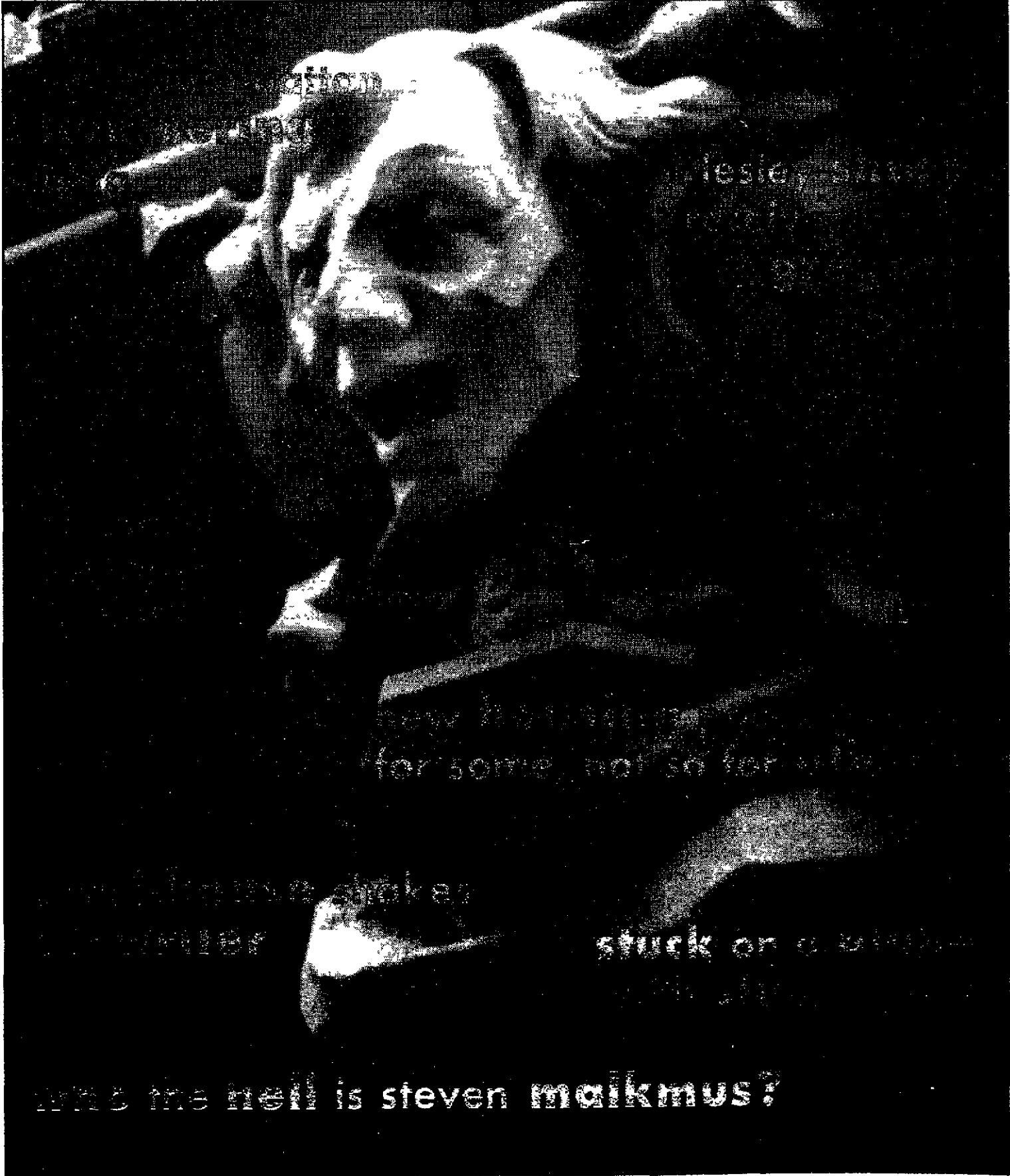


boom! bulletin

11 april 2001



who's the new is steven maikmus?

letter from the editor

For the past week or so, I find myself thoroughly unable to concentrate on anything even vaguely school related. It took me a ridiculous 15 hours to revise a 5 page paper last night. Classes seem intolerable, grades seem irrelevant, and I'm aching for this year to be over. I was having so much trouble figuring out what was wrong with me when I realized—I have a serious case of senioritis.

Yes, I'm a junior. I know. But in the past two weeks, I feel as though my entire future has become concretized. I've lost so many fears, gained so much confidence, and have a sneaking suspicion that the next few years could be really great.

I was accepted to the combined degree, five-year program at Columbia's School of International and Public Affairs...meaning that next year, my official senior year at Barnard, I'll be doing my first-year workload to earn a Masters in International Affairs. I got really great housing for next year—a studio on 110 Street. Hello? I'm in grad school and I have an apartment? When did this happen?

Needless to say, a five page paper on Marx's monetary theory isn't really holding my attention at this point in my life. (Sorry, Professor). I'm dying to move into my new place, start my graduate career and move on with things. But things are really great right now. Maybe better than they've been all year. Strained relationships are coming back around, I'm surrounded by people who love me, I'm getting to see my friends settle into good, stable places in their lives—or make radical changes that can only be for the better. Things all around me are moving in such a positive direction...I guess I just need to slow down and realize what a good thing I've got going here.

Oh, and the bulletin is almost done for the semester. Just three more issues, including the one you hold in your hand, until I had over the torch as Editor-In-Chief. Because I've been admitted to SIPA, I'm not going to have the time to spend all of my free time huddled in this basement office in front of this computer. My tenure here as Editor-In-Chief has taught me so much...definitely a lot about being stressed out. I'm really going to miss it, though, despite all of the crazy deadlines and 3am layout sessions. I'll still be around, though, in some capacity. I've worked here since the first semester of my first year. Hard to believe it's been that long.

And so we enter that long stretch at the end of the semester when professors start saying things like, "Over the next three weeks, I really need you to keep up with the reading..." When you realize that that 25 page research paper you've been ignoring is fast creeping up on you. When the lure of the grass and sunshine on Lehman lawn entices you out of studying for an exam—when you really should just be in the library. It's also crunch time for those people leaving Barnard...finding jobs, apartments, post-Barnard lives. It's crazy to watch so many of my friends get ready to go on to grad school or to work—and even crazier to realize that in some way, I'm one of them.

So, faithful readers, I encourage you to remain strong in your class-going willpower over the next few weeks. And when you see an overcome senior, sprawled out on the lawn, clearly not attending any kind of class, go over and join her. But, maybe I'm not the best person to give advice on this one. Ya know, senioritis and all.

contributors

First-year Lisa Poggiali hails from Long Island and enjoys writing articles for the music section of the *bulletin*. Lisa is a vegan who loves avocados. Although she is still undecided about her major, Lisa wants to study anthropology, english, political science, or some combination of the three. Check out her article, a review of the latest Stephen Malkmus show, in the music section.

lisa poggiali

Planning to major in bio-chemistry, first-year Mary Kunjappu states that her goal for the *bulletin* is "to expand readership." This New York native loves chocolate, dancing, and walking in the rain. A frequent *bulletin* writer, Mary explores the housing issue in this week's news section.

mary kunjappu

Hailing from Colorado, first-year Brittany Retherford wants to be a rock star. She decided to come to Barnard for "freedom, adventure, and intrigue." Brittany loves dancing like a madwoman to country and jumping from the sky. Check out her article about rock climbing in the nyc living section.

brittany retherford

barnardbulletin

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cover photo by dana holt
Bullet Through the Apple, copyright Harold & Esther Edgerton Foundation, 2000,
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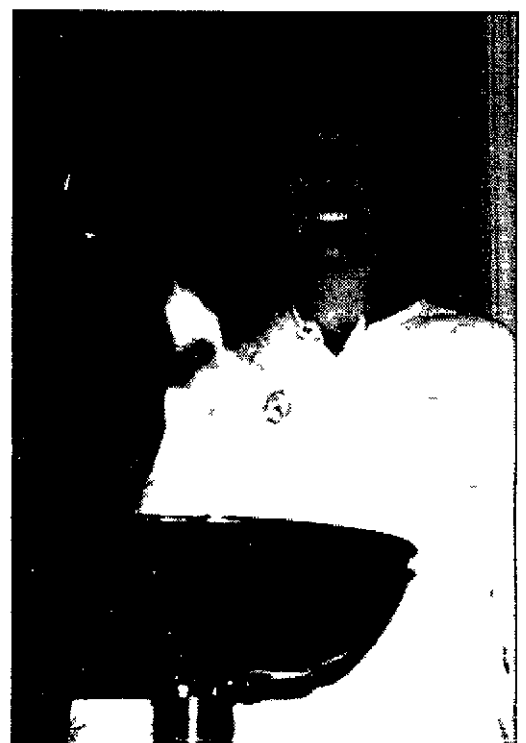
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Greek Games, Big Cake mark Springfest



Springfest 2001 was held last week and included several events designed to bring the Barnard community together. The Big Cake, several large cakes spelling Barnard was held in the Quad on April 4 (Check out the 'B' to the left). The 2001 Greek Games were also held as part of Springfest. The original Games started in 1903, though they ended in the mid '60s. Last year, the games were revived as a Barnard tradition. The Games included several competitions between classes, such as alterna togamaking (middle picture bottom row) and tug o' war (below). The senior class won this year's Greek Games trophy (there they are in the bottom left corner). Springfest was sponsored by the McIntosh Activities Council.

