



14 november 2001

Bloomberg's surprise victory

death row ten tour hits home
seasonal depression comes with the cold
the pros of procrastinating
chill in the living room
to grade or not to grade?



letter from the editors

I have never liked sports. Never understood the social camaraderie over a bunch of men hitting balls with sticks. Never got why so many people cared about those things more than art or music or politics, why busy people could spend so much time and energy following the scores. Except recently, I experienced a small but poignant passion for America's favorite pastime, as the New York Yankees came so close to winning the World Series.

I know it's not the first time. Like I said, I don't follow baseball, but I know they have won the series several times in the past few years. Maybe it was the NYPD hats, maybe just the ongoing patterns of New York unity over the past few months. But there is something significant, even spiritual to the nature of the series games. Two consecutive nights of our city's team coming back with loaded base homeruns in the final inning seemed nothing short of miraculous. Unfortunately for the Yanks, the magic only existed in Yankee Stadium; when they left New York they got creamed 15-2. What is it about this city?

This wonderful place that keeps going, growing, and innovating—no matter what hits it. I think New Yorkers have developed an elitism beyond the words of the Ebb and Kander song, immortalized by Frank Sinatra—*If I can*

make it there, I'll make it anywhere. The new and improved sentiment: if I can make it there after September 11, I'm invincible and so is the rest of the city.

Is it legitimate, this attribution of every New Yorker's success to the spirit of the city? Perhaps, to some degree. More convincing is the realization that great individuals are drawn here; the success of the city can be credited to the spirit of the individuals that compose its citizenry.

But try understanding those two nights when the Yankees made history. Seems like more than just talented baseball playing. Especially since they were defeated so badly once they left the city. I don't believe in fate or karma or god. But I do think there is a special force born out of the unity of strong, talented individuals. New York City and its citizens are evidence of that force. And the Yankees are no exception. I still can't say that I love baseball. But I am now a Yankees fan. I might as well root for our team with pride, because I'm never going to leave this place.



Kiryn Haslinger & Courtney E. Martin
editors-in-chief

contributors

Anna Schwartz is a Barnard sophomore from Atlanta, Georgia with music on her mind.

An ardent Jennifer Nettles fan, Anna hosts "Grrl Rock" on WBAR and writes a rockin' music review of fellow Atlantan Jonathan Myer in this week's music section.



This Barnard senior doesn't mess around with her commitments.

Adrienne is training for her black belt in Tae Kwon Do while completing her senior thesis and contributing to the *bulletin*. Kudos to her grandmother who graduated from Barnard in 1940!



Karin is a dedicated *bulletin* copy editor and staff writer. Believe it or not, she loves grammar. Well, we're glad someone does. Check out her slammin' article on Barnard's endowment.



barnardbulletin

editorial board editors-in-chief . . . kiryn haslinger, courtney e. martin
living editor. . . . allison baker **commentary editor.** . . . renata bystritsky **photography editor.** . . . eliza bang **art director.** . . . yoogin yang
staff photographer. . . . jamie berk **columnist.** . . . molli foreman **copy editor.** . . . tara coleman, karin isaacson, tiffaney mummey, lisa patrick
layout. . . . maggie ress, diana huang, mary kunjappu, sunanda sachatrakul, liliana segura, xy thornton, k8 torgovnick **staff writers.** . . . boyoon choi, tara coleman, ritu khanna, talya cooper, tara coleman, zoe galland, karin issacon, tiffaney mummey
management office manager. . . . liliana segura **advertising manager.** . . . kelly mccoy **advisor** . . . cherie sheridan

manag-
features
nyc
man-

table of contents

14 november 2001

news

- 4 Blomberg victory surprises many
- 5 multicultural banquet fuses cultures
- 6 death row ten representatives speak out against death penalty
- 8 bear essentials

features

- 10 truth about the Barnard endowment: where does the money go?
- 11 cooking on a shoestring budget
- 12 voices of faith
- 14 seasonal affected disorder affects many this season

arts

- 16 dance at Miller Theatre provides unique opportunity for students
- 18 Tom's Midnight Garden

cover photo by Elio Pong
Bullet Through the Apple by Wright Harold
& Esther Edgerton Foundation, 2000,
courtesy of Palm Press, Inc.

