk.

A You're right. There is a big artery in our necks that brings blood to the brain and surrounding areas. It's the carotid artery. Unless your boyfriend is a vampire though, I wouldn't worry about rupturing it. The walls of the carotid artery are thick and muscular and the artery is buried under many layers of skin, muscle, and other tissues. There are other blood

vessels near the surface of our skin (and all over our bodies, actually) that are very small and thin and help blood bring oxygen and nutrients to all our body parts. These are called capillaries. It is when these rupture and let blood flow out into surrounding tissues, that we get hickies and bruises and the like. So, go on enjoying your hickies--- they won't result in any brain damage!!

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

BEDA President Shares Ways to Avoid Eating Anxiety Over the Holiday Season

Ah, the holiday season. Lights drape from the Quad windows. Harried New Yorkers, their breath hovering in frosty clouds above their lips, jam elbow to elbow into Bloomingdale's. The month of December brings with it all the images characteristic of the holidays: the joy...the warmth...the celebration...the food.

For most people, the holidays represent togetherness, love, and generosity. For sufferers of eating disorders, however, the festivities of the season are sources of overwhelming anxiety. When sufferers return home from college during this time of year, they find themselves bombarded by the very elements that trigger their dangerous behaviors: enormous meals, social gatherings, and endless cooking. Anorexics, who often must struggle to consume a normal meal, may panic from the sheer abundance of food that surrounds them. An anorexic may also dread facing the remarks of well-intentioned but ignorant relatives, who either praise her for any weight gain or who criticize her for remaining too thin. Bulimics and sufferers of binge-eating disorder fear that incessant food cues will trigger them to binge, thereby initiating a terrible cycle of binging and depression that may, for bulimics, be accompanied by purging. Victims who have made progress in therapy at college may worsen when they return home. Concurrently, students on the verge of developing an eating disorder often find themselves in the throes of a full-blown illness by the time the holiday season ends. For most young women with eating issues, the holiday season means a grueling battle with overpowering feelings of shame and fear.

If you are struggling with eating issues, there are precautions that you can take to make your holiday experience a more enjoyable one:

—Prepare a list of the difficulties that you expect to encounter. Concentrate on situations, events, and comments from others that could trigger you to relapse, slip into a dangerous episode, or develop a problem. Then, plan ways that you may effectively cope with these difficulties. Change your environment when you experience panic. Write in a journal, have responses prepared when relatives make you feel uncomfortable, distract yourself with an enjoyable hobby, call an understanding friend, etc.

—Take time out. If you feel yourself panicking, remove yourself from the situation, go to a separate room, and take a few minutes to calm yourself down. Assure yourself that you will be okay, that you have the right to enjoy yourself, and that you do not have to be afraid. If there is someone nearby with whom you can talk about your feelings, speak to him/her and ask for support. Hug someone. Lie down and listen to music. Above all, have faith that no matter how overwhelming your anxiety, the episode will pass.

—If you do binge, purge, or relapse in any way, do not punish yourself, and do not dwell on the incident. Identify the reasons for the episode, and then try to put it behind you. The holidays are incredibly stressful for those with eating problems, and you must not blame yourself for any difficulties that you encounter. Instead, move forward and strive to maintain your health for the remainder of the holiday.

—Nurture yourself! Make a point of planning activities that you enjoy during the holidays. The happier that you allow yourself to be, the stronger you will feel and the more capable you will be to combat negative thoughts.

Questions? Concerns? Contact BEDA at x3-1427 or drop your questions in mailbox #78 in Upper Level McIntosh. A new survivor support group will begin in Spring '00; contact BEDA for more information.

—Katie Curran, BEDA President

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CAUGHT IN THE CROSSFIRE OF RECRUITING WARS

By Mita Mallick

Since September Kim's Dry Cleaners and I have developed a special, unspoken relationship. Past Starbucks and Rite Aid, a door or two down from Indian Cafe, lies my latest neighborhood hangout. I walk in, panting and out of breath, tossing the bag of smelly clothes on the counter. The radio softly plays Korean music in the background. The woman instantly recognizes me: the greasy black hair swept back in a half pony-tail/bun, big overalls, big sweatshirt and eyes red from constantly rubbing them to keep them from closing. Our conversation is as follows:

She: Suit? Blouse and pants, too?

Me: Yes.

She: Interview?