Photos by Eliza Bang



beaessentials

REMAINING PROGRAM PLANNING MEETINGS FOR MAJORS AND PROSPECTIVE MAJORS: These meetings are very informative, and we urge prospective majors, as well as majors, to attend. **ANTHROPOLOGY** Monday, April 16, 4-5:30pm in the Ella Weed Room (2nd floor, Milbank Hall). Refreshments will be served; **ARCHITECTURE** Monday, April 19 noon-1pm in 306A Barnard Hall; **ECONOMICS** Wednesday, April 11, noon-1pm in 323 Milbank; **EDUCATION** Wednesday, April 11, 11am-noon in 324 Milbank Hall; **PHILOSOPHY** Tuesday, April 17, noon-1pm in 326 Milbank; **SPANISH AND LATIN AMERICAN CULTURES** Wednesday, April 11, 4-6pm in 207 Milbank (Open House); **WOMEN'S STUDIES** Tuesday, April 13, 5pm in 101 Barnard Hall.

ADVANCED PROGRAM FILING FOR SPRING '01: Please read the Registrar's announcement on Barnard's limited enrollment courses, programs, and minors online, and approved by your adviser on or before April 19. Please check with your adviser on or before April 19 when s/he will be available to meet with you.

ALL STUDENTS GOING ON STUDY LEAVE: Please bring out

the study leave form, available at the Dean of Studies Office by Thursday, April 19, or as soon as you are admitted to the program you will attend. Please submit this form in lieu of filing a program. Please plan to attend the Study Abroad Pre-Departure meeting on Wednesday, April 25, 2001 from 5 to 6:30pm in Altschul Atrium. We will also be joined by the Admissions Office to discuss opportunities for speaking with prospective Barnard students and by students who have returned from study leaves who will share tips for going abroad.

SENIORS: Please be sure to check the Commencement majors list that has been posted on the Bulletin board of the Dean of Studies Office to make sure that your name and major are listed correctly. If you notice a problem or if your name doesn't appear and you believe that it should, please contact Ms. Appel in the Dean of Studies Office.

FINANCIAL AID: Applications for the year 2001-2002 are now available in the Office of Financial Aid, Room 14 Milbank. All materials must be submitted by the Wednesday, April 18, 2001 deadline.

barnard **events** calendar

April 11
Barnard French Department: Special Appearances. *Josee Lapeyrere*, poet and psychiatrist, will read her poetry with English translations, and *Djeour Cissokho*, a major Senegalese griot, will recite traditional poetry while accompanying himself on the Kora. 7-9pm in the Sulzberger Parlor. The event is free and open to the public.

April 11 and 12
Blood Drive. For information, contact Office of Disability Services, x44634.

April 12
NASA: The New Biology Agenda. A Lecture with NASA's Chief Scientist, Dr. Kathie L. Olsen. Part of the Distinguished Women in Sci-

ence Series at Barnard and is sponsored by The Undergraduate Biological Sciences Education Program of the Howard Hughes Medical Institute. 5pm in the Altschul Atrium.

April 12
Centennial Scholars presents *AIDS in the African Diaspora: Political Responses in Britain and France.* A presentation by Lisa Perlson. 7pm in the Sulzberger Parlor. For more info, contact Monica McIntyre x46146.

April 16
Centennial Scholars presents *Geometric Interlace Patterns: Moorish Art Meets Mathematics.* A presentation by Kathryn Roberts 7pm in the Held Lecture Hall, 304 Barnard Hall. For more info

contact Monica McIntyre x46146.

April 19
Take Back the Night. A march and speakout to raise awareness and fight violence against women. Meet on the Lehman Lawn, Altschul Atrium. Sponsored by *Take Back the Night.* For more information contact the College Activities Office x46196.

April 19
Barnard Forum on Migration presents *Evelyn O'Callaghan 'Home' Away From 'Home'?* *Caribbean Migration Journey in Fiction* and *Women.* A Lecture and Discussion by Evelyn O'Callaghan. Begins at 5:30pm in the Sulzberger Parlor, Barnard Hall. For

information, call x49011.

April 19 through 21
Columbia University Theater Department presents *An original work created with Barnard and Columbia students.* Directed by Obie award winner Dan Hurlin. 8pm in the Minor Latham Playhouse. \$8 general admission, \$5 with CUID. Call x45638 for reservations and information.

April 19 through 21
Barnard Dances at Miller Theatre. Presents premieres by Donlin Foreman and Yasuki Sasa, and works from repertory including Merce Cunningham's "Septet" 8pm in the Miller Theatre. \$10 (\$5 CUID and senior citizen). For more info call x47799

Lesley Sharp receives Emily Gregory Award

The 27th Annual Emily Gregory award dinner was held Wednesday, April 6 in the Sulzberger Parlor. Associate Professor of Anthropology Lesley Sharp received this year's award for excellence in teaching.

Sharp expressed gratitude for receiving the award, as well as for her general experiences at Barnard "Where else could one encounter so easily and so readily such a vibrant array of talented young women? And, further, who are so capable of nudging a professor into expanding her own scholarly horizons, or teaching her profound lessons about life or the world-at-large?" asked Sharp. "Are we, as professors, entitled to this? Doubtful. Privileged? Certainly, yes. What greater honor, then, is there than being noticed and honored by Barnard's women? For this I am truly grateful and deeply thankful."

After receiving her B.A. from Brandeis and PhD from the University of California at Berkeley, Sharp came to Barnard in 1994. She has done research in socio-cultural and medical anthropology, including the symbolics of the body, gender, religious experience, urban migration, youth, and the politics of culture. Sharp has centered her research in Madagascar and is the author of *The Possessed and the Dispossessed: Spirits, Identity, and Power in a Madagascar Migrant Town*. Sharp has also conducted domestic research on organ transplantation, authoring numerous research papers, including "The Commodification of the Body and Its Parts" in *The Annual Review of Anthropology*. At Barnard, Sharp has taught such courses as *The Body and Society*, *Madness and Civilization*, *Societies and Cultures of Africa*, as well as *Theories of Culture*.

Sharp was nominated for the Emily Gregory award by Barnard sophomore Zehra Mamdani. "Of all the teachers I've had, mentors and academic figures I've met, Professor Sharp



embodies the true spirit of the word 'teacher.' Not only can she ignite conversation among a class of bleary-eyed freshmen at 9 in the morning, but can also listen to points of views and opinions objectively, interjecting fact and opinion at exactly the right time," said Mamdani. "The most exceptional aspect of being in a class with her is the feeling that my classmates and I are teachers as well. She has made me feel that she has learned from me, just as I have learned from her."

The Emily Gregory award is given in honor of Professor Emily Lovira Gregory, the first women to earn a full professorship at Columbia University in 1889 when most women were excluded from academia.

—K8 Torgovnick



a weekly weighing of Barnard news

Only one more month of school. Just think—in four weeks you will have no more reading, papers, or exams. Till then, get crackin'.



Lesley Sharp received the Emily Gregory Award this week. We think there should be more awards for professors whose every move doesn't scream, "I hate students."



President Bush's proposed budget boosts defense spending to go with the Cold War rhetoric he's been dishing out lately



Barnard students are denied swipe access into Columbia residence halls, thanks to a decision by Vice President of Student Affairs Gene Awakuni. Oh, the symbolism.



= we love it



= we hate it

This week's total...



housing pleases seniors, disappoints others

By Mary Kunjappu

Room selection is finally over. This long process had a few significant changes this year; rising seniors were given a clear upper hand in choosing their rooms. Rising seniors were allowed to choose before the other classes and many residence halls, such as 620 and Sulzberger Tower were given exclusively to seniors. Pure Index I groups were also given the option to reconfigure during suite selection.

Dana Fields, a rising senior, says, "I am very happy about my housing assignment. I have come to expect the worst from Barnard Housing, and for once I feel like it is working in my favor and not against me." She said that the changes made were clear and there was no confusion about the options she had.

Rising sophomores, who were initiated into this Barnard tradition this year, were terrified. How many people should I have in my group? What if we don't get that suite in 616? How bad is Elliot? These and a million other questions plagued present first-years. Many with excellent lottery numbers ended up with the suites they wanted in the 600s, but many ended up in triples with unknown roommates.

Suzanne Bach, a graduating senior and a Resident Assistant (RA), says "I think that housing made a really good effort at trying to satisfy upper-class demands. Seniors should get priority because everyone becomes a senior eventually. It is the only way to ensure that everyone gets a fair shot at the housing that they want."

Rising sophomores were dealt the worst hand because most of them were Index III that put them at the bottom of the list. Priority was always given to older students, and this new system just

emphasizes that. Jyoti Menon, President of Student Government Association (SGA) and graduating senior, says of the new changes, "I think the decision was very beneficial to seniors. It alleviates some of the stress rising seniors have to get what is seen as the best housing."

This new system was instituted in hopes that it would solve some of the

ing, and this is my opinion, is that the school is over-enrolled. This is not the fault of anyone. There should be fewer people here. Then, there would be more of a choice for sophomore and junior housing."

