

Barnard

Bulletin

[10.14.98: Issue 5]



INSIDE BARNARD'S JUNGLE:

The New Arthur Ross Greenhouse

Anna takes on Matchbox 20

New York's Best Nightwear

letter from the editor

The privileges of the press are not mythological. True, working for the *Bulletin* means long hours, busy weekends, and not nearly enough personal time. However, there are certain amenities that come with the job—the occasional breakfast with key members of the Barnard administration, for example. The *Bulletin* and *Spectator* staff members get together with the likes of Judith Shapiro, Dorothy Denburg, and more deans and administrators than you can count on both hands. It is a great opportunity to actually talk with the people who run this place. And, perhaps most important, it is a free breakfast.

Several weeks ago, at this semester's breakfast, a familiar issue arose. While administrators talked with students, and students tried to converse while eating many free muffins, the topic shifted to a recent *Spectator* editorial entitled "Barnard's Identity Crisis." In this editorial, the author maintained that Barnard College needs to define its relationship with Columbia University, once and for all. The idea of "an independent, affiliated institution" is oxymoronic; Barnard must either be an independent college or merge with Columbia University.

Granted, the term "independent, affiliated institution" is confusing, and it is always a challenge to explain the Barnard-Columbia relationship to curious onlookers. However, this is a problem with the terminology, not the relationship itself. Each school contributes its campus, its facilities and its faculty for the benefit of all the University students. Neither institution has

the better half of the deal, and both would lose something valuable, were Barnard to sever its ties with Columbia. The arrangement is not the problem; the problem is how we, the students, view the arrangement.

If Barnard is having a crisis, it is one of etymology. We do not know what words to use to describe this relationship, to which we give so much only to receive an equal amount in return. The administration is thinking about it, but the decision is truly up to the students. If we try to break down what exactly we get from this experience, what Barnard gives us and what Columbia gives us, perhaps we will think of a new description for our school.

But is the description so important that we need to divide our undergraduate experience into two separate camps? If we attempt to choose between what Barnard and Columbia each offer us, we are missing out on so much of what this institution has to offer. So take classes in Milbank and in Hamilton. Eat lunch in McIntosh or in J.J.'s Place. Alternate between the Steps and Lehman Lawn. Read the *Bulletin* and the *Spectator*.

Barnard can only be what its students make it. By exploring our relationship with Columbia, we can define our institution for ourselves. In doing so, we will define it for others as well.



CONTRIBUTORS

Vanessa Garcia began writing for the Arts Section of the *Bulletin* as a first-year. Now a Barnard

sophomore, she continues to review plays and museum exhibits. This week she explores the Mary-Anne Martin gallery's showcase of Luis Cruz Azaceta's wood panel designs.

Anna Goldfarb is a Barnard junior and a Sociology major. A devoted member of the *Bulletin* staff since

she set foot on campus, she is currently the *Bulletin* Office Manager. In this issue, she interviews a member of the chart-topping pop band Matchbox 20.

Charli Long is a Barnard junior and a Chemistry major. She joined the *Bulletin* staff as a *Bulletin* Features Editor this semester. This week she tackles the possibility of Puerto Rican statehood.

Barnard Bulletin

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

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cover photo courtesy of jamie hardy

THURSDAY, OCTOBER 15

**Women in Medicine
New Frontiers in Breast Cancer
Responses from the Medical
Community**
6pm, James Room, Barnard
Hall

**The Graduate and Professional
School Fair for Historically
Under-Represented Students**
10am-3pm, 3 Floor, Columbia
University School of Journalism

Barnard Blood Drive
Upper Level McIntosh

**Using International Treaties to
Promote U.S. Women's Rights**
Lecture by Dorothy Thomas
12-1:30pm, Altschul Atrium

FRIDAY, OCTOBER 16

**Gender Matters in Science
Series: The Chemistry of DNA**
Lecture by Jacqueline Barton
12-2pm, James Room, Barnard
Hall

briefs news briefs news briefs news

Alumnae Return for Networking Reception

On Wednesday, October 7, a group of recent alumnae gathered in Altschul Atrium to discuss their jobs in finance and consulting. Approximately 15 graduates from the classes of '98, '97, and '96 spoke to approximately 50 seniors at the Alumnae Networking Reception. The event, sponsored by the Office of Career Development, was the first of two planned networking receptions for seniors.

Senior Programs Coordinator Eileen Cunningham Feikens said that the purpose of the reception was "to ask questions in a safe environment to alums who have been in the same position in the past."

Barnard alumnae representing various firms all over New York and New Jersey--including Chase Manhattan Bank, J.P. Morgan, Price Waterhouse Cooper, Anderson Consulting, and Merrill Lynch--spoke to the many seniors who came prepared with a series of questions and resumes. "Finance and consulting are extremely competitive fields, and this [reception] gives students a chance to informally discuss the recruitment process and the transition from Barnard to a career," added Feikens.

very helpful. You get a chance to know about the companies."

For those seniors who are interested in the fields of finance and consulting, the rigorous interviewing and recruitment process has already begun. "It is helpful and comforting for the seniors to talk to alumnae and see what people are actually doing in their jobs. They know what advice to give, because they went through the same process the year before," said Ajita Randacive BC '98, who recently began work at the Carson Group.

The Alumnae Networking Reception was made possible by a gift from Goldman, Sachs, and Company. The Office of Career Development also sponsored an alumnae reception representing the music business, Nickelodeon, the Queens Museum of Art, ABC, and various law and publishing firms on Monday October 12. ---Christina Bracero

PHOTO BY JAMIE HARDY



Arthur Ross at the Ross Greenhouse Opening

Aparna Kumar BC '98, who works at the marketing consulting firm Lubin Lawrence Inc., said, "This event was totally helpful when I came last year as a senior. I made a lot of contacts."

Senior Aarti Wadwhani said, "This event is

New Ross Greenhouse Opens at Barnard

Members of the University community braved the weather on Thursday, October 8, to tour the new Arthur Ross Greenhouse and witness its dedication. The greenhouse, which sits atop Milbank Hall, replaces

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GRADUATE SCHOOL PANEL:

On Wednesday, October 21, from 5:30 to 7pm in the Deanery, Professors Beck (Political Science), Hamilton (English), and Rojas (Chemistry) will offer insights into the graduate school experience. This opportunity to learn from faculty members will help to inform your own decisions about future pursuits.

HISTORY MAJORS:

Apply now for Spring 1999 History seminars. Applications and seminar lists are available on the bulletin board across from the History Office and are due by Friday, October 23. Preference is given to history majors and seniors.

SENIORS:

Dean Schneider's series of workshops on proposal and personal statement writing will resume on Monday, November 9, from 3 to 4:50pm in 303 Altschul. Please call x42024 to reserve a space. Participants need not attend every workshop.

LIBRARY WORKSHOPS:

Weekly walk-in workshops are held at the Reference Desk on the second floor of the Library:

NEXIS: Monday at 4pm

Clio Plus and Lweb: Tuesday at 4pm

Searching the Web: Wednesday at 4pm

No sign-up is required. Consult the Library web page for more information: www.barnard.columbia.edu/library/.

TRUMAN SCHOLARSHIP:

Juniors with very strong academic records who are considering graduate school and a career in public service should consider apply-

ing for this prestigious and generous scholarship. Please meet with Dean Schneider. (Call x42024 to check his hours.) In addition to strong academic records, good candidates must have extensive leadership and public service experience.

ELIE WIESEL PRIZE IN ETHICS:

Juniors and seniors interested in submitting an essay for consideration should meet with Dean Schneider as soon as possible. Please call x42024 to check his hours.

BEINECKE SCHOLARSHIP:

Juniors planning to attend graduate school in the arts, humanities, or social sciences are eligible for this highly competitive award. Students must have a very strong academic record and have some history of receiving financial aid during their undergraduate years. Please contact Dean Runsdorf for information.