Me: Friday.

She (grunting) Hmm. (looking at me) Thursday afternoon.

Lately she hasn't asked for my information. She shoves the receipt at me, while she talks in Korean to the younger man standing next to her. Too bad I don't understand what she is saying. Perhaps it is something along the lines of, "Stupid girl comes here every other day. She could have bought three new suits by now.."

For the last two months, I have been living in the twilight zone. Photocopies of resumes at Kinko's on beautiful E2 off-white resume paper one set with SAT scores, one without. Cover letters being printed around the clock. Desk cluttered with business cards, paperclips, and packages of pantyhose. Shelves full of useless company pens, disk holders, brochures and folders. Black and blue heels sprawled on the floor. Repeating to myself how I would give my left arm, no wait my right arm too, to work for Company X making their morning coffee.

The ridiculous interview that is doomed from the moment I walk in.

"Okay, so you're dedicated, ambitious, energetic, optimistic—the usual. What is the one thing your friends would say about you?" asks the gray man in the black suit.

The million dollar question. Damn. He used all of my words.

"They would say that I have a good sense of humor. It is important to be able to laugh at yourself and laugh with others when you're in a fast paced, high stress environment."

Not bad.

"So you have a good sense of humor." He leans forward in his chair,

stroking his gray chin. This can't be good. "You're funny, huh? Tell me a joke." The interviewer stares at me, his piercing blue eyes daring me to make him laugh. A chuckle and the job is mine.

I smile. "Oh, did I say I was funny?" I laugh uncomfortably. "I mean, my friends say I am funny—looking. Right. Not funny, but funny to look at." Ha ha ha ha. That was pretty funny. Too bad he's not laughing.

Then they come by the dozens. The 2K of new mail which gets me excited. The mysterious envelope inside of my McIntosh box. A new light blinking on my Rolm phone. The anticipation. The moment that might decide my future. The suspense.

This is it. "Dear Ms. Mathnta Mallich (name has to be misspelled, or it loses its charm): While your coffee-making experience and credentials are outstanding beyond belief, we must, with tears in our eyes, decline your request for an interview. The pool of coffee-making candidates was exceptionally strong this year. We are confident that with your coffee-making education and background you will be successful in finding a position which will be challenging and fulfilling. We hear Starbucks and Dunkin' Donuts are both hiring. Thank you again your interest."

The Kim's woman. The memory fresh in my mind. She giving me that look of pity, shaking her head. She alone knows my pain.

I think it's all pretty funny. It is as if I am watching myself in a movie, but I'm not actually in it. Until I realize this hellish nightmare is my life, my reality. I never thought it would happen to me. But it did. It's official. I have become a casualty of on-campus recruiting wars.

I never knew it would be so competitive. Waiting in the Deanery, I sit on the hard chair, playing thumb war with myself to keep my mind off the thirty-minute drill which awaits me. Thirty minutes if I am lucky and they like me. Could be less. Could be a root canal. The over-qualified candidates you see walking out before your time. "She was interviewing for this too? Well why didn't anyone tell me?" A half-hour when I could have been rearranging my sock drawer. Dancing in my room to the new Backstreet Boys song. Picking the individual pieces of lint off my rug.

Countless hours spent this semester applying for jobs which I never heard from. Axed after the first round. Then the second. Now back to square one. Then the vision comes to me. Next year, this time. Fat little Mita sprawled on her parents' couch gorging herself with A&W Root Beer and stale potato chips. Watching reruns of Melrose Place and Sunset Beach. Time for Plan B. Help wanted ads in the newspaper. Maybe Kim's is hiring for positions in their two-year dry-cleaning analyst program. It's certainly no match for Wall Street.

Mita Mallick is a Barnard senior and Bulletin columnist.

Group Identification Undermines Concept of Diversity

By Kiryn Haslinger

Barnard College prides itself on its diverse student body. Most students regard the presence of people from varying social and cultural backgrounds as a beautiful and indispensable aspect of our educational experience. The individuals who make up our student body bring a wealth of experiences and interests to the college.

But Barnard does not foster an environment conducive to the open discussion and exchange of differing values and ideas, as it claims to do. Instead of encouraging students to associate with others as individuals, the administration advocates that we align according to our superficial qualities, pointing out what makes us different instead of what makes individuals unique.