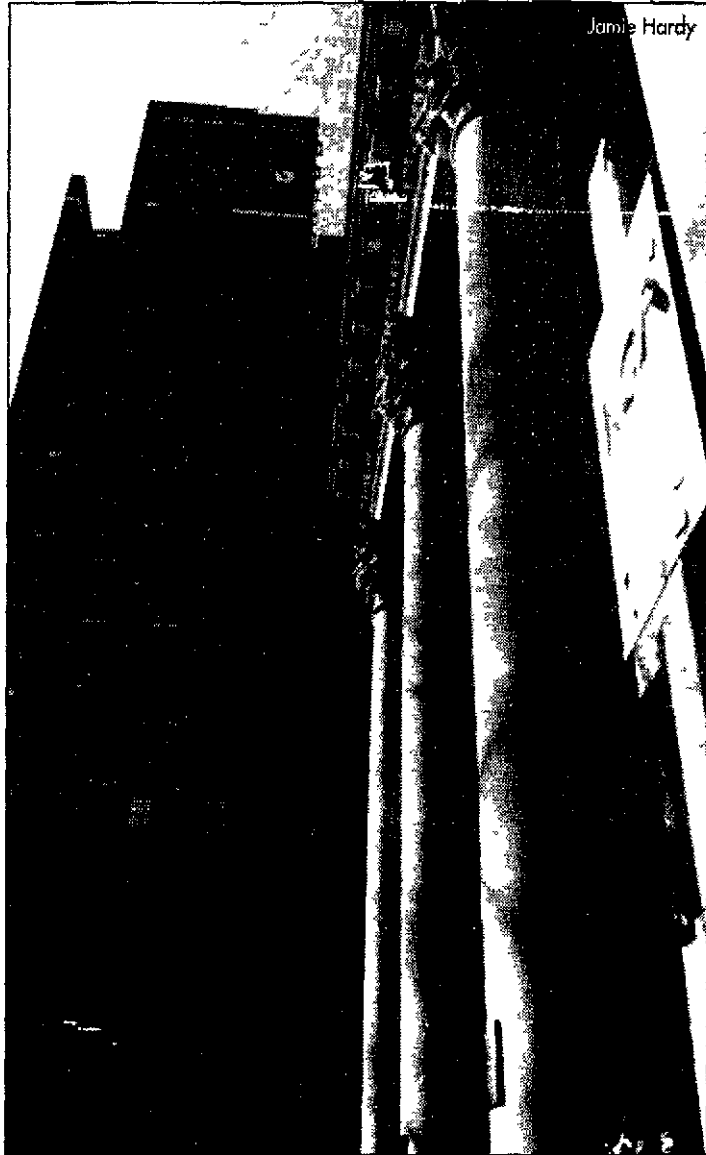
Senior Housing Priority had made it easier for rising seniors to acquire prized housing, but it has left underclassmen in the same place as they were in the past. Bach explains, "There is a tendency to be really negative when you do not get what you want. Instead, it may be a little bit more productive to have an open mind. To expect a single in 620 as a rising sophomore is unrealistic. The best housing goes to seniors, and that's the way it is at most every school. Moreover, sophomores become seniors eventually."

Fields agrees with Bach in the fact that everyone at Barnard is promised good housing eventually, "I was once in an Elliot double, and now I am a testament to the American Dream of good housing."

Most people agree that one of obvious changes that occurred is that students were not as stressed as they were in past years. Bach says, "People seemed more prepared for their options." Some were also surprised by the efficiency of the Office of Residential Life. Menon says, "I think Res. Life did a wonderful job in incorporating the Senior Housing Priority in the short time they did."

The new system brought about some very important changes in attitude. Dana Fields says, "I left housing selection with a smile on my face and a song in my heart." With this new system, everyone is guaranteed that feeling at least once before graduation.

Mary Kunjappu is a Barnard first-year and a bulletin staff writer.



Under the new housing selection system, singles in desirable residence halls such as 620 and Sulzberger Tower are reserved for seniors.

housing problems from past years. Menon says that she would have loved to participate in housing this year because it reduces some of the tension students have to go through. Bach, on the other hand, does not believe that this has solved major housing problems. She says, "The real problem with hous-



103/169

SMU 101

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wbar-b-que

april 20 Lehman lawn

wellwoman: Does Black Cohosh terminate pregnancy?

Q Have you ever heard of using the herb Black Cohosh (*Cimicifuga Racemosa*) to terminate pregnancy?

A Black Cohosh was first introduced into western medicine by the American Indians and has been traditionally used for a variety of ailments including diarrhea and sore throat. It is most well known for its ability to relieve discomforts associated with menstruation. Some research has shown that Black Cohosh has estrogenic activity and in Germany, it is the most important ingredient medicines used to treat menopausal disorders. It also acts as a sedative and is believed to pro-

mote urination, dry up discharges of fluid, aid in expelling mucus from the lungs, and relieve spasmodic conditions. It may also help in the treatment of high blood pressure. Side effects can include dizziness, diarrhea, nausea, vomiting, abdominal pain, headaches, joint pains, and lowered heart rate.

Traditionally, Black Cohosh has been used as an abortifacient, however, scientific studies on Black Cohosh have been lacking. Most studies are carried out in other countries and may or may not have been conducted properly. Much more research is needed to determine how safe and effective this herb may be in humans. Remember that the herbal market-

place is entirely unregulated. We strongly urge you not to try to attempt an abortion process with such herbs, there may be many serious side effects.

Thankfully, there is no reason to risk one's health with unregulated substances that may be poorly researched. The safest way to terminate a pregnancy is under the care of a licensed medical doctor. Student Health Services will help you through the process. Remember, insurance claims for an abortion can go directly to the Barnard Insurance bypassing family coverage (your family will not see the claim). However, you must go to Health Service first so that we can redirect the claim.

"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. The information provided is for informational purposes only. Please take issues or medical concerns to your healthcare provider.

Geometric Interlace Patterns:

Moorish Art Meets Mathematics

A Centennial Scholars

Presentation by Kathryn Roberts

April 16, 2001

Julius Held Lecture Hall (304 Barnard Hall)

Barnard College

7:00 pm

arts picks

for the week of april 11

theater

Love Janis

*At the Village Theater
(158 Bleecker Street).
Begins April 10. For tick-
ets call 307-4100.*

This new musical is based on the life of Janis Joplin and was inspired by the book *Love Janis* written by Laura Joplin. Janis Joplin's songs are featured in the production.

dance

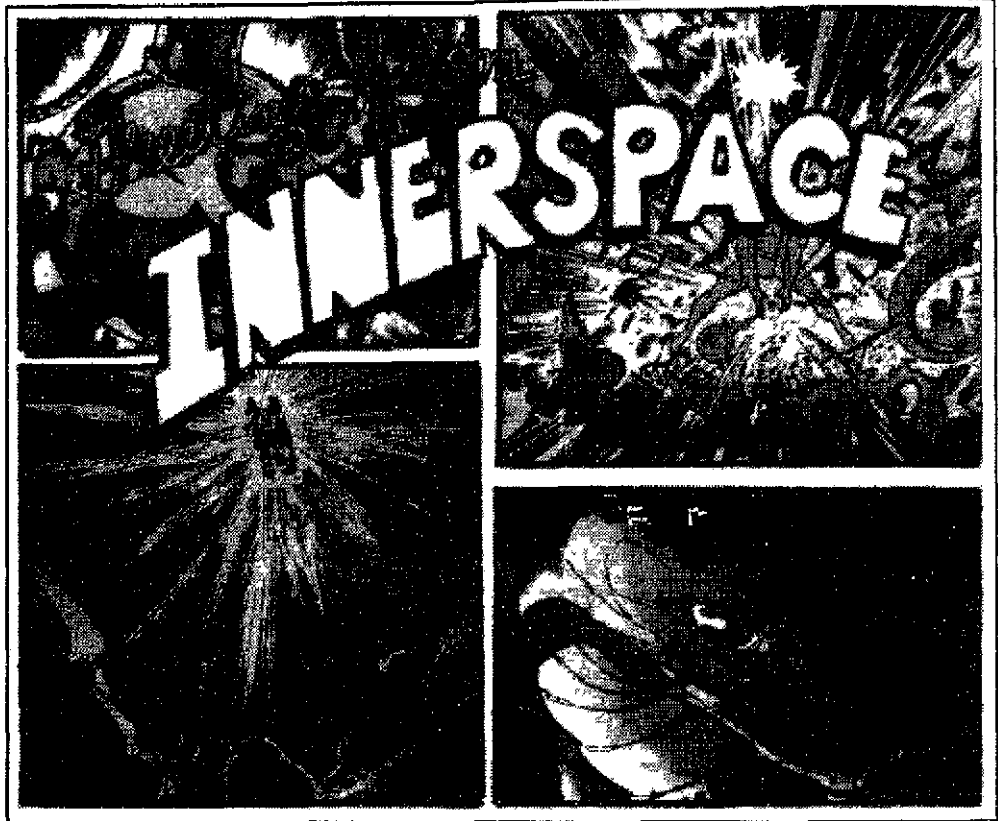
Earl Moseley's Diversity of Dance

*At Judson Memorial Church (55 Washington Square South, corner of W. 4 St and Thompson).
April 13 & 14 at 8pm.
Suggested Donation of \$5.*

Presented by The Dadd (Dance of African Descent Downtown), this performance features four works with music by Don Braden the Group.

inter-galactic adventures at

Barry Keating's 1989 Broadway hit



by Renata Bystritsky

In April of 1989, a new Barry Keating musical called *Starmites* opened on Broadway. That year, it was nominated for six Tony awards. Now, almost a dozen years later, *Starmites* has been resurrected at the Amas Theatre on Forty-Third Street. I saw the musical on March 21st, during its March 14th to April 8th run at the theatre.

The story is relatively simple – a shy, withdrawn teenager named Eleanor is unreasonably obsessed with her 'Starmites' comics, earning the scorn of her peers and the multiplying gray hairs on her mother's head. One night, her fantasies take her to the point of no return – miraculously, she is beamed into *Innerspace* – the setting for the conflict between Shak Graa, "arch creep" and the friendly *Starmites*. She meets their "heartthrob captain", Space Punk, and suddenly discovers that she is the legendary Milady, god-

dess extraordinaire whose destiny it is to save the planet from destruction and chaos. Along the way, she meets the *Banshees* – "weird women with dangerous hairdos" and their queen, *Diva*, as well as *Diva's* daughter, *Bizarbara*; these are first enemies and then become friends. She goes on a quest to reclaim a powerful musical instrument/weapon called the *Cruelty*. She also falls in love with *Space Punk*. Through a combination of fate, love and honor, Eleanor and *Bizarbara* switch places and *Bizarbara* is beamed back to earth, while Eleanor stays in *Innerspace*.