music

- 20 John Mayer makes room on a major label
- 22 rock your Jetta off with New Order
- 23 guest list woes for the Ivory Coast

yc living

- 24 eat like a king, pay like a pauper
- 25 hang out in the living room

commentary

- 26 coffee talk at the summit on leadership
- 28 grades? i pass...
- 29 the pros of procrastination
- 30 molli talks: rethinking the middle east

Bloomberg victory comes as a surprise

By Lisa Weiner and K8 Torgovnick

Republican Mike Bloomberg won the mayoral general election on November 6, edging out Democrat Mark Green with 50% of the vote to Green's 47%.

Though Bloomberg narrowly won the election, the outcome came as a surprise to many New Yorkers. Pre-election polls had indicated Green with a 16-point-lead on Bloomberg two weeks before the election, according to New York One News. Furthermore, Democrats in New York City outnumber Republicans five to one.

At his victory speech, Bloomberg acknowledged his victory despite projections. "Tonight is not about Republicans or Democrats. It's about New Yorkers," said Bloomberg. "This is our victory, a victory for our vision and our faith in the future of the greatest city in the world."

Because of the two-week turn of events, many have speculated as to why Green lost such a commanding lead in the election. Barnard senior Corinne Marshall said that she is disappointed by Green's loss. "It's depressing that New York can't have a Democratic leader," she said. "In one of the most Democratic cities in the nation, it's sad we can't find a leader to represent the majority beliefs."

One theory for Green's loss is that he isolated many potential voters. During Green's run-off election with Fernando Ferrer, issues of race came to the foreground. Green's strained relationship to Ferrer and Reverend Al Sharpton may have alienated many minority voters who normally vote for Democrats. Furthermore, many thought a television advertisement run by the Green campaign was overly nasty. The ad centered on Bloomberg's relationship to a co-worker, overtly stating sexual harassment.

Marshall, a native New-Yorker, said that she thinks Green's personality cost

him the election. "His campaign was marred by personality defects" she said. "He created extreme polarities in the Democratic party which shouldn't have been." Though Marshall disliked the ad run by the Green campaign, she said that the ad was no more scathing than those run by the Bloomberg campaign. "When things get to that level, it's usually being played out by both sides," she said.

Barnard Freshman, Ranju Sakar, said that she felt alienated from Green, and

something wrong to lose the election, others had confidence in Bloomberg all along. "I am supporting Mike Bloomberg because he has the management and leadership skills to run this city. He is not a career politician, and he is not beholden to any special interests. He is somebody we can trust to do the right thing and to get things done," said Ethan Davidson who graduated from Columbia College in 1999 and has worked for the Bloomberg campaign since last May.

During the election, the press and public rarely focused on candidate's platforms which have been overshadowed by global events. Now that Bloomberg is our mayor elect, few New Yorkers know what he's planning to do as mayor. Some hope that he will follow Giuliani's lead. "I think Giuliani did a great job and it gives me hope that Bloomberg will too," said Kabat.

Many students have not followed this election closely. "I usually consider myself to be a fairly politically active person. I registered in New York so that I could vote. This year, I've just had so much work to do and I haven't turned the news on because it's so depressing," said Barnard sophomore Mariah Twigg.

Ultimately, many students are more concerned with national and international than local politics. "The September 11 events are very recent and with the bombing in Afghanistan, I don't think anybody has forgotten about it or has started their lives anew. I am hearing more concerns about what's going on abroad," said Barnard senior Tohko Kosuge. "I am more concerned with how Bush is going to deal with this and haven't talked to my friends about the election at all."

Lisa Weiner is a Barnard junior and K8 Torgovnick is a Barnard senior and bulletin news co-editor.



courtesy of mikeformayor.com

mayor elect Mike Bloomberg strikes a pose

that she simply liked Bloomberg more. "Even though I usually ally myself with democrats, I like Bloomberg more than Green," she said. "Bloomberg seemed more sincere to me."