The attempt to create diversity by grouping and distinguishing people according to superficial and ideological characteristics only achieves detrimental goals through its hypocrisy. The movement toward forced diversity is rooted, paradoxically, in racism: the notion that one's race determines one's identity. Instead of grouping people into distinguishable categories, creating "solidarity," and destroying the very notion of individual uniqueness, we should embrace our sameness and value our differences from within our common bonds.

All Barnard students have many qualities in common: we are all bright, intelligent, unique individuals, each with many wonderful attributes to offer. Whether we are black, white, brown, yellow, red, or blue; whether we worship a deity or several, or none; whether we come from families of wealth or poverty; each of us is qualified to attend a college which promises to offer a superb education and an extraordinary life experience.

Beyond these commonalities, each student is an individual who deserves to be considered more than just a member of a group that discriminates based on uncontrollable qualities. Expecting people to align with others of similar backgrounds, solely because of those similarities, sanctions the institutionalization of separatism. Forced diversity is not conducive to true diversity of thought, experience, ideology, or interest. Diversity should not be determined by how literally colorful a student body is.

The attempt to increase the number of students of color through quotas is a direct insult to me and every student—no matter what color her skin—who was accepted to Barnard based on her merit. Assuming that any group of people requires special privileges to maintain the same attractive personal characteristics (intelligence, academic achievement, extracurricular involvement) as other students is a racist ideology resulting in bigoted practices against the very groups which are thought to receive these "privileges."

Instead of treating Barnard students as individuals, the College, like many colleges and universities throughout the nation, brands us as belonging to particular groups. In the application process, before they even judge a student's individual merit, they consider her race. As first year prospective candidates, instead of allowing students to meet one another, naturally associating with others of like minds, Barnard segregates students, encouraging them to align with others of like ethnicity through events such as the prospective weekend for students of color. These discriminatory tactics only achieve the perpetuation of the blinding fear and intolerance that they seek to destroy.

The administration is not alone in its efforts to segregate ethnic groups while preaching tolerance. Students easily succumb to the system, with sincere intentions of maintaining cultural ties while expanding their experiences. Leaving everything familiar to come to a place filled with people who differ from you in many ways can be overwhelming and sometimes frightening. It is no surprise that people find comfort and a sense of belonging in aligning with others with similar qualities. For better or worse, the first recognizable characteristic people emit is their race. It's not easy to leave the confines of one's comfort zone, which for many, includes racial or ethnic elements. But why did we come to college? Proceed to explore the unknown, to gain experience outside of our previous scope of understanding. Why limit adventure to the classroom and attempt to expand our knowledge and interests only through our academic endeavors? Adventure, by its nature, is not comfortable. While it may be easier upon entering a lecture hall on the first day of class to find a seat next to an individual with the same skin tone, it is ultimately detrimental to one's overall experience at college and throughout life. Dr. Martin Luther King, Jr. advised that we must "create a kind of tension in society that will help men rise from the dark depths of prejudice and racism to the majestic heights of understanding and brotherhood" (from *Letter From a Birmingham Jail*). I do not suggest that creating tolerance among hundreds of individuals with differing backgrounds and interests is simple. But I do criticize our university and others throughout the nation for their counterproductive solution of appealing to comfort to foster multiculturalism.

As a Barnard student, I embrace the diversity inherent in bringing together a group of qualified women from varying backgrounds to a single place devoted to the expansion of our ideas and interests. I do not, however, support the coercion of individuals into superficially defining groups in the name of diversity. I will not conform to a system that asks me to state my skin color before my qualifications, my ideas, and my uniqueness.

Kiryn Haslinger is a Barnard sophomore and Bulletin Features editor.

If you are interested in being an RA at Barnard...

please plan to attend
one of the following
informational meetings:

■ **Monday, December 6**

8:30 p.m.

Brooks Living Room

■ **Thursday, December 9**

7:00 p.m.

Brooks Living Room

BARNARD



Applications will be available at these information sessions. Thereafter, applications will be in the Office of Residential Life, 110 Sutzberger Hall.

Undergraduate students who will be sophomores, juniors, or seniors during the 2000-2001 school year (including commuters) are eligible to apply for Resident Assistant positions.

**Application deadline is
Monday, January 24, 2000.**

Note: Applicants who will be abroad during the Spring semester should contact Janice Gates Kelly at x4-6608 by December 10, 1999.