Eleanor is played by the young Nicole Leach, who has the open, infectious joyous grin that had been Judy Garland's trademark; she also has a voice that throbs through the tiny theatre on her belted lines, though it disappoints a bit on the softer notes. She shows a remarkable lack of self-consciousness onstage, as well – consider-

the Amas Theater

Starmites is most definitely star bound

ing that her part involves running around the stage and playing pretend with action figures (despite her character's age), it is quite a remarkable feat. Leach, despite her obvious youth as a person and an actress, can also pull off some of the funnier lines.

Craig Bonacorsi, playing the vinyl-clad Space Punk, is not quite as endearing as his costar. His voice is sadly lacking; the ambitiously high notes that Punk has are flubbed completely. His acting is flat and one-dimensional; the exaggeratedly heroic way Punk speaks leaves a great deal of room for comedic interpretation. Instead of being funny, however, Bonacorsi (or, perhaps, Barry Keating, who directed this production as well as writing the music and lyrics) chooses to go with the arrogant rock star act. The biracial element to the relationship between Eleanor and Punk (Bonacorsi is blond and blue-eyed, while Leach is African-American) is intriguing, however, particularly in the lily-whiteness of modern theater.

The three Starmites who comprise Punk's crew are brilliantly played by Adam Fleming, Eric Millegan and Jason Wooten. Their comedic timing is impeccable; their singing is pleasant but not so ambitious as to put the spotlight on any one of them. They are absolutely hilarious, never failing to provide laughs. Particularly funny is Wooten, who deadpans his funniest lines, and belts out a rather good solo at the end of the musical.

The Banshees are four women, all of whom are full-bodied and scantily clad – another happy deviation from the norm! – and absolutely amazing with their vocals. Played by the Darlene Bel Grayson (who had been in the original cast of Ragtime), Valerie Hawkins, Pegg Winter (whose operating training is beautifully showcased in her high notes) and Kim Cea (whose sexy solos

nearly brought the house down), they had the audience sitting up in their chairs as soon as they walked on stage. Combining elements of Amazonian mastery of mayhem and good old American sex appeal, they were a show-stopper.

The show's unquestioned star, however, was Gwen Stewart, who played Diva and Eleanor's mother on Earth. Stewart, who had been in the original cast of Rent as a soloist and, later, as Joanne, fits her character to a tee – she is a true Diva. In her introductory number, "Hard to Be A Diva", she wowed the audience with her incredible voice and stage presence. Switching constantly between a hoity-toity British accent and a Harlem ghetto-girl dialect, she got most of the bigger laughs that night. Later in the show, she sang "The Beauty Within" to her daughter, encouraging the girl to be herself – and proves that her voice is just as lovely on a softer range as it is with the gospel and jazz numbers. (Leach, by the way, playing Bizarbara as well, proves to be a surprisingly good match even for Stewart's incredible voice.)

Barry Keating, though a veteran composer, did not impress me with either the unremarkable score, the simplistic lyrics or the primitive, predictable story. Costumes, however, designed by the well-known John Russell (who creates designs worn at numerous award shows) were a perfect mix of comic-book flash and space-age sophistication and J. Jared Janas' make-up design was flawless. The low budget of this production did not allow for the many special effects that could have worked well with the story.

The audience was comprised of people ranging between grade-school age to 50-ish. Judging from the rather weak applause at the end, the only thing that

<<page 19>>

artspicks

...continued

film

PS2001 Phat Shorts Film Exhibition

At Anthology Film Archives (32 2 Ave and 2 St). On Monday nights in April at 8pm. For info go to www.phatshorts-festival.com.

This weekly exhibition features short films. It is presented by PS2001, a "movement bent on amplifying the exposure of short films and celebrating the community of independent filmmakers."

The Day I Became A Woman

At Loews State (Broadway and 45 St, the lower level of the Virgin Megastore). Continues through April 18.

This is the first film by director Marziyeh Meshkini. It tells of three stages in the life of an Iranian woman, incorporating wonderful imagery and a touch of surrealism.

flamenco dancing and Korean drums:

By Annarose Fitzgerald

"Were you shaken by that one? I was shook!" exclaims WorldMuse MC Salima Jones after the WorldMuse chorus performed a Spanish piece, Farewell Beloved. Indeed, "shaken" seems to be the only word I can use to describe how I felt after the WorldMuse performance.

This international cabaret was composed of both Barnard and Columbia students and was organized by director Jane McMahan, producers Christina Kuan Tsu and Shana Bromberg, and designer Bruce Yao. When I first saw that WorldMuse would be four hours long, I wondered how they were possibly going to keep the large crowd of faculty members and students after the free finger foods ran out. Just the length of the show was enough to challenge any musician, choreographer, or performer to capture the attention of their audience. However, since this show also featured several acts in languages other than English, the WorldMuse cast faced an additional challenge; these performers also had to be expressive enough so that one would not necessarily have to be familiar with the language or even with the culture to experience the emotion behind the performances.

The ambiance of Lower Level Macintosh before and during the performance was the first thing that clued me in to the fact that the WorldMuse cast really would keep the bulk of their audience spellbound for the entire four hours. Rather than having to squeeze my way past row after row of uncomfortable folding chairs to find a seat that I could stand to be trapped in for the next few hours, the environment I

entered made me feel very relaxed about the long evening ahead of me. Some people were seated at tables decked with soft candles and vibrant cloths; others were mingling around the pots of Tealuxe tea or wishing their performing friends luck. Throughout the performance, the audience mem-

ber feel compelled to stay glued to her seat with the exception of the intermission spent standing in line for the ladies' room. It was as if the cast of WorldMuse was saying, "We could care less whether or not you choose to stay, but you'll be missing out on a hell of a good time if you don't."

Because the audience didn't feel forced to stay in their seats, WorldMuse drew a large and very attentive crowd; one man in the audience even whispered to a group of chattering students, "Shh! There's a performance here!"

And what an incredible performance it was. From the first Spanish soloists to the last traditional gospel songs, the WorldMuse cabaret enchanted my eyes and ears. Many of the performers chose to wear the costumes of the culture from which they were performing; others chose to add more personal touches. "Like my dress?" My mom made it!" says Migna Tavares, who sported a glitzy red top and long skirt. While the skirts of the flamenco dancers flared as they twirled around, poet/musician Akil Baker opted for a simple pair of jeans and a sweatshirt for his break-dancing routine. The wide variety and rich colors of the costumes made the performers stand out and gave the audience the feeling that this was not going to be your average college variety show.

The amount and variety of talent matched the vibrant and authentic dress of the WorldMuse cast. I was very surprised to learn that while many of the performers were introduced to their art by their families, several of the performers were not. Minkyung Park, who sang The Song of Love, a Korean folksong, while she accompanied herself on the



Lynn Huang dances at WorldMuse

bers were free to leave their seats and come back. Perhaps the reason such a sizeable crowd chose to stay for the duration of the performance was because unlike a performance in a traditional theater, the set up in Lower Level Mac did not make the audience

worldmuse shakes one *bulletin* writer

janggu, a Korean drum, did not even begin performing her country's music until she had left Korea. She began entering competitions for Korean drumming in her American high school. "I think it's comforting to sing like Grandma," Park tells her audience to explain her involvement with this traditional Korean art form.

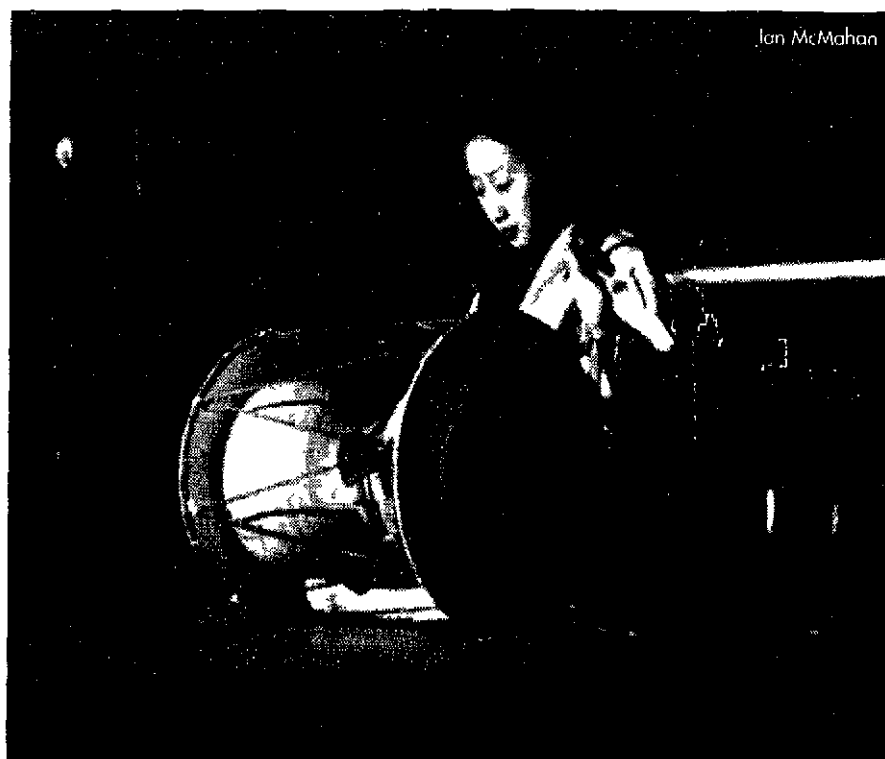
Performers acknowledged the fact that most of the audience may not be familiar with their culture. Many took the time to explain the basic ideas behind their performances. Before performing a traditional Chinese folksong entitled "Little Cabbage", Angela Tsang explained that although "The title is whimsical, it talks about an orphan girl who compares herself too a little cabbage." Most of the singers either played their own instruments or were accompanied by the incredibly talented pianist Jose Maria Garcia Leon. The WorldMuse Chorus members harmonized beautifully in a capella.