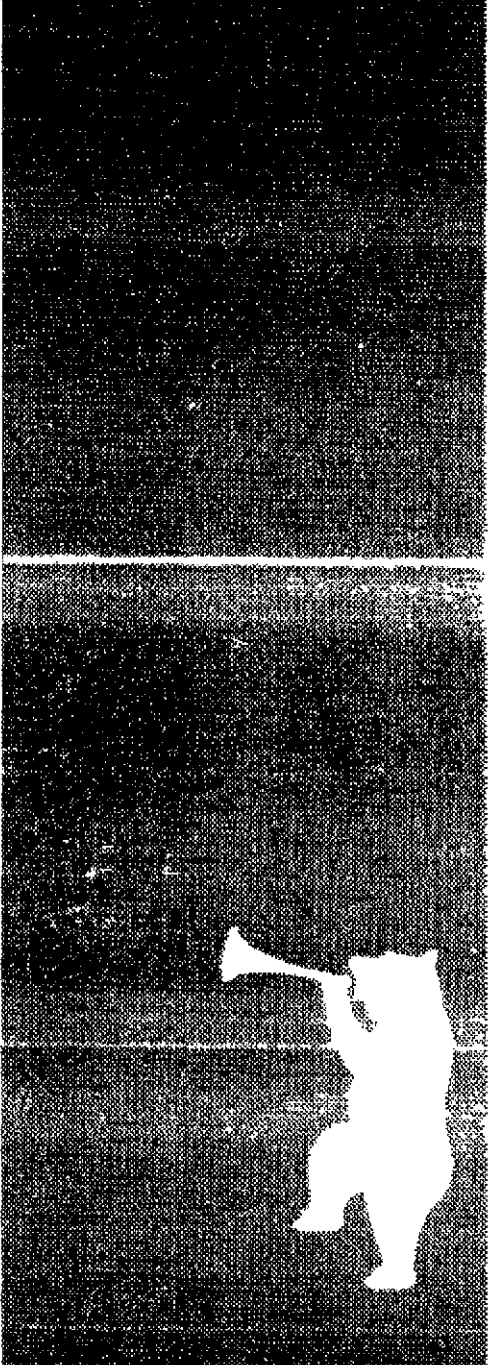
FUSEAS 3-2 PROGRAM:

All students interested in the combined Engineering program are invited to an information session to be held on Thursday, November 5, in 520 Mudd, at 5:30pm. If you are unable to attend the meeting and/or have not yet met with Dean Blank, please contact her as soon as possible.

THE 8TH ANNUAL GRADUATE SCHOOL FAIR

will take place on Friday, October 23, in the Altschul Atrium between 11:30am and 2pm. So far, over 40 graduate school programs have signed up to participate. The fair is an opportunity to learn about the types of graduate programs, as well as specific programs.

bear essentials



The Bulletin has e-mail!

Would you like to respond to an article?

Interested in writing but can't attend our meetings?

Want to inform us of your club's event?

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Snyder Speaks on Stopping Sexual Assault

by Natalie Servidio

On Thursday, October 8, the Committee to Prevent Alcohol and Other Drug-Related Sexual Assault (ASAP), launched the first fall forum "No Regrets: Preventing Sexual Assault" in a series entitled *Courting Violence: Reflections on the Causes and Prevention of Sexual Assault*. The guest speaker, Honorable Judge Leslie Crocker Snyder, a New York State Supreme Court Justice, spoke on her extensive knowledge of the laws surrounding sex crimes, both now and at the start of her career in the early 1970s. She used her knowledge to inform students about prevention and victim rights.

Assistant Professor of Sociology Lynn Chancer introduced Snyder by expounding on her impressive professional life. Snyder was the first woman to try felonies and homicides in New York and was the chief founder of the first Sex Crimes Prosecution Bureau. She was active in creating the New York State Rape Shield Law (1975), which makes the sexual history of a rape victim inadmissible in court.

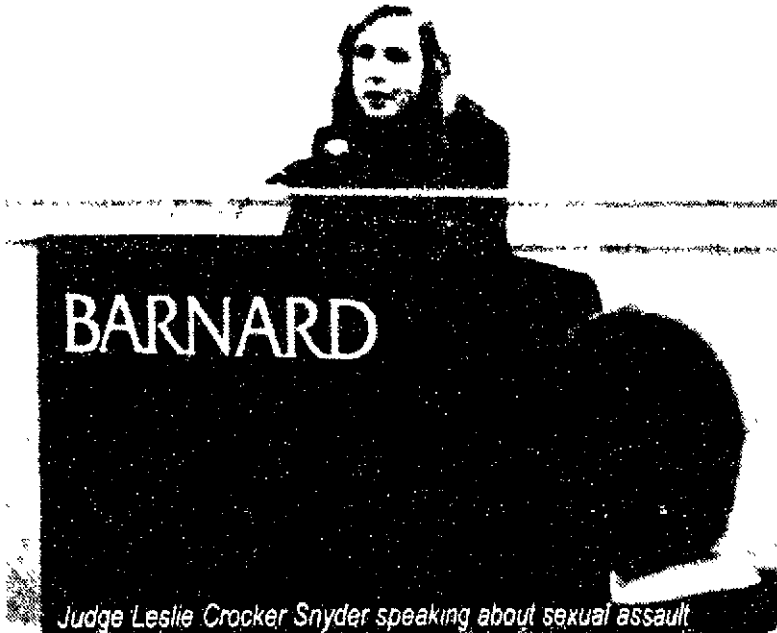
Snyder later went on to become the Chief of Trials at the Office of Special Prosecution Against Corruption in the Criminal Justice System. In 1986, Snyder was appointed to her current position, where she now primarily presides over cases of high level narcotics, organized crime, and white-collar crime cases.

Snyder spoke about her first rape case in the Manhattan District Attorney's office as a "shocking experience...The laws on sex

crimes were totally skewed against women. A woman's word was not sufficient," she recalled. "A woman's word was enough in a robbery, it was enough in an attempted murder, or in a burglary, but in the area of sex crimes, a woman could not be believed."

Snyder said the man who committed the crime was convicted, but let out ten years later; he raped again. "This situation is all too common," she said.

PHOTO BY ALISON RINDERSPACHER



Judge Leslie Crocker Snyder speaking about sexual assault

Snyder recognized the "gross negligence" within the system and decided that something had to be done to change it. "Rape had been viewed up to this point as a crime of sex," she said. She explained how she realized how much rape re-education was needed.

Snyder described rape as a crime of degradation, humiliation, and an exercise of power. She explained how the public's attention was captured and special units for sex crimes were developed within the District Attorney's office and the New York Police Department largely due to the alliance of

women and the women's movement.

This was the first step in changing the system that eventually led to the repealing of all corroboration requirements in 1974, said Snyder.

Snyder then addressed what it would be like if a woman were to be assaulted today. She described how redefining key terms such as resistance, or earnest resistance, or forcible compulsion, made it easier to try rape

cases. "Now you can be forcibly compelled," she said, "not just by the use of physical force, but by threat, expressed or implied which places you in fear, not only of death, but even of physical injury."

Snyder pointed out that the favorite defense of the accused is consent. "What it does again although not nearly as effectively as it did 20 years ago, is that it puts the victim's credibility at issue...This forces the victim to testify, while the defendant does not have to." She added, "In cases of consent where there are

no real injuries, the jury will still be looking for corroboration...there's still confusion between sex and rape, as opposed to the concept of power, or degradation, or hatred of women."

Snyder went on to describe a victim's best line of defense: "Torn clothing, any evidence get right to a hospital, don't shower, save any evidence, make sure medical specimens are taken...that's corroboration, and that corroboration is still important."

The final point she made on the subject of defense after-the-fact was a new defense for the victim called the Rape Trauma Syndrome. This is an expert testimony that can be intro-

duced in order to explain certain actions of the victim after the crime, such as recanting her statement, because "sex crimes are so traumatic that experts have concluded that the kind of manifestation of this particularly extreme trauma will be unusual."

Snyder then said, "Today, there is every reason to think that your case can go forward, hopefully successfully."

Snyder also discussed date rape in relation to alcohol and drug consumption. Snyder insisted that a drunken woman is "less able to yell for help, less likely to yell for help, certainly less able to struggle successfully or resist." She also pointed out that when alcohol is consumed, inhibitions are lowered, and a date may have felt as if he or she has received a "sexual invitation."

She reinforced that one is not required to have resisted an attacker to be able to try the case.

Snyder cautioned the audience to be aware of "a double standard in society involving sexual assault and alcohol...If a man is intoxicated and something in the nature of a sex crime should occur, he's generally viewed as less responsible. But, if a woman, the victim, has been drinking, and she's seen as someone who invited the attack, she's seen as more responsible."