Others credit current Mayor Giuliani's endorsement for Bloomberg's success last Tuesday. Barnard Sophomore Rebecca Kabat recognizes Giuliani's influence on the voting public. "Giuliani's endorsement made me think more about who to vote for and I think that's why Bloomberg won," said Kabat. However, Kabat also noted that Giuliani's endorsement did not change her mind, but did reinforce her decision to support Bloomberg. "I always knew who I was going to vote for," she said.

Though many people think Green did

multicultural banquet

fuses different cultures



members of the McAc committee celebrate at the Multicultural Banquet.

By Ritu Khanna

The McIntosh Activities Council Multicultural Committee kicked off their year with a Multicultural Banquet, held on October 30 in the James Room. A dinner focused on unifying the diverse groups of the Columbia University campus, McAC Multicultural Committee's goal was to encourage greater campus diversity.

The night, intended to be a unifying experience, began with a performance by Taal, the South Asian Dance Troupe on campus, and was then followed by dinner. Every person who attended got a free bookmark, and there were committee members going from table to table taking instant "sticky pictures" and handing them out. There was live music in the background during the dinner as well, played by Baojie Gao on his yang qin.

Sunny Lee, member of the McAC Multicultural Committee and a Barnard junior, spoke about planning the event, and said "[Our goal was] to have a function where a whole bunch of different cultures would come together. I thought that food was a good way to bring everyone together."

Seven different cultures were represented through the food. Cuisines offered included Korean, Indian, Chinese, Spanish, Afghani, Italian (Kosher), and Japanese (Kosher). The Multicultural Committee made every effort to try to serve the dietary needs of various cultural groups by serving Kosher food, Halal meat, and vegetarian food.

Shilvy Yee, chair of the committee and a Barnard senior, voiced her thoughts on the diversity on campus. She said, "There's a tendency for people to just hang out with people of their own ethnicity, and we really just wanted to get people to support each other. We don't want segregated diversity so much." She expressed that one of the goals of the organization was to desegregate the community.

The committee received an excellent response from the Barnard community. "We received an overwhelming response and actually had to deny many people," Yee said. Approximately 100 people attended the event.

People who attended the event expressed contentment with the experience. Julia Carson, a Barnard senior, said

the food was delicious, and that other aspects of the evening were good as well. "I really liked the dance," she said. She also commented on how well the event was organized. "It was cool that there was only one performance before the meal and they didn't keep hungry people waiting," she said.

Taal kicked off the night with their flawless performance to a lively Indian beat. The group consists of eight women and three men, and was just started last year. Shimul Kadakia, a Barnard sophomore and secretary of the troupe, was pleased with the inclusion of the dance in the event. "I think we added to the diversity in the sense that we had a different kind of South Asian dance that included classical dance and fusion," she says. Some members of the audience even expressed an interest in taking lessons in South Asian dancing after seeing the performance. George Garret, who works at Columbia's Academic Information Systems or ACIS, expressed his enthusiasm saying, "I felt like getting up there and dancing with them."

Members of the McAC Multicultural committee include Shilvy Yee, Chair, Firdos Abdul-Munim, Ruby Alam, Tsajai Gonzalez, Sunny Lee, and Betty Poon.

The event was sponsored by various cultural organizations on campus, including the Organization of Pakistani Students, the Black Organization of Soul Sisters, Chinese Students Club, The CU Japan Club, the Russian International Association, the Muslim Student Association, the Romanian Society of Columbia, the Ukrainian Student's Society, Columbia University Hillel, and Mujeres.

The McAC Multicultural Committee will be holding many more events during the year, including a Multicultural fashion show in December, where participants will dress in cultural clothing not native to their own culture.

Ritu Khanna is a Barnard sophomore and bulletin staff writer

Death Row 10: Representatives

By Zoe Galland

Three representatives of the Death Row 10, a coalition of men on death row who claim to have been falsely convicted, spoke out against the Death Penalty at the Kraft Center on Tuesday, October 23, in an event sponsored by the Columbia chapter of the Campaign to End the Death Penalty. The three presenters spoke on different aspects of the death penalty, but a passionate, angry tone was shared as each member stood up and addressed an audience composed off around a hundred.