Archana Raman, who performed songs from India, became her own instrument by patting her knee in time to her song. There were also two open mike sessions, which gave performers in the audience an opportunity to share their talents. MCs Jyoti Menon, Salima Jones, and Adrienne Brown strongly encouraged, even begged, for singers in the audience to take the stage.

Those brave enough to do so were applauded and given the same attention as the original cast members of WorldMuse; Leon sight-read their sheet music on the spot!

In addition to the myriad of talent-

ed singers and musicians, the WorldMuse dancers reached out to the audience and delivered an awesome performance. The first thing I noticed about the flamenco dancers from Gloria Marina's class were the expressions on their faces. As their skirts twirled and fans flashed, all of the dancers genuinely seemed to be having a good time and wanted the audience to see how happy the dancing made them; they were not just going through mem-



Minkyung Park plays the Korean drum

orized steps. Chinese dancers were also present at WorldMuse. Lynn Huang, who wowed the audience with a highly energetic Chinese fan dance, directed the ribbon dancers, who also appeared to enjoy the attention from the audience.

Just as WorldMuse was coming to an end and I wondered how the last few acts could top what I had already seen, students from the African dance class, under the direction of Maguette Camara, delivered what MC Adrienne Brown described afterwards as "an amazing explosion of energy." I am still amazed at how anyone could have that much power and drive at 11:30 at

night.

Despite the huge success of this performance, there was a time when the idea of a multicultural talent show did not even exist; this was the first year of the WorldMuse performance. Director Jane McMahan explains, "I had the idea during my Vocal Repertoire class when one of my students, Deborah Hur, wanted to sing some songs in Japanese and I had to tell her that it wasn't part of the curriculum and that we only covered Western and European music. Then the need to explore some of this music became apparent to me and many of my students were enthusiastic about the idea of putting together a program of World music at some future time." McMahan received great support from Barnard faculty, such as Music director Gail Archer and Dean Vivian Taylor from the office of multicultural affairs. Along with the help of student organizations C.O.R.R.I.E and SGA, WorldMuse took shape.

After staying for the entire four hours of WorldMuse, I could not think of anything that should have been cut from the performance to shorten it; each act had something great to offer. "Almost everyone who auditioned is in it," says assistant producer Shana Bromberg. One of the main attractions of WorldMuse was the involvement of a large portion of the student body; this was an event that truly displayed the many talents and cultural perspectives that Barnard community has to offer

Annarose Fitzgerald is a Barnard first-year

music picks

for the week of april 11

april 11-12

Chicks on Speed

At the Knitting Factory (74 Leonard St.) For more info, call 219-3006.

Making their New York City debut, Chicks on Speed promises to "Save us All"! They met at their German art school, and have since mixed fashion, sex, and sound to make for a very live live show.

april 12

Thurston Moore and Loren MazzaCane Connors

At Tonic (107 Norfolk St.)
For more info, call 358-7503

It's Thurston Moore, and need we say more? Paired up with Connors, an innovative and experimental guitar player in his own right, Moore is just as good solo as he is with the Sonic Youth. Eclectic, spirited, and absolutely fantastic.

december 2

BS2000

At Bowery Ballroom (6 Delancey St.) For more info, call 533-2111.

The Beast is back, Beastie that is. Adam 'Adrock' Horowitz of the Beastie Boys, and part-

so many clubs,



the stage at S.O.B.'s on Varick Street

By Thea Tagle

Good, live music is hard to come by, so when you know that your favorite band is coming to the city to play, of course you'll want to see them. You will call the venue's box office, order tickets, and give nary a thought to what kind of place it will be. After all, doesn't any band sound good anywhere they play?

The big night, however, you may be in for a shock. What you thought would be a giant amphitheater (this is New York, people! Unless it's Madison Square Garden, fuggitaboutit) is a place the size of the shoebox; the sound quality is atrocious, making you cringe at even the slightest hint of noise; and what is worse, there is absolutely no view of the band from the balcony where your seats are. How can such a musical nightmare be avoided? Research, research research into where the best places to hear music in the city are. Too lazy to do so? Lucky for you, I've done all the work, and all you have to do is read this handy-dandy little guide to achieve aural pleasure. Enjoy!

Bowery Ballroom

6 Delancey St.

Box Office: 533-2111

Directions by Subway: N, R to Spring St. Walk four blocks east to Bowery, take a right on Bowery, then left on Delancey.

Since its opening in 1998, the Bowery has the place to hear live rock performances. The same company that gave us the Mercury Lounge has outdone themselves with this mid-sized rock venue. The interior is beautiful, with art deco details and great mood lighting throughout. The mezzanine is reserved for VIPs, and if you sit in the plush red couches, you'll know why.

I saw the Sneaker Pimps perform at the Bowery last year, and it was simply amazing. If being this close to the lead singer's spit and sweat turns you off, then the Bowery's general admission policy may not be the most appealing. But with the ambience of the place, the chance to get up close and personal with the band, and the crazy bar scene in the back of the club, the Bowery is a prime place to go.

Upcoming Bowery performances

so little time...

music picks

include Jurassic 5, Mike Doughty (formerly of Soul Coughing), as well as the Toadies.

Femmes, and Cibo Matto are all set to play.

Irving Plaza

17 Irving Place
Box Office: 777-6800
Directions by Subway: N, R to Union Square. Irving Plaza is on the corner of Fifteenth St.

Anyone who has been to a show at Irving Plaza can testify to the goodness of this place. The somewhat seedy history of the Plaza—it was previously used as a burlesque theater—adds to its personality. The main stage area is a decent size, and the sound quality is reputed to be one of the best in the city, with good lighting to boot. There is a large bar in the back for added enjoyment, and there are plenty of spaces to chill out between acts. The lounge area upstairs has comfy couches, and there is another bar room for the antisocial drinkers amongst the audience.

The next two months look to be prime for watching a show here: the Orb, Our Lady Peace, Folk Implosion, Violent

The Knitting Factory

74 Leonard St.
Box Office: 219-3055
Directions by Subway: 1, 9 to Franklin Street. The Knitting Factory is located on Leonard Street.

The Knitting Factory is the old standby for fans of eclectic and experimental music. Avant garde jazz, indie, and art rock are what the KF specializes in. Since relocating to Tribeca in 1994, the club has become even more popular, as it offers a little something for everyone. Three different performance spaces provide a good selection of music; if you don't like the sound of one place, at least you don't have to trek across town to find something else! The Main Space is the section that plays host to the larger touring bands, while the Old Office and Knitactive Sound Stage are for smaller, more intimate performances. The Knitting Factory is quite a large production; in addition to clubs in New York and California, they have their

<<page 18>>

...continued

time Beastie drummer Amery 'AWOL' Smith bring the funk to the ballroom for one night only. Their new release on Grand Royal, "Simply Mortified," is the best thing since the invention of Cheez-Whiz, and if you know what's good for you, see them live!

april 13

Armand Van Helden, Paul Johnson, Josh Isaac

At the Roxy (515 W. 18 St.)
For advance tickets, call Other Music: 477-8150

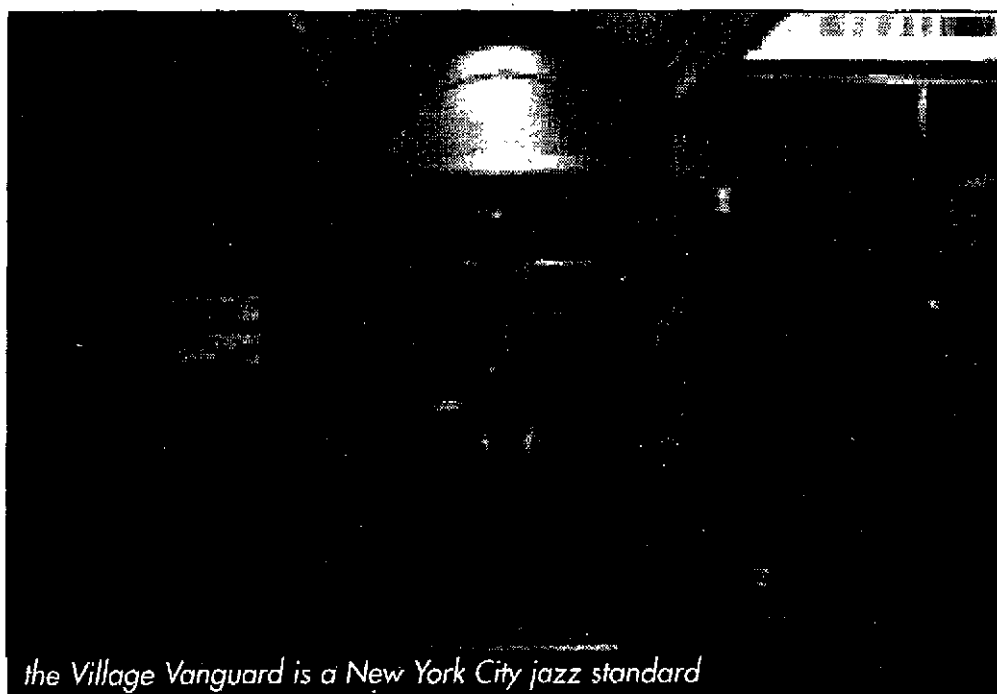
Can we say 'dance all night?' If these guys can't get your booty shaking, no one can. Van Helden leads the pack, promising hip hop infused electronica for the joyful masses.

april 14

The Disco Biscuits

At Roseland (239 W. 52 St.)
For more info, call 777-6800

With their new album, "Missed the Perfume," the Disco Biscuits showed their true form, and now they are in the city to spread their new sound. Old school jazz is blended with hypnotic trance music, making them truly the "forefathers of techno jam rock."



the Village Vanguard is a New York City jazz standard

Stephen Malkmus

the solo artist

and look—no mention of Pavement at all!! (whoops!)