Snyder also cautioned against drugs. Rohypnol, or "roofies" is a drug that takes effect in approximately 15 minutes, is colorless, odorless, and tasteless, and renders the victim virtually helpless and with no recall of the assault. An audience member added later that the manufacturers have made the pill so that it can now be identified in drinks, clouding the liquid.

While the conditions of the legal system surrounding sex crimes are significantly better and fairer than they had been in the past, the

best line of defense is prevention, reminded Snyder. Be aware of whom you are with, where you are, and what you are consuming.

Snyder answered questions at the end of her lecture. One student suggested that the community places guilt on a victim by advocating prevention. Snyder answered, "A victim might feel that way, but that guilt should be there to begin with, and we can't stop teaching prevention just because it might make some women feel guilty."

A member of ASAP followed to say that "the committee is very sensitive to this issue and knows how to deal with it." ASAP will continue their series, *Courting Violence: Reflections on the Causes and Prevention of Sexual Assault*, with "Mixed Drinks/Mixed Signals," with Professor Peggy Sanday of the University of Pennsylvania on October 27.

Natalie Servidio is a Barnard first-year.

◀ NEWS BRIEFS from page 4

the Edmund Sinnot Greenhouse and boasts many improvements. "One of our greatest advances has been the reconfiguration of the space to allow for the stairs to enter directly into the greenhouse," said Phillip Ammirato, Professor of Biological Sciences.

The older greenhouse required that visitors actually venture onto the roof to enter, and had only a dumbwaiter to move plants and equipment. An elevator now opens right into the facility. Along with fully-automated heating, cooling, lighting and watering systems, the space is completely refigured to be more functional and to enhance the campus aesthetically.

"We wanted to reinforce the axial quality of Milbank Hall," said Carl Stein, the architect of the project. He went on to point out that the greenhouse has become a point of focus for the campus now, and can be viewed from several strategic locations. "This is all very excit-

ing," said Ammirato, "There are a lot of very important people here." Indeed, the crowd at the dedication included former Senator Clayborn Pell, multiple members of the Board of Trustees, and of course, Arthur Ross, the benefactor of the project. Before Ross cut the ceremonial ribbon, comprised appropriately of baby's breath and orchids, President Shapiro thanked Mr. Ross for his generosity in creating a "wonderful garden in the sky," and commented that this greenhouse will "carry the fine tradition [of biological study and research at Barnard] forward in the strongest possible way."

Ross, who has been involved in what he calls "greening up Barnard" since he joined the Board of Trustees in 1979, has done much for both the campus and the city, including funding projects to renovate the courtyards in front of Milbank and south of Barnard Hall, as well as funding horticultural projects in Central Park. With his characteristic smile, Ross said

of this latest rooftop endeavor, "We're taking the program to new heights!" Indeed, the heights of Ross's charity and, as Gail Robinson, Chair of the Board of Trustees put it, "longstanding commitment to the college and its mission" will be felt, and seen, for a long time to come. —Christy Thornton

Shapiro Recognized in *Vanity Fair*

Barnard College President Judith Shapiro appeared in the November issue of *Vanity Fair* magazine, in a feature entitled "America's Most Influential Women: 200 Legends, Leaders and Trailblazers."

Shapiro and the Presidents of the other Seven Sisters Colleges—Mount Holyoke, Smith, Bryn Mawr, Wellesley, Radcliffe and Vassar—were photographed as part of a portfolio that included women in every industry, from Hillary Rodham Clinton to Aretha Franklin. Annie Leibovitz was a contributing photographer. —Jessica Ullian

EL ESTADO DE PUERTO RICO?

by Charli Long

The annual Puerto Rican Day parade is always an awe-inspiring sight, even to a casual passerby. For over 20 blocks, well over a million people line the streets to show their pride for and respect to Puerto Rico. This year's parade, however, received unprecedented media attention due to, of all people, Jerry Seinfeld.

In the episode prior to the much-hyped series finale, Jerry, Elaine, and Kramer are returning from a baseball game only to get caught in traffic due to the parade. Elaine comments that "every Puerto Rican in the world" is there. Kramer manages to set the Puerto Rican flag on fire with a cigar and decides to extinguish it by stomping on it. After watching him desecrate their flag, an angry mob chases him and ends up destroying Jerry's car. Kramer explains to his pal, "It's like this every day in Puerto Rico." The outrage from the Puerto Rican community was swift. Protesters picketed NBC studios and Seinfeld was forced to apologize.

Seinfeld notwithstanding, 1998 has been a very important year politically and historically for the island that over one million New Yorkers still consider their home. First and foremost, it marks the centennial of the United States taking control over the former Spanish possession. After 100 years of being a U.S. commonwealth, many people say it is time to settle the status of Puerto Rico definitively. Should it become our fifty-first state? Or gain total independence?

Earlier this year, by one vote, the House passed the U.S.-Puerto Rico Political Status Act which calls for a vote before the end of this year on the matter. The choices on the bill would be for Puerto Rico to remain a commonwealth, become a state, or gain full inde-

pendence. Only residents of the island will be able to vote. This is another point of contention, since many Puerto Ricans living on the mainland have an interest in the outcome. In a similar vote in 1993, the outcome broke down as follows: 46.3% for statehood, 48.6% for commonwealth status, and 4.4% for independence.

Many wonder why statehood is such a big deal. Is not a commonwealth practically the same thing? Puerto Ricans are U.S. citizens, but they cannot vote in presidential elections. They have a constitution, but it is only secondary to U.S. law. Although they have a governing body, there are no voting representatives in the U.S. Congress. They do not pay federal income tax, but also cannot collect federal assistance. Statehood would bring all of these things.

Of course, there are some cons with the pros. Since Puerto Rico would gain representatives in the House, several states would lose a few representatives to keep the set maximum of 435, as Puerto Rico would be the 26th most populous state. The most intense issue of debate is that of the official language. Should it be English or Spanish? Many politicians argue that to successfully become a state, English must be the one and only language. Making the U.S. bilingual would cost millions. They also point to the separatist movement in Canada (French-speaking Quebec wants to become independent from the rest of Canada) as evidence of what happens when two different cultures try to integrate. But is Latino culture not already a part of mainstream America?

In the past decade, Hispanic culture has gained more prominence. *Latina* magazine recently celebrated its second anniversary of providing love and beauty advice to its Hispanic readers, and *People* publishes *People*

en Español monthly. Salma Hayek, who is of Mexican descent, is one of Revlon's most popular models. Jennifer Lopez, a New York-born Puerto Rican, is a rising actress. This spring, John Leguizamo was the first Colombian ever nominated for a Tony Award, for his one-man show *Freak*. It will soon be broadcast nationwide on HBO. In August, the radio station 97.9 FM, also known as La Mega, a Spanish salsa and merengue station, tied for first place in the ratings, the first time ever for a Spanish station. Last month salsa singer Marc Anthony sold out Madison Square Garden in a one-night-only concert—for the second time in two years. The demand for tickets was so intense that even the seats behind the stage were sold. Audience members fervently waved their Puerto Rican flags and when one was tossed up on stage, Anthony kissed it and put it on his shoulder, keeping it there for the duration of a song. When it was time for Puerto Rico's favorite son to leave, a large flag dropped down from the stage.

Before the issue is settled once and for all, both sides—those who favor an English only state and those who favor bilingualism—agree that the language issue will have to be considered. The pro-bilinguals argue that while it may cost a lot to make the other 50 states adopt a second language, the alternative means effectively erasing the cultural history of millions of Americans.

Clearly the issue of Puerto Rican statehood is a complex and divisive issue. There was hope that it would be properly addressed this year. However, the Senate announced only a month after the House approved it, that the Political Status Act will not come up for vote until next year.

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

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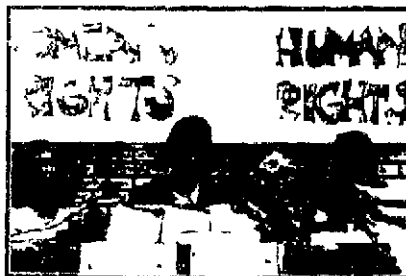
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THURSDAY, OCTOBER 15

NOON-1:30 PM

ALTSCHUL HALL ATRIUM

A Discussion with

DOROTHY THOMAS

Former Executive Director, Women's Rights Division of Human Rights Watch



Sponsored by the Center for Research on Women

THE INDIE SITES ARE SELLING OUT

by Stacy Cowley

The grizzled old veterans of the Internet industry—those who have been around since, like, 1994—recall with horror the winter of '96, when new media startups folded, with gleeful abandon. I've been paying attention to the industry for less than a year, and in that time I'd never seen cataclysmic changes in the landscape. Until now.