As the Death Row 10, gained publicity, three more death row prisoners joined, but one member, Frank Bounds, died of cancer in 1998 while he was still on Death Row. All of the men are from Illinois and all claim to have suffered torture at the hands of Chicago Police Officer Jon Burge in the 1980s. Burge was dismissed from the police force with a full pension in 1993, when about

sixty torture cases came to light and criticism began to mount. He currently resides in Miami, Florida.

The first speaker was Louva Bell, mother of Death Row 10 member Ronald Kitchen, who was sentenced to death in 1988 after being accused of murder. Kitchen claims, however, that his confession was false, as it was his only way of stopping Burge's torture.

Bell spoke of the pain she went through when Kitchen was arrested. She told of how Kitchen called her after he was arrested, saying, "Please come and get me—these people are going to kill me."

Bell called a lawyer. "The lawyer couldn't do anything," she said. "[Kitchen] was still calling me, hollering and screaming, but my hands were tied. There was nothing I could do."

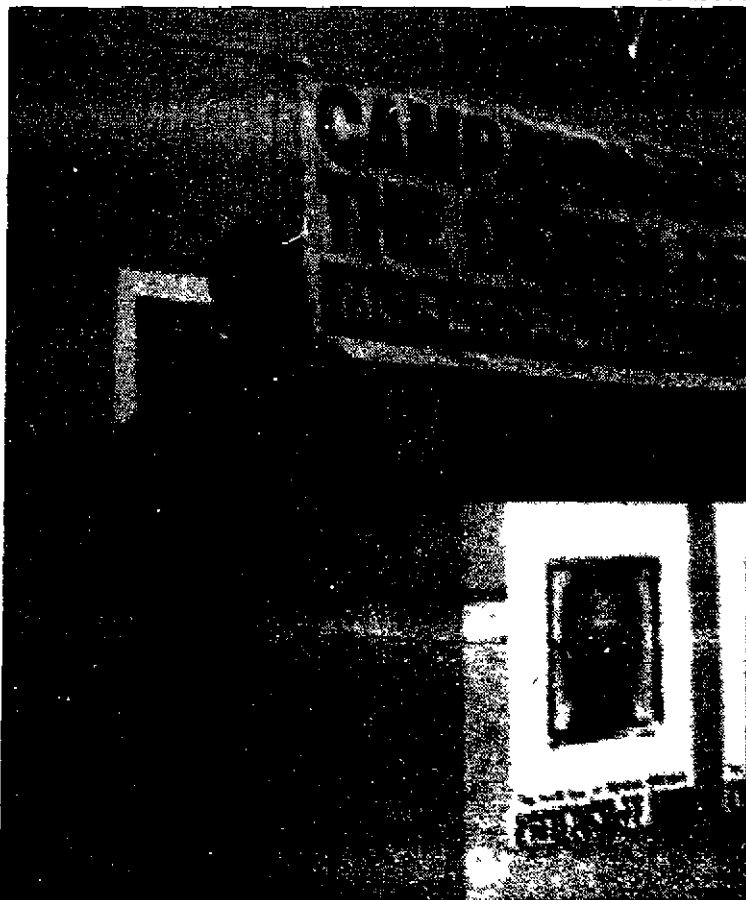
The second speaker was Darby Tillis, an exonerated Illinois death row inmate. Tillis began his presentation by playing a song on his harmonica. He

was interrupted however by an expected call from Stanley Howard, another member of the Death Row 10, who was calling from an Illinois penitentiary. "I don't have a personal grudge against the police," Howard emphasized before he told his story. "But the death penalty needs fixing."

Howard was sentenced to death in 1987 after being accused of murdering a man who refused to give him a cigarette. Howard had similar stories of being tortured into false confession, and he realized there were other men like himself when he heard the testimonies of Death Row 10 members on television. He spoke of how much coverage the Death Row 10 has received since its formation in 1998, believing that officials are finally beginning to take notice, following press coverage of the group.

Tillis continued his presentation after Howard ended his call. He spoke of his experience on death row, and

Jamie Berk



Darby Tillis speaks about his exoneration from death row.

Jamie Berk



Stanley Howard calls in from death row during forum.