By Lisa Poggiali

Stephen Malkmus wants to be a rock star. Four songs into his set at Irving Plaza on March 30, he gazed out into the crowd and jested, "you read magazines, you know who I am." While he may have been saying it in a joking manner, Malkmus made his point: he thinks himself ready to stand on his own, and he is comfortable with his separation from the critically acclaimed and successful band Pavement, for which he sang lead. Although it is easy to see that Malkmus believes his own hype, after seeing his performance at Irving, I think it will be hard for Malkmus to convince his audience to believe the same.

Malkmus jump-started his solo career after the demise of Pavement late last year. His first attempt at a solo album, a self-titled disc put out by Matador Records earlier this year, is testament to his catchy beats and innovative lyrics. Reminiscent of The Pixies, the songs conjure up images of sunny summer afternoons and picnics in the park. Who can go wrong with lines like "I came to crave your spastic touch, the honest way you move is too much, before we can change we could levitate, erase mistakes of the forest greats." Although much of Malkmus' show consisted of songs off of the stunning self-titled debut (he declined an audience member's request to play any Pavement songs, causing quite a few grumbles from the crowd), he had trouble translating the magic of the disc to his live show.

Much of the trouble he encountered

was due in large part to the lack of musicianship of his band members. Bassist Joanna Bolme, keyboardist Mike Clarke, and drummer John Moen make up the trio collectively known as the Jicks. At Irving Plaza, they pounded out sixteen songs in little over an hour; their quickie set left the crowd bewildered and disappointed. Malkmus' musicians plodded through much of the material, leaving music that

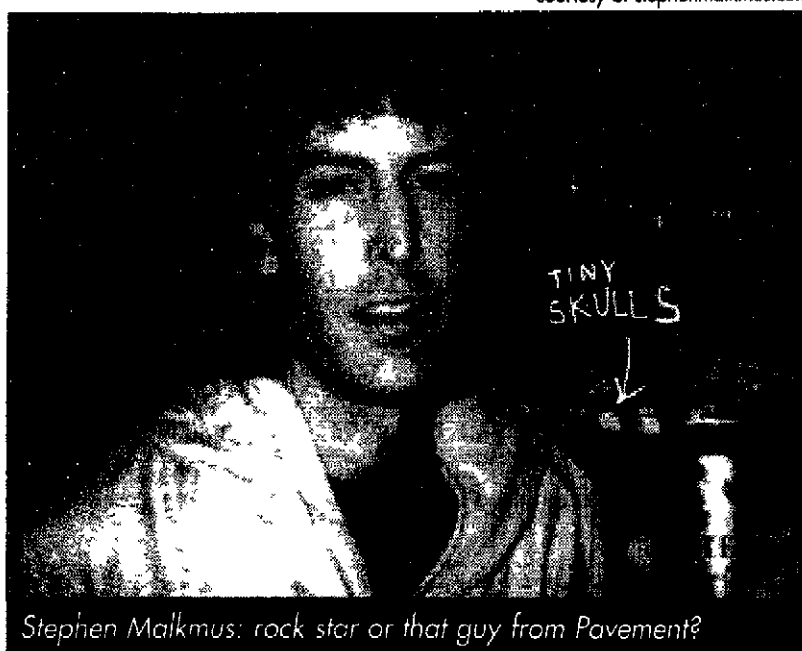
band.

To Malkmus and the Jicks' credit, a few songs did get the audience bobbing their heads up and down. Most notable was their rendition of "Jo Jo's Jacket," which had the crowd pogo-ing in time to the music. "Stay inside on Christmas day / and make believe that you are my candy cane," sang Stephen Malkmus, his voice reaching into a falsetto. Also memorable was "Phantasies," the second song into the set on which Malkmus, with a considerable amount of help from the crowd, sang "got some lovely fantasies / you got some lovely fantasies." Even so, two great songs do not make up for fourteen that were not up to par.

No matter how much Malkmus' live show leaves to be desired, his songs are strong enough to carry him far. As a solo artist, he will keep many Pavement fans loyal to him. However, this may be the very problem.

Malkmus wants to create a new fan base, to be respected as a musician on his own, and to drop the "lead singer from Pavement" label that will inevitably follow him around for quite a long time. In essence, he wants people to read his name in magazines and know who he is, without having them think of his old band. Unfortunately, it will be a while before Malkmus is recognized as a separate entity from Pavement, especially if his live show remains as weak as the Irving Plaza performance. Without better live musicianship, Stephen Malkmus' rock star dream is hanging by a thread.

Lisa Poggiali is a Barnard first-year.



Stephen Malkmus: rock star or that guy from Pavement?

sounds crisp and upbeat on the record seem muddled and messy live. Especially grating was backup singer (and Malkmus' girlfriend) Heather Larimer. Her voice, a cross between Sleater-Kinney's, Corin Tucker, and Kathleen Hanna, was too loud and shrill for the smooth underbelly of the songs. She shrieked at inopportune times, and when attempting to harmonize with Malkmus, she drowned out his voice almost entirely. When Larimer wasn't singing, she thrashed around the stage waving her head to and fro, making it impossible to concentrate on anything but her. A note to Stephen Malkmus: just because Larimer is your girlfriend, it does not mean she should be in your

Rage against the Machine's Mexico City a memorial

The new trend among music artists seems to be branching out to different methods of commercializing their artistic expression. Rage Against the Machine is barely a stranger to releasing videos of their live shows; however, they appear to be in it for more honorable reasons than some other commercial artists. The Battle of Mexico City is Rage's second video release, and is also available on DVD. This video provides a different experience from simply listening to their albums, as it allows the audience to see them performing live. In the video, Rage is also able to focus more on their goal of making political statements. Throughout the performance there are short interludes in which political situations are shown from around the world while statements are made from the band themselves. This in itself separates the video concept from other popular bands because the expressions of their feelings about the state of the world are obviously more than some money-making scheme.

It is always interesting to see bands perform live, because the passion and energy that exists at a concert is unlike anything that can be placed into an album or even into a music video. Also, despite the release date of February 2001, the video isn't at all a promotion for their newest album, *Renegades*. Rather, the video footage comes from an October 1999 performance, and explores songs throughout this band's career, such as "Testify," "Freedom," and "People of the Sun." It also includes "No Shelter," a song only previously released on the *Godzilla* soundtrack and "Zapata's Blood," which has only been performed live. The only aspect of this video that seems to

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Over the Rhine not over the hill just yet

Over the Rhine: since 1989, this band has been going on, making albums nearly every year and being oh-so-close to fame every other one. Singer Karin Bergquist and musician Linford Detweiler (the list of instruments is too exhausting to list) work with a constantly evolving lineup of musicians, creating their particular blend of music. I say 'blend' because their latest album, *Films for Radio*, sounds at once instantly unique, yet when probed beyond the surface, begins to sound like bits of something familiar. There are hints of Sarah McLachlan in Bergquist's lush voice, which she uses to makes the lyrics come to life. When she says, "Do you read me / Over / You wanna come / over" (in "I Radio Heaven"), the listener just wants to tell her YES! Other times, Aimee Mann is not far from the listener's mind. The musical arrangements of piano, Wurlitzer, and guitar almost made me believe I was listening to the *Magnolia* soundtrack instead of *Films for Radio*.

Over The Rhine, regardless of their familiarity, is a band not to be dismissed. They have been credited as the musical inspiration for many a fledgling band, and have played with legends such as Emmylou Harris and Bob Dylan. Even with their long career span, they are a band that still manages to sound fresh and sincere, and the care that was put into making this album has not been in vain. "Little Blue River" is a hauntingly beautiful piece, with hints of folk and soul easing the song along like a raft on the Mississippi. "The Body is a Stairway of Skin" is on the opposite end of the spectrum; a sexually charged, trip-

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own record label, magazine (K-Note), and interactive website where you can order merchandise and buy advance tickets. The care they put into their business is evident by their live shows; while the sound system leaves something to be desired, a show at the Knitting Factory is always worth the money. Coming soon to the club are Mike Clark's Elite Forces, a concert benefit for Afghan women, and the world premiere screening of Punk/Metal: the Movie.

S.O.B.'s
204 Varick St.
Box Office: 243-4940
Directions by Subway: 1, 9 to Houston Street. S.O.B.'s is on the corner.

If listening to world rhythms is your thing, then this is the place to go. Though quite small, S.O.B.'s (which stands for Sounds of Brazil) doesn't have that claustrophobic feeling of many clubs of similar size. Decorated in full tropical glory, the club is host to music from all over the globe- jazz, salsa, reggae, and the latest in Afro-pop are staples of the club. Theme nights are especially popular; currently the club is hosting After Work Party Fridays, Samba Saturdays and La Tropica Mondays. A great

place to go to immerse yourself in new cultures and to get close to that Latin lover you've been eyeing in lecture. Astrud Gilberto, Hugh Masekela, and the African Divas 2001 tour (featuring Mawa Traore, Ramata Diakite (Maili) and Myriam Fatim) are soon to hit S.O.B.'s.

Village Vanguard
178 Seventh Avenue
Box Office: 255-4037
Directions by Subway: 1, 9, 2, 3 to 14 Street. The club is just below West 11 Street on Seventh Avenue.

If you want to impress someone with your expertise on the fine art of jazz, this is the place to take them. This stately venue has been around since 1935, giving it an air of authority that will make you fear to even speak inside. The sound quality is superb, letting one hear every last note played by an instrument until the very end. A small venue that is often crowded to maximum capacity, reservations are recommended, but you can attempt to get in the night of a performance. Monday nights are reserved for the Vanguard Jazz Orchestra- they've been playing at the VV for thirty year years, so do not expect anything different if you go on that night! Cuban piano legend Chucho Valdes is playing every

night from April 10-15; don't miss out.