It started last spring, when *Wired*, the San Francisco-based magazine famous for its technological utopianism and enthusiastic evangelizing of the new digital elite, was bought by Condé Nast, the monolithic magazine publisher that epitomizes old media. Condé Nast swears they will preserve *Wired*'s tone, but it may already be too late. After a few spectacularly disastrous cover stories last year, the pioneering magazine has backed down and begun mainstreaming itself. Things were quiet for several months, until the day in August when I signed on to *Wired Digital's* hotwired.com website and found a farewell letter from my favorite columnist, Jon Katz.

His "Media Rant," which he describes as a "wide-ranging media/culture/geek column," but which I've always thought of as a voice of journalistic common sense, was being cut. The editors determined that it "no longer fit in" with *Hotwired's* planned redesign. The news was enough to give me an abandonment complex: after three years of reading "Media Rant" religiously and citing it

frequently in my Poli Sci papers, I was going to be left without my reassuring biweekly dose of sanity. I was exceedingly cranky for the next few weeks, until my editor—in an attempt to stop my moping—sent me a press release announcing Katz's new job as a "virtual scholar" and columnist (yay!) for the Freedom Forum, an organization that crusades for free press and speech.

Wired isn't the only content outlet being reinvented at the moment: two well-known zines from the early days of the Web, *Word* and *Charged*, are being resurrected from the ashes left after their collapses last year. Their savior is Zapata, a Texas-based fish-processing and sausage-casing manufacturer co-founded by former President Bush in 1953 which, in a too-bizarre-to-be-fiction tale, has been buying up failed websites with the intention of creating a Yahoo!-style content portal

stantly-updated factoids, the site featured two in-depth stories each day written by a smattering of maverick journalists. Now the site has been assimilated into the *Time* empire and "relaunched" as Digital Daily. It's a pale, anemic shadow of its former self.

Not coincidentally, last week marked the launch of *Newsweek's* long-awaited website. For years, the magazine has been conspicuously absent, while its rival *Time* rushed headlong onto the Web and into the money-sucking quagmire that is Pathfinder.

Now that the magazine is finally online I'm seeing more of it than I ever wanted to. On washingtonpost.com, my browser homepage is *Newsweek's* sister publication and now has dozens of *Newsweek.com* links strewn throughout the site.

I suppose the ongoing content shake-down is the inevitable by-product of the

fledgling Web's adolescence, and I know there are more dramatic changes ahead on the horizon: I can't even begin to imagine what the Internet will be ten years from now. Still, I hate to see the sites I've come to love disappear, or, even worse, slowly have the originality sucked out of them by

Scattered throughout the Web are the decaying shells of sites left for years without updates: in some corners of the Web, Pathfinder is in beta and the '96 Olympics are still breathlessly underway. Check them out on "Ghost Sites of the Web" at: www.disobey.com/ghostsites.

called Zap.com—a portal that its CEO lovingly refers to as the "roach motel of the Internet." Hmm.

Just last week, another iconoclastic site went under: *Netly News*, *Time Digital's* wonderfully odd foray into tech-industry journalism. Bucking the news website trend of con-

corporate owners. The end isn't yet in sight: at the end of last week, *Wired Digital* announced its acquisition by search-engine-turned-portal Lycos.

Stacy Cowley is a Barnard junior and a Bulletin columnist.

*Going Away?
Don't forget to bring a friend!*

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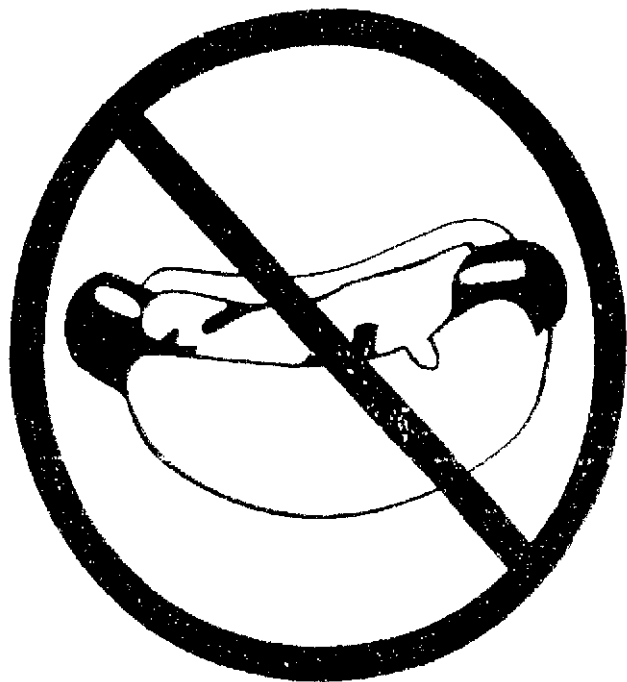


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ARTS CALENDAR

for the week of October 19

MUSEUMS

Inside Out: New Chinese Art

Asia Society

725 Park Avenue

288-6400

The work of modern Chinese artists

Bob Thompson

Whitney Museum

945 Madison Avenue

570-3676

The late artist's first major show in twenty years

GALLERIES

Paul Kasdan

Paul Kasdan

74 Grand Street

218-3219

The Barcelona artist takes liberty with suspended animation

Patah Coyne

Galerie Lelong

20 W 57 Street

315-0470

Antique taxidermy becomes modern art

Blye Saar

Michael Rosenfeld

24 W 57 Street

217-0982

Entitled "Workers and Warriors: The Return of Aunt Jemima," an assemblage work

Jason Martin

Robert Miller

41 E 57 Street

980-5454

A British artist provides a new look at monochrome painting

Luis Cruz Azaceta is "Bound"

By Vanessa Garcia

"What I try to do in my work is go from the particular to the universal statements," Luis Azaceta comments about his art. Therefore questions that arise while viewing the work at the Mary-Anne Martin gallery include: What are the particulars of this exhibit? What is he trying to tell me? What are the universal elements that I can derive from his strokes upon these wooden panels?

The exhibit seems to be a biannually-open commentary about the journey of the immigrant, the life of the refugee, and the search for freedom, for comfort and for rescue from an inconsistent sea. More specifically, his work seems to deal

with *balseros*, Cuban rafters that set sail on hand-made rafts in order to escape Castro's dictatorship. Azaceta was born in Havana, Cuba, fleeing the island shortly after Castro's revolution at the age of eighteen. The artist, in his own words, "feel[s] very much Cuban." It is evident that the Cubans, termed the "boat people," who have risked their lives on tiny boats, are a huge presence in the mind and memory of this Cuban-born artist, as they are in the minds of all Cubans. His pieces are about jour-

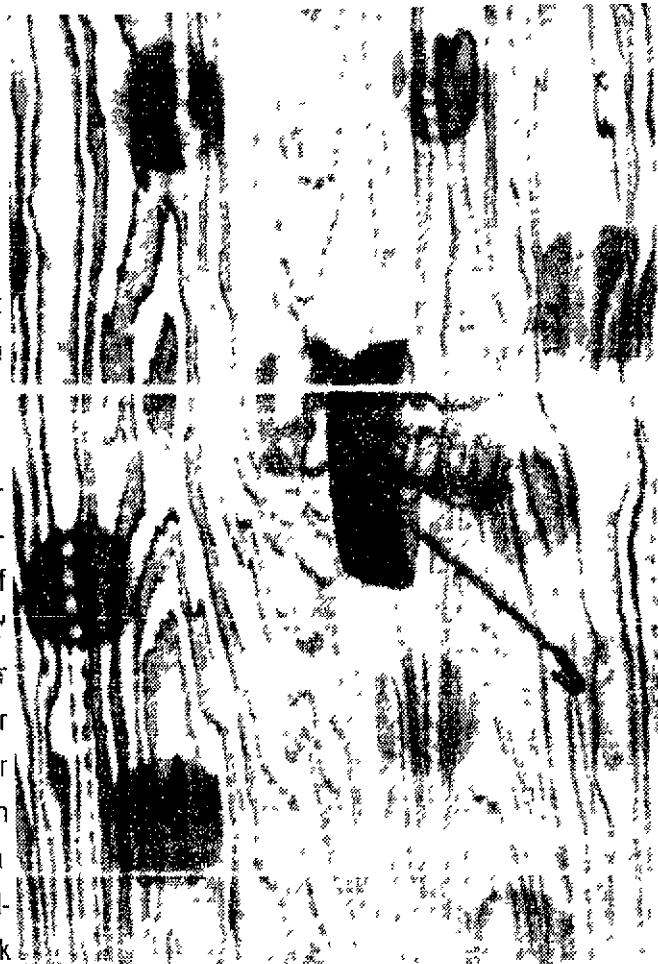
ney, about loss, about the thread that unifies dreams and about the ever-present search for freedom. The works address family, fears, isolation, and the thick, iron blanket of loneliness.