Speak Out Against Death Penalty

described its lingering effects. "It eats you up," said Tillis, "to sit there, nervous, waiting." Tillis explained that he was tried five times before being released from death row, and emphasized the inhumanity of death row. "A new type of mental suffering begins," said Tillis, "whether the death sentence lasts six weeks, six months, or six years. You're held in limbo; you're almost forgotten by society."

The last speaker was Joan Parkin, a national organizer for the Campaign to End the Death Penalty. Parkin, emphasized why the death penalty should be abolished, explaining that it does not deter crime, and that the system is racist. Parkin emphasized, however, that the number of executions in the United States are currently in decline. "We have come a long way," she said. Admitting that the September 11 terrorist attacks have overshadowed the death penalty issue, Parkin urged, "We've got our own war to fight. It's right here."

Sarah Hines, a Barnard senior and leader of the Columbia chapter of Campaign to End the Death Penalty, expressed enthusiasm about the turnout and the reaction of the audience. "I think it was great," said Hines. "We were really excited to have these guys here from Chicago. It went really well."

Hines said the Columbia chapter of the Campaign to End the Death Penalty has been in existence for five years.

involved in it."

Dennis Dalton, Barnard Professor of Political Science, said that many college

"A new type of mental suffering beings," said Tillis, "whether the death sentence is six weeks, six months, or six years. You're held in limbo; you're almost forgotten by society."

There are thirty members of the Campaign, along with a mailing list of about two hundred people.

Bianca Livi, a Barnard first year thought the presentation was good overall. "There were points where I was really, really into it," said Livi. "I felt that it should have ended at one of those higher points, rather than going on into other things."

Livi spoke about her conflicting feelings toward the death penalty: "I'm not sure where I stand on the issue," she said. "When everyone's doing all their chants, I'm kind of sitting there, and I don't know if I should be chanting or not. I felt like there weren't more people like me sitting there, who were really there because they're trying to form their own opinions. I felt that all of the people there were already super

students, and Americans in general, still support the death penalty despite what he views as the evidence against it. Dalton said, "The political candidates that we have been asked to decide upon have been unanimously for the death penalty. Unfortunately, we don't have candidates who are courageous and rational. I suppose the students are influenced by that," he said.

Julie Keefe, a Barnard first-year expressed hope that the presentation had changed some minds. "I think a lot of people who aren't sure what they think or haven't had first hand knowledge about it would certainly say, 'hey, this is wrong'."

Zoe Galland is a Barnard first year and bulletin staff writer.

got beef?

we want to know about it! send your commentary, questions, or suggestions to bulletin@barnard.edu even if you're a vegetarian.

bea**essentials**

ABSOLUTELY FIRM DEADLINE FOR WITHDRAWING FROM COURSES AND/OR UTILIZING THE PASS/D/FAIL OPTION: is Thursday, November 15. The Registrar's Office closes at 4:30 pm. Please remember that full-time (12 points) enrollment is required. Exceptions are permitted by Class Deans only for extraordinary, compelling reasons.

STUDENTS WHO WILL BE ON STUDY LEAVES IN THE SPRING: Please complete the appropriate study leave forms and submit them to Dean Alperstein by Monday, November 19. If you have not heard from your chosen program or institution by that date, you may have an extension of this deadline. Please be sure to secure all other approvals (including financial aid clearance) before requesting Dean Alperstein's signature. These forms can also be printed from our website.

OXFORD, ENGLAND: Students interested in studying at St. Peter's College, Oxford, for 2002-03, may obtain an application form from our study abroad library (105 Milbank). Completed applications (to be submitted to Dean Alperstein) will be accepted no later than Monday, December 10, 2001, at

4pm. For more information about St. Peter's, please visit its website.

DEPARTMENTAL PROGRAM PLANNING MEETINGS: Remaining meetings are listed below:

Architecture: Please contact Professor Karen Fairbanks at x43430.

Asian and Middle Eastern Cultures: Please consult directly with your Asian and Middle Eastern Cultures adviser for program planning.