While this guide only lists a tiny fraction of the numerous venues scattered around the city, hopefully it will provide some guidance to a confused soul. I remember my first concert experience at Town Hall on 42 St. I was so excited to be seeing Morcheeba that I did not care where the seats were, as long as I was there. It turned out that we were in the first row, which could have been a good thing, except for the fact that our view was completely blocked by two huge speakers. In order to see anything besides these black boxes, I had to stand in the aisle, along with a hundred other people in the same predicament. While it was still a lot of fun, I wish I knew more about the place before I rushed into buying tickets. Before you pick up the phone to order tickets, check out the floor plan, the location, and the quality of the venue. At least I was lucky enough to hear the band (considering there were speakers in my face)—other places, you may not be as lucky. When you are sure the place is good, go ahead and grab the tickets. Unless the band is just too good to miss, regardless of venue- in which case, throw all caution to the wind and go watch already!

Thea Tagle is a Barnard first-year and the bulletin music editor.

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bothers fans is the censorship of the lyrics. For a band that is so concerned with freedom of expression, the editing of their politically based video is quite ironic. If Rage can maintain the respect of their fans after this blemish in their release, it should be quite popular, however, most people will probably be set off by the censorship of Rage's songs.

With the departure of Rage Against the Machine's lead singer, Zack de la Rocha, last October, this video offers fans a glimpse of the glory that was once the band. Now auditioning for new lead singers, artists rumored to be as varied as Soundgarden's Chris Cornell to Cypress Hill's B-Real, the band hopes to continue spreading their message of human rights for all and corporate greed for none. If they never get off the ground again, at least this video shows them at the height of their career, making it an important documentary of an equally important band.

—Jessica Conn

<<page 17>>

py song, it can be dubbed, at least in my book, as official "music to help get your groove on." For many bands, such a difference in approach may be seen as awkward, but this band knows how to make it all work by linking similar beats and Bergquist's fabulous voice.

In "Goodbye (This is Not Goodbye)," Bergquist laments "I'm always coming around too late," but takes it back, saying "it's not too late." This line, if nothing else, is indicative of the band's status. Perhaps they do not have the 'something' that current popular music is wanting, and maybe they have just fallen short of having it for the past ten years. Hopefully, however, it will not be too late for this band to receive more critical recognition; Over the Rhine's mastery of their form is evident in Films for Radio, and this little album may just do the trick.

—Thea Tagle

<<page 11>> did not fail to excite most of the people was the performance of Gwen Stewart, the Banshees and Nicole Leach. The children, however, seemed very pleased.

The comic-book story, the easy, obvious humor and the simple plot of the story did not hold a great deal of appeal to me; however, I can easily see how a child would love this story. After all, Eleanor is the sort of person who has "never joined anything but the Marvel Comic Club and that was through the mail." Many children dream of an Inner-space into which they can escape. And younger audiences probably wouldn't question the choppy, sudden character transitions, the implausible story and the flubbed vocals.

Starmites borrows a bit from 'Star Wars', 'The Wizard of Oz', 'Peter Pan', and other stories; at times, it is almost ridiculous. Its saving grace is that the musical does not seem to take itself too seriously.

In the years following its initial release, Starmites has become a sort of cult classic. It is the sort of musical that is produced by many schools. It has a select group of fans who have seen it; some even bought the soundtrack album. Nonetheless, I have not fallen under the spell of Innerspace. Perhaps I am merely rusty at reading comics.

Renata Bystritsky is a Barnard sophomore and a bulletin columnist.

<<page 23>> could not read the signs for I-95. The highway wasn't in sight, and I was beginning to think I wouldn't make it back in time for my 10am road race. We made it, but don't ask how, and don't dare think I'll ever be hiring a cab for a long trip.


2 A younger sister. On our way back from New Mexico, it was a shame that my sibling's sombrero didn't fit in the overhead compartment. I wish she had.

1 The self-titled people lover. Seemingly innocent, Stubby just wanted to know what traveling on a bus would be like. He was one of a kind, for sure, since you probably won't have the luck to meet someone who enjoys waving his phantom fingers at you, happily recounting the brain surgery he had a few years previous to your trip with him. I did, however, and am still trying to reconcile how I could still be bothered by someone with my headset turned up all the way and my eyes shut. Perhaps it was opening them to his face less than a foot away, even though we weren't sharing a seat, or maybe even his overt interest in using my cell phone. Or quite possibly him waking me up to ask me if I needed a ride back to my house. I wanted to say "sorry, I've already traveled to hell with you on this bus trip, I'm all set", but logic pervaded and a "No" sufficed to answer the question.

Life is a long, journey, folks. Let's just hope that you won't be traveling with these people

Isa Loundon is a Barnard first-year and bulletin commentary editor

NEW YORK CITY BALLET
\$10 Student Rush Tickets



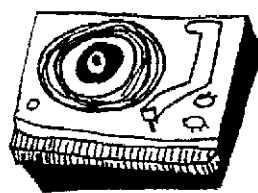
Rush tickets must be purchased on the day of the performance either online or at the New York State Center box office and are subject to availability. Students must present valid ID when purchasing tickets. One ticket per student is available. New York City Ballet is a member of NY State Theater, a 501(c)(3) not-for-profit organization.

Call our Student Rush Ticket Hotline at (212) 870-1700
www.nycballet.com

New York City Ballet is supported in part by the William H. Keenan Foundation

wbar-b-que
april 20
lehman lawn

food
dancing
music



2 IDs to
drink

some manhattan bouldering beta

(that's advice, for those of you who don't scale rocks for fun)



istockphoto

Belvedere Castle and Vista Rock provide some great bouldering problems for the novice

By Brittany Reitherford

Rat Rock. Worthless Boulder. Tweaky Shit. Bottom Line. To the city climber enthusiast, the names of these bouldering problems in Central Park stir up the elixir of adrenaline in the bloodstream and give hope to those who fear that the only climbing available in New York City is found at indoor gyms. This is because the climbers who are psyched about the warm weather and are ready to get their hands and feet wedged in cracks know that they need to look no further than Manhattan Island for some serious bouldering problems.

For those of you who may be less familiar with the art of bouldering, let us first cover the basics. What does it mean to boulder? Put simply, bouldering is essentially a horizontal version of rock climbing. However, it is generally safer,

cheaper, easier for a climbing novice to learn, and readily available at a location near you. Bouldering is a great way to be introduced to the sport of climbing because you get a chance to feel the rock beneath your toes and between your fingers and can also help you gain an understanding of the intricate balancing act that must be mastered in any climbing activity. Besides, it is relatively pocketbook friendly because little gear is required, gives you a full body workout, and is a great excuse to get outside in the fresh Manhattan spring air.

So why exactly do people boulder? While some climbers specialize in bouldering, many climbers boulder to refine technical skills and build confidence for when they are strapped into a harness and rope several feet above the solid ground. So whether you are a novice or an expert, an aspiring mountaineer or a sim-

ple sport climber, hopefully the following beta can assist you in satisfying the craving to play amidst the rocks.

Manhattan has several bouldering problems that can provide a challenge for most anyone

The following locations are just a few of the most popular and diverse places to boulder in the City limits, however, there are also natural rock formations to be explored in other parts of Central Park (i.e. Needle Rock at 110 street), Morning-side Park, and the Harlem River Cliffs along the F.D.R. expressway (only for the truly inspired climbing aficionado), just to name a few

For more specific route information on the both the following bouldering locations and others, please refer to www.climbnyc.com.

Central Park

Some great bouldering sites in Central Park include Belvedere Castle/Vista Rock which is considered to be the largest exposed rock system in Central Park. It is easily accessed via the West 81 Street entrance. Head toward the Delacorte Theater, take path right just before the theater and up the stairs. There are several problems that are excellent for novice

and experienced climbers alike, ranging in difficulty and length.

Another popular haunt is Rat Rock (or Umpire Rock). Access is from the southwest corner of Central Park near Columbus Circle or Seventh Avenue entrances and is situated close to the Heckscher Children's Playground. This area is probably the most popular bouldering location and therefore can often be quite crowded with aspiring climbers sporting the latest climbing fashions and gear. The routes are generally more difficult than those at Belvedere Castle, so novices should be forewarned.

Fort Tyron Park

This park is home to the Cloisters and is located at the northern tip of Manhattan. Anybody who has visited the Cloisters knows that the area is lush with trees, hills, and beautiful views of the Hudson River which makes it an ideal place to

escape the bustle of the city (whether desiring to boulder or not). To get there, take the A train to either 190 or 200 Street. When you emerge from the station, head across the small playground at the northeastern edge of the park and follow the paved path up the hill keeping your eyes out for a large boulder which is called North Cloisters Boulder, the most common location. A little exploration to the south and west of this area will take you to the South Cloisters Boulder and the West Cloisters Boulder - both good for beginner problems.

All aspiring bouldering fools please note - while bouldering can be fun and easy, proper equipment is necessary! For a novice, this means an experienced partner, proper footwear (sturdy boots or shoes can be substituted for climbing shoes), a safety kit, and a bouldering pad

if heights greater than five feet are going to be attempted. And always remember to take care of your body by knowing your limits - a simple sprained ankle or jammed toe could mean spending precious warm spring days nursing your injury rather than playing and scrambling on the rocks.

Some great sites for climbing and hiking excursions and beta:

www.climbnyc.com - includes one of the only guides for climbing options in the city limits.

www.womenclimbing.com - a website dedicated by and for women climbers.

www.columbia.edu/cu/hiking - Columbia's own Hiking Club homepage! Check it out for information on upcoming day hikes, membership fees, and nearby hiking/climbing locations.