Azaceta uses a combination of charcoal, acrylic, iron, gesso, wood, and shellac in many of his works. His colors are subdued, befitting of his subject matter—a deep brown, beige, a fading crimson, a rusting orange, and an occa-

sional dash of melancholic blue. The exhibit is entitled "Bound," a title which figuratively describes all of his paintings and which literally titles two of them. In many pieces, Azaceta isolates and "binds" his images of men and women with a rigid corona of nails, an almost impen-

etrable iron boundary

His work entitled "Hybrid Sea" is the representation of a man with an oar rowing endlessly on a sea that seems to be combination of a human and of a beast. The "Hybrid Sea" whose mouth is gaping in a silent shriek, whose hands and legs are severed, and whose eyes are shut tight, may be a symbol of those that have sailed the sea before this man. Perhaps it is a representation of the animal-like sea that carries all those who vigorously



"La Travesía" by Luis Cruz Azaceta

puncture her sides with their wooden oars. The man in his undersized boat sails upon the beastly sea alone; his eyes also closed. The rower is enclosed within a square of Azaceta's creation and his thoughts are for the viewer to surmise. Amidst all of this, there is an iron stud jutting from the sea, holding photographs of men and women carrying a raft made out of an inner tube into which eight to ten people will crowd. The picture in the middle of the iron stud is representative of danger and disaster, whereas the last of the photographs are full of joy, hope, and unity. The last three photographs are of people embracing, holding each other in their arms and weeping.

This is very much about *balseros*. Men, women, and children flee their own soil in search of another place. They seek a place where they can buy milk without standing in line. They do not want to run the risk that there will be none left when they arrive at the front, leaving them unable to feed their family. Men and women do not want their children to be raised in a society where one cannot speak freely, worship freely and live freely. Men, women, and children want to arrive in the land where their families have already fled. I am from Miami and have seen these embraces, these tears shed upon arriving on soil after a voyage through shark infested waters, rough seas and vicious winds. I have heard many tales of entire boats being lost at sea, of those who die of dehydration and of those who have drowned. Azaceta expresses these tragedies in his sculptural works entitled "63 No Survivors" and "Drifting." In "Drifting," a sheet of corrugated metal represents the sea. Above this rough, cold, and deadly sea, there is a toy boat, empty and with a drifting oar at its side. Toy sharks surround the boat and a Polaroid of a demon-like or God-like figure hovers over the scene.

Other paintings emphasize the isolation of the immigrant. "Emigrante" shows a man

bound by a square of nails. His surroundings are very similar to Azaceta's depiction of the sea in other paintings. It is obvious that the "particulars" of this exhibit have to do with the Cuban people who leave their country and find themselves free, yet estranged in a new place. The Cuban experience extends to all other political refugees who find themselves "bound" by isolation and prejudice, feeling the paradox of freedom.

It seems, however, that Azaceta fears saying all of this. He says, "I am Cuban but I'm also an artist." He focuses on the universality of his work. He seems to fear being "too Cuban" when he speaks about his art, as is illustrated in the interview with the artist and in the vague essays about Azaceta that are presented in the gallery guide to the exhibit. Perhaps Azaceta fears that critics will accuse him of repeating himself. Susan Torruella Leval says that, "like Picasso, his worst fear is copying himself." However, it is clear that his own experiences as a Cuban play a huge role in his art, whether he wishes to admit it or not. It is also important to realize that, even without knowing that the artist is Cuban, without knowing about *balseros*, one can come to a conclusion about Azaceta's work. His work is aiming for a tangible substance through a journey about sailing upon an ocean of iron and drifting, at times without a whisper from the sea. Moreover, Azaceta is universal and he does not have to defend himself. He does not have to fear closing himself off to those that are not Cuban. He does not have to tell that his work is universal—he shows this. Nevertheless, it seems that the "particulars" are also important. He should not be afraid to tell us what he is thinking, what is surfacing to his consciousness when he paints a man upon the sea, because when he fears this, then he is "bound."

Vanessa Garcia is a Barnard sophomore.

ARTS CALENDAR

for the week of October 14

FILM

Happiness

Angelika Film Center

Houston Street and Mercer Street

995-2000

Todd Solondz's follow-up to *Welcome to the Dollhouse*

Love is the Devil

Film Forum

209 W Houston Street

727-8110

A biopic of Francis Bacon

Lolita

The controversial movie, starring

Jeremy Irons and Dominique Swain

THEATER

Dynamite of Love

Red Carpet Theater

2 Avenue and 122 Street

397-3282

A Latino family's life in the barrio

Impossible Marriage

Laura Pels Theater

1530 Broadway

719-1300

Holly Hunter in a tale about divorce

Dracula: The True Story

Impact Theater

6122 8 Avenue

561-0732

Jon Cable's adaptation of Bram Stoker's work

The Fantasticks

Sullivan Street Playhouse

181 Sullivan Street

252-4535

A timeless love story with a twist

MUSIC CALENDAR

for the week of October 14

Matchbox 20 Pushes Their Way to the Top

by Anna Goldfarb

wasn't...but I don't think that we broke any rules on music, or any ground at our level. I feel that we just wrote...good songs. The kind of ground we broke was lyrically."

Matchbox 20 unexpectedly burst onto the rock scene last year with their smash hit "Push." For the single's video, lead singer Rob Thomas, his wide eyes outlined in black eyeliner, chanted, "I want to push you around," promising to his presumably intimidated subject "And I will/ And I will/ And I will." Despite outrage from feminists about the apparent glorification of physical aggression, both VH1 and MTV put the video into constant rotation. Within weeks, Matchbox 20 was dominating radio airwaves. With two more singles released from their many-times over platinum album *Yourself or Someone Like You*,—"3 AM" and "Real World"—Matchbox 20 now find themselves more successful than any of its five members ever dreamed possible.

When lead guitarist and background vocalist Kyle Cook phones in from a Buffalo hotel room at 1:30 in the afternoon, he sounds too tired to push around a bed pillow. Between yawns he becomes more animated when asked to explain the group's rather sudden visibility.

"None of us ever expected this kind of success," says Cook. "We never expected anything like this. This is huge. A career from the first record! No way did we expect it to go platinum. We all thought that we'd made a good record, and we hoped that maybe it would go gold or something. We never expected this shit. We're still confused."

Cook emphasizes that the true strength of the band can be found in the lyrics of their songs, which tend to focus on relationships. "Rob wrote some really creative songs," he says. "The lyrics and melodies are a strong part of that. I feel that there is something creative in that, and I would never say that there

As a result of their omnipresence on MTV and VH1, the band has found that the make-up of its core audience has changed a bit. "In the beginning it was very girly-kiddy," says Cook. "Now, it's expanded into the late 20s, early 30s crowd." With this shift in audience age—and with the onslaught of video and photo shoots—the band in fairly short order found themselves being encouraged by the music industry powers that be to do whatever was necessary in order to render their image, both individually and as a group, as market-friendly as possible.

"We all made a certain image change," admits Cook. "I used to have long hair. Everybody had a different vibe in the beginning. We all made certain concessions." You can practically hear him knit his eyebrows trying to articulate the process. "That's the only difference between when you have no money and are absolutely nobody," he says, "and when you actually are somebody, and you have a lot of money. A lot more doors are opened as far as imaging and clothes. We get top-of-the-line people and all that stuff. That is what it's about. It's a kind of imaging. You have to think about what you look like, and how you present yourself to people."

Now that they command an attentive fan base, are the guys in Matchbox 20 staying awake nights (or afternoons, for that matter) trying to figure out what, exactly, to say to all those listening ears? Not yet.

"This band doesn't take itself very seriously," says Cook. "There aren't any 'awareness,' or messages that we try to [get across.] Any messages that are given are in Rob's lyrics. If

ROCK

Wednesday 10/14

Henry Rollins @ Irving Plaza
Moby Dick @ The Hammer @ The
Loose Than Jesus All @ Tramps
Don't Phantom Planes @ Mercury
Lounge
String Cheese Incident @ Bowery
Ballroom

Thursday 10/15

Insane Clown Posse @ Roseland
They Might Be Giants @ Bowery
Ballroom
Galactic @ Irving Plaza
Fuck @ Mercury Lounge
Barnyard Playboys @ Brownies

Friday 10/16

Tony Bennett/ Squirrel Nut Zippers @
Radio City Music Hall
They Might Be Giants @ Bowery
Ballroom
Mike Watt @ Black Gang @ Kaiting
Factory
The Subterraneans @ Acme
Underground

Saturday 10/17

They Might Be Giants @ Bowery
Ballroom
Parliament Funkadelic @ Tramps
Mike Watt/ Firewater @ Maxwell's

Sunday 10/18

Fuel @ Bowery Ballroom

COMING UP:

10/23: Mudhoney @ Tramps
10/25: Avant @ Tramps
10/30: Garbage @ Roseland
10/31: Swervedriver @ Maxwell's
11/5: Moby @ Tramps
11/10: Violent Femmes @ Irving Plaza

MUSIC CALENDAR

for the week of October 14

JAZZ/CLASSICAL WORLD

Wednesday 10/11

Parsons' Jazz @ Lincoln Center
 Bob Gallo Trio @ Kavehaz
 Max Turner Quartet @ Sweet Basil

Thursday 10/15

Puccini's *The Barber of Seville* @
 Lincoln Center
 Joshua Redman Band @ Florence
 Gould Hall
 Joe Locke @ The Vibe @ Kavehaz
 Jim Hall Quartet @ Birdland
 Lewis Nash Septet @ Village Vanguard

Friday 10/16

Gluck's *Orpheus and Eurydice* @
 Lincoln Center
 Steve Reich Ensemble @ Brooklyn
 Academy of Music
 Bo Diddley @ Inter-Media Art Center,
 Inc.
 Imrat Khan/ Nishat Khan/ Zakir Hussain
 @ Symphony Space
 Mickey Bate Quartet @ Lenox Lounge

Saturday 10/17

Andy Naroll @ Inter-Media Art Center,
 Inc.
 Music of Nepal w/ Raj Kapoor
 Ensemble @ Symphony Space
 Lemon Juice Quartet/ Joe Palese Trio
 @ Kavehaz

Sunday 10/18

Full Swing Tribute to Louis Jordan @
 Supper Club
 Libby Richman Trio/ Sarah River Trio @
 Kavehaz

Monday 10/19

The Camaros @ Supper Club
 Peter Cole Group @ Kavehaz
 Vanguard Jazz Orchestra @ Village
 Vanguard

you have ever seen any of our shows, then you know there's commentary between songs; that's where we give any kind of messages we might want to send. There are a couple of charities that we try to be involved with, like the Homeless Foundation, where people can bring bags, and different kinds of food items, and get tickets for doing that. There is a gun control thing that we were involved in. We do things like that, but nothing as far as a unifying band message beyond what is in the lyrics and the songs."

Cook describes the less nebulous aspects of the band's existence—the constant touring (Matchbox 20 are the Energizer Tour Bunnies: they've been on the road now for two years and counting); the excruciatingly long bus trips; the long, dead hours, the having to call up magazines in cities in which they're about to appear to field questions from earnest burgeoning rock journalists. Cook describes it as "moments of extreme excitement up against moments of glaring boredom. It's a weird lifestyle in that way. You meet people, then you hop on a bus for twelve hours and go back to a hotel room for a day with nothing to do. But I'm happy. I like playing music. I'm just not really a touring kind of guy. I don't think touring is something I'll be doing for the rest of my life

I like performing. I wouldn't have anything to do with it if I couldn't play music...I'm more of a studio kind of guy. I'd love to stay home, write songs, work out of a studio, and make money that way—and tour occasionally. This [constant touring] has put a bad taste in my mouth for touring, because it has been going on for so long. It's easy to get bitter about it"

Which is not the same thing as saying that he and his bandmates are not extremely grateful for the opportunity they've been given. When it comes down to it, they all recognize that they are living out the fantasy of even the most outlandishly ambitious band. "Oh, I'm happy," says Cook. "Of course I'm happy. I think all of us are. We had such success with our first record. We consider ourselves very lucky."

Matchbox 20 are not winding down anytime soon, either. With a grunt that is at once resistant and accepting, Cook reports that the band has a strict touring schedule that will take them all around the world for the next two and a half years. With this kind of dedication, the only thing Matchbox 20 is pushing right now is up the charts.

Anna Goldfarb is a *Barnard* junior and a *Bulletin* staff writer

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BULLETIN

[10.14.98]

[15]

Chris Isaak Gently Speaks of the Devil

by Danielle Pearlberg

Deep down in almost anyone's extensive CD collection lies a **Chris Isaak** album. Many fell in love with his 1991 top ten hit "Wicked Game" and Isaak's other sensuous and moody tunes. Chris Isaak's latest album, *Speak of the Devil*, guarantees more of the same, including the same slow and sexy vocals that have given Isaak a cult hero status. Although he does not venture into any new musical territory on this album, Isaak's falsetto vocals and graceful guitar playing will surely appeal to many.

After releasing a debut album in 1985, Isaak slowly began gaining more and more exposure in the music world, mostly by playing in small clubs around California. It wasn't until the album *Heart Shaped World* hit the airwaves that the singer/songwriter broke into the mainstream with a popular single and an unbelievably hot video. The forty-two-year-old singer, often compared to his idols **Elvis** and **Roy Orbison**, has released another album that showcases his subtle groove, which is already receiving positive buzz from music critics.

Caution: listeners of this album may find some tracks to be borderline country songs. Indeed, it is difficult to classify this album in

one particular genre, as blues and pop melodies run throughout the entire album as well. The song "Breaking Apart" is a slow and sweet ballad that represents Isaak's smooth and often high vocals, but at times it sounds like something straight out of Nashville. Isaak sings about surviving after a relationship has ended. He sings, "I cry in my sleep at night/ I'm breaking apart without you"—more than

On Yourself" is a standard Chris Isaak song. Listening to it, one can almost hear the waves crashing in the background. Isaak's years of playing on the beaches of California have translated into the flowing phrases that are the epitome of summer laziness and relaxation.

There are some upbeat songs which will undoubtedly encourage any listener to tap her foot along with the beat of the drums. "I'm Not

Sleepy" is a good example of a track that displays the more powerful and forceful side of Isaak's voice. However, the up-tempo songs on the album are not as entrancing as the bare and revealing ballads. His ability to begin a song with a very low and sexy voice that eventually reaches up into his higher tenor register sets Isaak apart from many of the other male singers who possess a limited vocal range.

Speak of the Devil is a solid Chris Isaak album, which the same luscious guitar ballads and old-style rock tunes

enough to make anyone feel his heartache.

The song "Like The Way She Moves" is a classic blues guitar tune. The song begins, "Met a girl that was half out of her mind/ that's OK because I'm half out of mine." It is an old-fashioned type of rock song that makes you want to sway your hips at a bar after a hard week of work. The track "Don't Get So Down

that have won him a dedicated following. The way that Isaak deals—both lyrically and musically—with heartbreak and the process of moving on after a relationship has ended has made him a great crooner on the subject of love.

Danielle Pearlberg is a Barnard junior.



POPSCENE*POPSCENE*POPSCENE*POPSCENE*POPSCENE*POPSCENE*POPSCENE*POPSCENE
by SUZI GREEN

Coming Out of the Hip-Hop Closet

by Suzi Green

It is time to come clean. My name is Suzi Green and I'm a closeted hip-hop fan. For years I have succeeded in hiding my secret. I would listen when in the car alone. I would watch the Jams Countdown on MTV or BET when in the house alone. I have been capable of suppressing my cravings, with the one exception of a lapse at the record shop when I could not pass up a Li'l Kim album. For years, it had largely been an addiction that I could control and hide—until recently. The last month or so has been quite a trial. My previous self-constraint has broken down to be replaced by the unchecked consumption of massive quantities of hip-hop and R&B.