Brittany Retherford is a Barnard senior.

letter to the editor

Dear Editor and Readers,

I had to reply to Kate Torgovnick's article "How Early is Too Early to Tie the Knot?", because I have some personal experience with this issue, and I felt that some of her ideas were skewed. I'm an Orthodox Jew who went to a private, religious school. As of last week, over 50% of my classmates were either engaged or married. The great majority of the girls met their husbands/fiances through matchmakers and only knew them for a couple of months before they got married. It has sometimes bothered me a little that my classmates got married so early (18-21) or that they knew their husbands for so short a time beforehand, but the actual fact that they were getting married did not bother me.

I realize that in writing this letter that I am coming from a different cultural place than both Kate and many of the readers. "Lindsay and Matt" have been dating for two years and have been living together for one year. Why does marriage appear to be such a mystical chasm when they have taken on the kind of intimacy and responsibility involved in living together? I wish that all of my classmates had known their husbands for so long before getting married.

Kate's concern seems to be directed towards other issues than Lindsay's age. She seems to feel that her wild, fun-loving friend has been replaced by Donna Reed because she has taken on the responsibility of furnishing her home and (oh heavens!) looking for interesting recipes so that she and Matt can eat something that is not takeout. Kate also seems to feel that by marrying Matt, Lindsay will become cut off from her friends, never see anyone, and lose interest in going alien-

watching. Lindsay still attends the "girl's night" events which Kate and her other friends attend, despite the fact that she and Matt have been seriously involved for over a year. This implies a certain level of commitment to her friends, despite her involvement with Matt. Getting married does not mean that Lindsay will become so co-dependent that she never leaves the house without him or without his permission. Marriage does not turn off interests or friendships, it simply offers one the opportunity for new ones.

Kate seems to be under several fundamental misapprehensions.

Marriage does not guarantee financial security. Granted, I don't know what Matt does. He may be working on Wall Street. But this is not the '50s. Many couples need two incomes to make ends meet comfortably, and life is an uncertain proposition, with or without a spouse. Marriage is not a boring, stifling state of being. A lot of water has passed under the bridge since Betty Friedan wrote *The Feminine Mystique*. In this day and age, it is not something one does because there is nothing else to do with one's life. It is not automatically throwing your life away. And furthermore, taking one's husband's last name upon marriage is not slavery. It is, I grant you, a conventionality. No one is forcing Kate to do this if she doesn't want to. For that matter, no one is making Kate get married until she is good and ready. Lindsay is not going to be defined completely by her changed civil status any more than Kate, myself, or anyone.

Sincerely Yours,
Sara Libby Robinson
BC '01

By Renata Bystritsky

My face hurts. Whoever said that it takes fewer muscles to smile than to frown obviously must have forgotten that it takes fewer muscles still to raise one hand and flick someone off (at least according to the old joke). After two full work days of smiling, nodding and faking an interest in the college career of Betty Sue's daughter from Kalamazoo (or something like that), I want nothing more than to give the world the bird.

Last week, for two days, I was drafted into service as a salesperson. (They were understaffed; even someone like me looked like a viable option.) Unlike many of my peers, I have never worked behind the counter. I have never been a waitress. I have always maintained a professionally polite and friendly smile with my employers, and I have even done my share of sucking up, but I have never had that literally be a part of my job description. Well, as my temporary employer told me, being a salesperson necessarily entailed laying the BS on with a trowel.

To be honest, I thought it would be easy. How hard could it be to be nice to people? I mean, isn't that what life is all about, being friendly and sociable? Learning to live amicably side by side with your fellow man (and woman)?

By the end of the first day at work, I was beginning to fantasize about murder. Or, at the very least, about smiling politely and telling my precious, always-right customers to stick their corny jokes up where the sun don't shine. Nonetheless, I had no reason to sabotage the business I was working for, so I continued to do the little

Mary Sunshine routine.

Know how "how are you?" has been slowly turning into a rhetorical question? Well, let's just say that I learned a little something extra about that.

When you ask people how they are, they nod their head

and say, "how are you", with

absolutely no question mark at the end. And sometimes they will actually look up at you with this bewildered expression on their face, as in "why are you asking me such foolish questions?" (Then again, as with the aforementioned Betty Sue, some people will begin reciting their unpublished memoirs to you.)

Well, OK. So I worked for those two days, I helped out my boss, and I got myself out of those blasted high heels that I had been wearing. And I went back to real life.

It's strange how totally your perspective can change after you have spent two days immersed in BS (please don't form a mental image; my expression is figurative). You learn to recognize its elements where once you didn't. I began to develop a bullshit radar last year (after a breakup); my stint as a salesgirl just completed its construction.

As a salesgirl, half of my day was spent laughing uproariously at jokes and anecdotes that were about as funny as gray linoleum. Perhaps this is why my senses became sharpened enough to notice that most people actually do this every day. Very few jokes are funny, have you noticed that? About ten percent of the "routines" that get laughs are amusing; the rest are incredibly inane and pathetic (so pathetic that, sometimes, that is the reason it gets a laugh).

If some visitor from outer space

were to hear all of the compliments that the world is ringing with, they would think that Earth is populated by some manner of perfected being - a beautiful, brilliant and talented

race, every member of which loudly acknowledges their fellow humans' excellence. You

see, not every adage is true, because flattery actually does get your everywhere. You just have to know how to couch it in BS. People can't resist a heaping helping of that.

Women and men BS constantly to one another; it seems sometimes that most relationships are lined from start to finish with attempts to mislead, deceive, conceal. Lifelong friendships are based on a profusion of white lies. Enormous fights are caused by someone's inadvertent honesty.

At times, I begin to wonder if it is even possible anymore to find out people's true thoughts on anything - I wonder if people even have any thoughts on anything anymore.

It's true that in our community there are a disproportionate amount of confident, intelligent individuals. But, even so, I have gradually stopped asking people whether, for example, I look all right in a skirt, because I know that there are painfully few people in my life who will have the guts to tell me the truth.

Perhaps it is better that way - it teaches one to rely more on one's own discretion. But I can't help wishing that there would be less salesmen in this world.

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salesman-ship: total BS



stub man

life is a long journey, let's just hope that you won't be traveling with these people

by Isa Loundon

In retrospect, Stub Man made rather easy conversation. So do most of the people I meet when I travel, but I've come to learn that the capability to facilitate ideas sometimes hides the fact that the person sitting next to you is a bit loopy. It really hasn't mattered what form of transportation I take to get where I am going; there is always at least one off-kilter person who seems to think from the get-go that I am more than willing to put down my work and listen to them ramble.

I have to preface this article with the fact that I really do enjoy meeting people, and if you were to sit down next to me and tell me your life story I would more than happily listen. Because, you see, you have not asked me if you could make a long-distance call on my cell to your girlfriend, nor have you punted a bag of McDonald's food at me because I looked hungry. I doubt that you would feign suffocation to get attention or interrogate me as to why I chose Barnard College over another school. These people exist in abundance, and I'm here to warn you about them. Here is a top-ten list of people NOT to meet while traveling:

10 A meticulously well-groomed college-age male, promising-ly older looking and carrying a book bag. He is really preppy Stuyvesant senior looking for advice on long-distance relationships and will harass you about how you did in high school and what that means for college admission offices.

9 Writers. This may seem rather exclusionary considering what I do with most of my time, but if you are a 22 year-old male traveling on a bus and working on your 'breakthrough novel', I'd have to say that you are most

likely a) an artist (it's a tough life) or b) lying through your teeth. The character in reference gave me his business card from 3com Communications. I looked him up through the company and, alas, he was 'no longer employed' there. Glad we didn't have a dinner date.

8 Business women. Though I aspire to become one, I feel like I probably would not sit next to a grubby, tired college student on her way home for break. Unfortunately for me this winter, CEO Lady decided that the clickety-clack of her laptop would lull me to sleep in my post-final bliss. Looking back, I was sitting next to the outlet. Couldn't I have said I kicked it over in my sleep?

7 Your best friend (I love you All!). Disguised as a loving, caring and sharing seat-mate, a close friend will cause you to annoy all surrounding travelers with inane conversations. He or she will also convince you that Amtrak hot-dogs are wonderful and must be tried. Granted the experience is worth it if you are a meat-eater, but still, two dollars is a lot to keep a friendship happy.

6 Someone else's mother. The woman in question was en-route to Des Moines with me when she decided to ask me how old I was. How innocent questions make for deviant answers! My age provided her with an opportunity to discuss (I use the term loosely) her children and then go back to reading her book. I'm still wondering what purpose that prescription bottle she pulled out mid-flight served.

5 The ex-boyfriend. Hopefully no one reading this article will ever be so unfortunate as to have the seat next to their former partner. Not

only does this person annoy you just as much as any other person whose habits just don't mesh with yours, but you may somehow feel entitled to comment to him or her on this. Somewhere along the East Coast on my way to Miami, I told the boy in question that he hadn't been very good to me on a certain occasion when we were together. He responded that it was hard, considering he had another girlfriend at the time. I didn't particularly enjoy the in-flight meal after that. I have to say though that the ex-boyfriend thing can really go both ways. I was on my way to Paris a year after a breakup with an ex and spent most of my time catching up with him, blissfully ignorant of the red-eye flight I had taken.

4 A department store worker/actor. Though I had no qualms about this man's occupation or reasons for traveling, I was really put off by his analysis of customer services. I did enjoy the conversation he had with his boss (funny, I thought it was his girlfriend when he said "did you miss me?") and comments on the atrocious movie that was playing on-board. Actually, this young man shouldn't be on my list. With dark hair and apparent sense of style, an outgoing personality and knowledge of feminist writers, you'd think someone might have stuck him next to me for my own enjoyment. However, that day I had a rather large reading due and didn't appreciate his talkativeness. Trip to Macy's, anyone?

3 The hired cab driver. To my great chagrin, this November my brother and I took a car back to our home in CT from his office downtown. Having fallen asleep a good hour before, I woke up to the driver befuddledly looking for his cell phone. Apparently, the cabbie had bad vision and <<page 21>>



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