I lay the blame completely on radio stations like 97.1. If the hip-hop/R&B radio stations weren't so dam...entertaining, maybe I could keep my addiction in check. It is not solely the music that draws me in. It



is the entire genre: the music, the stars, the slang, and, most of all, the attitude. It is a package deal, really, a dangerous one to my mental health.

A pattern of degeneration has formed. The other day, my suitemates left the house and before the door had a chance to slam behind them, my hand was on my stereo to

turn the dial to 97.1. The "Old School Lunch Jam" had not yet started, much to my relief. Although very enjoyable, I much prefer your average Blackstreet or Mary J. Blige track. I anxiously awaited the smooth voice of the DJ with a shout-out to all of the lovely ladies listening. A luscious Barry White track followed. I could not help but preen and pout as I danced around the room, getting ready for the long day ahead. Sure, I used to snicker along with the rest at the mere mention of Monsieur White, but recently, I have discovered the appeal in his deep cooing entreaties. Plopping back down upon my bed, I figured it could not get much better

I have drafted letters to Lord Tariq and Peter Gunz in my head. I can't eat. I can't sleep. All normal functioning has been sacrificed in the monomaniacal pursuit of private time to listen to the radio. It is time for my cycle of addiction to stop.

than that. Oh, how wrong I was. The hip-hop gods were definitely smiling down upon me, as the DJ segued in to my current favorite song in the whole wide world, "You'd Better be Careful" by Sparkle and R. Kelly. After furtively checking around the suite to be completely assured of my privacy, I turned up my little stereo to the highest volume that it could handle. (This was necessary to drown out my voice as I sang along with Sparkle). After a couple of songs and dedications, I returned my stereo to its normal volume setting and quickly changed the channel, before my suit-

emates could return and discover my digression. I could not risk having them discover me, the self-proclaimed Britpopper, reveling in the beauty that is hip-hop.

Despite my attempts at precaution, with each listen I allow the radio to play longer and louder. It as if I want to be caught. Unconsciously, I must be screaming out for help. I know that this cannot persist much longer. It is beginning to take a toll on the rest of my public life. New slang permeates my daily conversations. I have to bite my tongue to keep myself from singing that awfully infectious "It's a Hard Knock Life" song. I have drafted letters to Lord

Tariq and Peter Gunz in my head. I can't eat. I can't sleep. All normal functioning has been sacrificed in the monomaniacal pursuit of private time to listen to the radio. It is time for my cycle of addiction to stop.

I suppose that the first step always is admitting that you have a problem. It is all a matter of the day-to-day struggle after that. I can no longer hide the truth, I must embrace it instead. So, I love Barry White. I watch BET. I am a hip-hop-aholic.

Suzi Green is a Barnard senior and a Bulletin columnist.

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nyc living

A WEEKLY REVIEW OF THE
ASPECTS OF LIFE

IN NEW YORK CITY

and other

WHAT TO WEAR ON THE INSIDE

by Sari Globerman

It is almost exactly a year since Samantha Marcus laid down the law: "It is thong or nothing, girls." Truer words have never been spoken.

Perhaps, you are thinking that there are better things to think about than what underwear you are wearing. There aren't. Sam is a sexy lady, so

she should know. No more unseemly panty lines, no more tugging at your underwear while you walk (although there are certain males who have intimated that that is sexy). There is a whole world beyond Hanes briefs just waiting to be discovered.

What constitutes a sexy girl? Certainly the only thing constituting a

sexy girl is not her underwear, nor is there one particular prototype to follow; sex appeal cannot be so narrowly defined. Far from it. Nevertheless, there is that specific type of sexy girl:

high maintenance, gym-going, thong-wearing, Kohl-lined eyes and Chanel Number 5 sexy girlness. Ideally, this sort of aura is more a matter of self-confidence, a certain wherewithal that these women project.

Whatever the case, these ladies have attitude, and this attitude might

just start with their underwear

The scenario: crammed into a Barney's New York dressing room, a little more than two weeks ago, Jenny and Danielle both stripped down to

their skivvies. Jenny's leopard print thong was remarkable. Seeing as there are only five colors in the fashion rainbow--red, black, gray, navy, and leopard, and only three in the lingerie rainbow--beige, black, and white, the way her underwear fused the two was thrilling. Anyone

would feel inadequate, standing there in a pair of white cotton under-pants. (Here's something to ponder while shopping: if underwear is a single piece of clothing, why do we say 'pair' of underwear?)

It is possible that one would feel inadequate because Jenny is six feet tall, naturally blonde, and stunningly gorgeous, but when Danielle chimed in that she also owned a pair of leopard print drawers, well...but it is difficult to justify a need for new underwear when what one needs are textbooks.

Washing machines do not destroy your underwear but dryers do--one finds this out the hard way. There is a reason that lingerie tags instruct specifically to line-dry. Perhaps putting delicates in the dryer indicates a subconscious desire to destroy them, shred the bloody things to pieces, so as to be forced into shopping for new goods.

But as being forced to shop is an oxymoron, this explanation is highly unreasonable. Besides, a girl can never have too much underwear. Nevertheless, for better or for worse, one eventually reaches an underwear impasse. And while going without is a grand ol' option, one must admit that is impossible to adhere to Sam's instructions to go without when you are a blue jeans kind of girl; dungarees necessitate underwear.

The Gap, J-Crew and Banana Republic have all gotten in on the underwear market. Simple, usually cotton, sometimes mesh, five to ten dollar drawers can be bought at any of these locales. Yet, while underwear sizes usually come in extra-small, small, medium and large, the truth is, underwear at these shops comes in one size, and that size is small. There is nothing more ill than an ill-fitting thong, so heed this warning, girls with curves. Buyer beware of Calvin Klein: his cloth is cut on that very same mold; the androgynes in the advertisements are no lie.

Exhaust all options before settling and check out the goods at Only Hearts. One might find these wares a little too frilly, for pastel rules at this Upper West Side shop. Entering inside, one is struck by the decor. It is like finding yourself trapped in a sanitized boudoir, a boudello recently raided by policeman. This is the kind of place Humbert Humbert would have gone to shop for Lolita's trousseau. Definitely not the place for a girl on the hunt for leopard print underwear.

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[60 THOMPSON STREET]
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Prada's in on the action at \$60 a pair, but reports from the front suggest that it's worth it—his underwear makes use of the softest cotton a woman could ever know. And if you think \$60 is highway robbery when it comes to the cost of underwear, stay far, far away from Gucci's flagship on Madison Avenue, where Tom Ford is pawning off leather g-

CENTURY 21

[12 CORTLANDT STREET]
WADING THROUGH THE ENDLESS RACKS AND ENDLESS PEOPLE IS WORTH IT. HERE'S THE PLACE TO FIND ALL OF THE ABOVE AT BARGAIN PRICES.

strings for multiple hundreds to the rich and famous Brooke Astor as dominatrix? The commodification and mainstream promulgation of S and M. Now, what would Foucault have to say about that?

Perhaps you believe that underwear is insignificant, that a thong is a thong is a thong, that the only options available to a

girl are boxer briefs or lacy nothings. Even worse, you have come to believe that you cannot buy yourself just a little bit of sex-appeal. But

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[996 LEXINGTON AVENUE AT 72 STREET]

A LITTLE BIT OF PARADISE ON THE UPPER EAST SIDE

then, *deus ex machina*, Samantha Jones. It is cosmic: underwear and sex, sex and underwear all boiled down to girls named Sam. Mostly filled with Jones's own designs, underwear here comes in colors like gray, aubergine, and raspberry and patterns like houndstooth and even, yes, leopard. There are sizes to fit all sizes. Walking out with a bag filled with little goodies feels delicious. Slipping on these underthings only to cover them with baggy khakis and turtleneck sweaters feels exhilarating, like having a little secret to wear around town. So don't spoil it by

sharing

If someone tells you sexy girlhood can't be bought, tell them they're wrong. Less exhausting than time at the gym, cheaper than

expensive perfume, less time in the morning than the perfect smudgy-eyeliner black eyes, lingerie seems to be a solution. It's all about the thong, so run, don't walk, and get yourself a new pair of drawers.

San Globerman is a Barnard senior and a Bulletin NYC Living Editor.

Well Woman: Birth Control Selection and STDs

Q I just had a pelvic exam and the doctor recommended that I get tested for STDs. How realistic is it that I would get chlamydia or gonorrhea here?

A Unfortunately, STDs (or STIs, sexually transmitted infections) may be more common than you think. Chlamydia and gonorrhea, two of the most commonly occurring STIs in the United States, are spread easily through sexual contact—vaginal, anal and oral. The tricky part of these infections is that they exhibit little to no symptoms in women. So, it's possible to live with an infection and infect others without ever knowing you have it. (In the case of gonorrhea, infected women will occasionally observe a thick, green dis-

charge, or an infected male partner will notice a green discharge and experience painful urination, according to The Harvard Guide to Women's Health.)

Chlamydia and gonorrhea are often responsible for cases of Pelvic Inflammatory Disease (PID), which does exhibit symptoms, such as persistent pain in the abdominal region; PID can lead to infertility in the most severe cases, so it's a very good idea to get checked regularly for STIs.

Chlamydia and gonorrhea are easily curable with antibiotics once they are identified. During a routine GYN exam in Health Services, an STI screening only costs an additional \$40. As part of your medical visit, you can inquire about the possibility of

these diseases at Health Services for free.

Q I'm in a monogamous relationship and want to know whether going on the pill is right for me. How do I get more information about that?

A The Well-Woman peer educators would be happy to help out. Although we are no longer doing Tuesday night contraceptive ed sessions, we have extended our office hours this year. We are here on Sunday, Monday, Wednesday, and Thursday nights from 7-9pm. If you stop by our office at night, or during the day, one of us would be happy to give you some information and answer your specific questions.

"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.

This Old School: Is the College Falling Apart?

by Jennifer Pascoe

Morningside Heights seems to be getting quite a facelift these days. Along Broadway several storefronts are becoming actual stores. On 113 Street, construction on Columbia's new dorm has begun, complementing the interminable creation of Lerner Hall. And here at Barnard? Well, the 119 Street gate is finally open nearly a year after it was scheduled to be.

It's a typical complaint heard around here: Is this what we get for thirty thousand dollars a year? I know I have uttered those words many a time, but recently I have really started thinking about how little we seem to get here at Barnard. Now, I'm not talking about quality of education—just about our physical surroundings.

While both Barnard and Columbia students have to face dorm rooms of questionable quality and perhaps classrooms that are a bit warmer than one might like, it seems that Barnard is perhaps the only private college in America whose students have to sit on chairs that are falling apart (check out 202 Altschul). Why is this? But perhaps the better question, why doesn't anyone seem to care?

With regard to the renovation of Butler Library and the new buildings at the aforementioned institution across the street, one might justly argue that they are simply blessed with more money. While that is definitely true, it doesn't seem to me that Barnard is at any loss for money; they simply just need to learn how to spend it more wisely. For instance, the administration might try throwing one less VIP champagne reception and instead use the money to put up some e-mail terminals around

campus. I am not asking for new buildings to be erected, just for the little things that make daily life a bit nicer. Like some brighter light bulbs for McIntosh.

Last year's renovation of 304 Barnard Hall—now the Julius Held Lecture Hall—was a big event around campus, and the room came out beautifully. However, keep in mind that this is one room, and that there are many others that need improvements too. For the cost of the Held

Lecture Hall's gold-toned plaques, several other classrooms probably could have been refurnished. But no, to Barnard it seems to be a better idea to throw money into making one large item (such as the greenhouse) completely new and fancy, than to fix up things around campus that are not only in need of being improved, but would have more use gotten out of them. Then again, patched walls in dormitories don't have as much PR value as a shiny new multimedia classroom.

It is often an embarrassment to show visitors around Barnard's campus. "This is your library?" they ask in astonishment. A visitor from another college might be amazed at the pathetic state of our student center. And it wasn't even until last year that we could have ethernet access (only after paying a \$35 fee, of course).

I certainly cannot expect any major modifications to be made to the campus during the rest of my tenure here, but I hope that the administration begins to take a closer look at improving things that actually need to be changed. They need to find out what things matter to us, the students. Personally, I couldn't care less that they redid the entryway to Barnard Hall last year. But I do care that the door to my room will not stay closed, that I have to wait ten minutes to buy a wrap or pick

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up a package from the mail room, that checking e-mail requires me to go out of my way, that the listings in the Office of Career Development are often two years old, that my rear end hurts from springs jutting out of classroom chairs, and that our website is essentially an online brochure rather than a tool for checking my grades, searching for people, or getting work done.

It often seems to me that Barnard resembles a toddler.

It is to be warmly congratulated for any and every small achievement, and its deficient workings are excused by its lack of resources. Well, our college is actually more like a teenager, always asking for money and then wasting what it is given.

Jennifer Pascoe is a Barnard junior and a Bulletin Commentary Editor.

Professors: Caring About More Than Just Tenure

by Mita Mallick

"How are all of you feeling about the recent tragic deaths of students on campus?" asked the professor of my "Body & Society" class. "I think it is important that as students you talk about what has happened and how it has affected you," she said to the class. I was completely blown away. I came to class as I come to any class, prepared with the reading, and prepared to contribute my thoughts to the class. Yet that Thursday in class something happened which has never happened to me as a student during my time at Barnard. This professor had stopped class to ask us how we were all feeling. She was not just asking us how we felt about "the reading," but rather how we felt about an issue that had been overwhelming many of us. She stopped to ask how we were doing as human beings.

As a small college, we like to boast about the small ratio of the number of students to faculty, and we take pride in the great number of scholars who grace our campus and give us the honor of being their students. "We are not impersonal like Columbia," remains a popular motto of Barnard

Yet it amazes me that there are many professors who seem unaware and out of touch with the lives of students. Many professors I know did not even know about the deaths of the students. Some professors are locked away in their labs doing research or too busy to hold office hours because they are writing their books.

As a student I just want to stop and scream, "Do you realize that the world does not revolve around just your class?" Do professors realize that when they see me dozing off in class it is not because I was partying all night, but rather because I didn't sleep a wink after discovering that a student I had known just passed away?

I know that many of you would disagree. There are many professors who want to get to know their students as people. I myself have a professor now who is teaching an introductory anthropology class with about 100 students in the class, and she insists on learning all of our names. "Stop by my office even if you don't have any questions," she says. "I just want to try and match a name with a face." She could easily get away with just lecturing and no one would expect her to make an effort to meet all of her students. It is expected of us as students to establish a relationship with her.

In light of all the tragedy that has occurred on campus, I have

been feeling emotionally burdened and overwhelmed. Yet I am still expected to go to my German class and learn how to tell the time and forget about what is going on around me, outside of the classroom. But all of these things are affecting me as a student, more importantly as a person, and no one is addressing it. Other than talking to my friends about it over dinner, where is there a place for me to express what I am feeling?

I feel that professors are in a position to do more than just teach. It does not take more than a few minutes to pick up a *Bulletin* or a *Spectator* to find out what is actually happening on campus. To walk out from your lab and to close that journal article for a few moments, and to find out what is affecting your students today, right now. There is something a professor can do to help their students.

I know that professors are under pressure to cover course material and cram it into a semester. They are under pressure to publish and research and teach and be liked by their students and to publish and research... and most of them do have a life outside "the academic arena," contrary to popular belief. I have come to believe that the best professors do not want to just be lecturing and giving exams, but are those who realize their secondary roles to this college: to be an active member of this university.

It takes emotional investment to take the time to stop and talk to your students. It is important to find out what the student's interests are other than your class, to smile and acknowledge them when you see them, maybe even know what their major is, and at the very least learn their first name.

My "Body & Society" professor went on to let students express their feelings of the student deaths on campus for 45 minutes. That's right, she took 45 minutes out of a class which meets twice a week for 1 hour and 15 minutes. As she closed the discussion, she urged us to come and see her to talk about how we were feeling if we wanted to. As she spoke, I could feel myself getting emotional.

That Thursday's class finally made me realize why I am even in college. In my third year, I am starting to see past all the midterms and the papers, over the pile of the books on the desk. I finally get it. I just hope that every professor gives their students the opportunity to do so.

Mita Mallick is a Barnard junior and a Bulletin columnist.

An open invitation for open minds.



What will be your statement?

To swing a hammer on top of the Berlin Wall
and help entrepreneurs break through...

to see a pony on a shirt and help it influence culture...

to move a computer company from dorm room to boardroom.

Make a mark with your mind.



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Wednesday, October 21, 1998

**Global
Operations
Information
Session
for
Undergraduates**

7:00 pm - 8:00 pm
Brooks Hall
Brooks Living Room

Casual Attire