Chemistry: Friday, Nov. 16, 12-2 pm, luncheon and speaker

French: Wednesday, Nov. 14, 4 pm, 207 Milbank

Human Rights: Thursday, Nov. 15, 12:15 pm, 421 Lehman

Italian: Thursday, Nov. 15, 4 pm, 316 Milbank

Physics and Astronomy: Thursday, Nov. 15, 11 am, 200 Busch

Sociology: Wednesday, Nov. 14, 5 pm, 312 Milbank

Urban Studies: Please contact Professor Esty Fuld at x43756.

SARAH LAWRENCE COLLEGE

LOCATED IN A 15TH-CENTURY
PALAZZO IN THE HEART
OF THIS RENAISSANCE CITY,
THE PROGRAM OFFERS
STUDENTS THE OPPORTUNITY
TO LIVE INTIMATELY AMONG
FLORENCE'S MASTERPIECES,
ITS PEOPLE
AND CULTURE.

Sarah Lawrence College in Florence combines individually designed programs of study with total immersion in the academic and social life of Florence.

The broad range of options includes enrollment in the University of Florence. Students can take classes with some of Florence's finest artists and scholars. Hallmarks of the program are private tutorials and small seminars with distinguished Italian faculty.

The program is open to students who are new to the language and who speak Italian. Homestays are available in the heart of Florence.

For more information:

Office of International Programs, Sarah Lawrence College
1 Mead Way, Bronxville, NY 10708-5999
(800) 873-4752 / E-mail: slcway@slc.edu

Florence

Sarah Lawrence College also sponsors programs in Paris, London and Oxford.

SPRING BREAK - Nassau/Paradise Island, Cancun and Jamaica
from **\$459**. Air, Hotel, Transfers, Parties and More!
Organise small group - earn Free trips plus commissions!
Call 1-800-GET-SUN-1

Zooprax Film Society

Wanna Watch a Movie?

Zooprax is now amassing a DVD library open to its members. Our collection offers classics, foreign, cult, and indie films.

\$20 membership per semester= unlimited usage and free admission to screenings

email am739@barnard.edu for more info.

SPRING BREAK 2002

**Cancun, Jamaica, Barbados, Bahamas,
Acapulco, Padre and Florida.**

**FREE MEALS for limited time!!
FREE Parties, drinks and exclusive events!
Organize group. Travel FREE!**

**Visit www.SUNSPLASHTOURS.com
Call 1-800-426-7710**

The truth about the barnard endowment

Where exactly does the money go?

By Karin Isaacson

If you believe that Barnard College is making a mint off of you and your tuition money, it's time you think again. Institutions of higher education such as Barnard charge their students a fee in exchange for the services they provide. That money alone, however, cannot cover the cost of a Barnard education.

To alleviate stress to your wallet, the college also accepts outside contributions from alumnae. Yet even after alumnae give, expenses remain. So how does the college ever pick up the slack and allow you to get an education here in Morningside Heights?

As a non-profit organization, Barnard uses an endowment to cover remaining costs. Although it may sound like unwieldy, imposing financial terminology, the concept is a simple one.

Non-profit organizations often cannot cover their annual costs with money from donations or fees alone. For this reason, the organization utilizes an endowment. This financial tool is a pool of funds to which benefactors contribute. Unlike an annual fund, which is made up of contributions the organization receives each year, endowment dollars are never actually spent.

Instead, the sum is invested, earning interest each year. In effect, the interest the endowment earns makes up its contribution to the yearly budget. Most non-profit organizations try to limit the amount withdrawn from the endowment annually to a rate equal to or less than that of the interest the funds are earning; hence, the endowment provides the organization with cash flow each year without ever becoming depleted.

Barnard's endowment, which contained \$138 million in July 2001, plays an especially important role in the life of

the college. According to Penny Van Amburg of the Office of Development, however, this has not always been the case. Many of Barnard's peers, colleges such as Wellesley, Mount Holyoke, Smith, Bryn Mawr, and Vassar, were founded with endowments already in place. "Most of the [colleges] we are compared with started with something," Van Amburg said. "Barnard started with absolutely nothing."

Property donations and small financial gifts were what truly built the college. Barnard continues to raise funds to enlarge

Kaufman agreed, saying that, "About ten percent of the college's budget comes from the endowment." The endowment contributes about nine million dollars to what Barnard can spend annually.

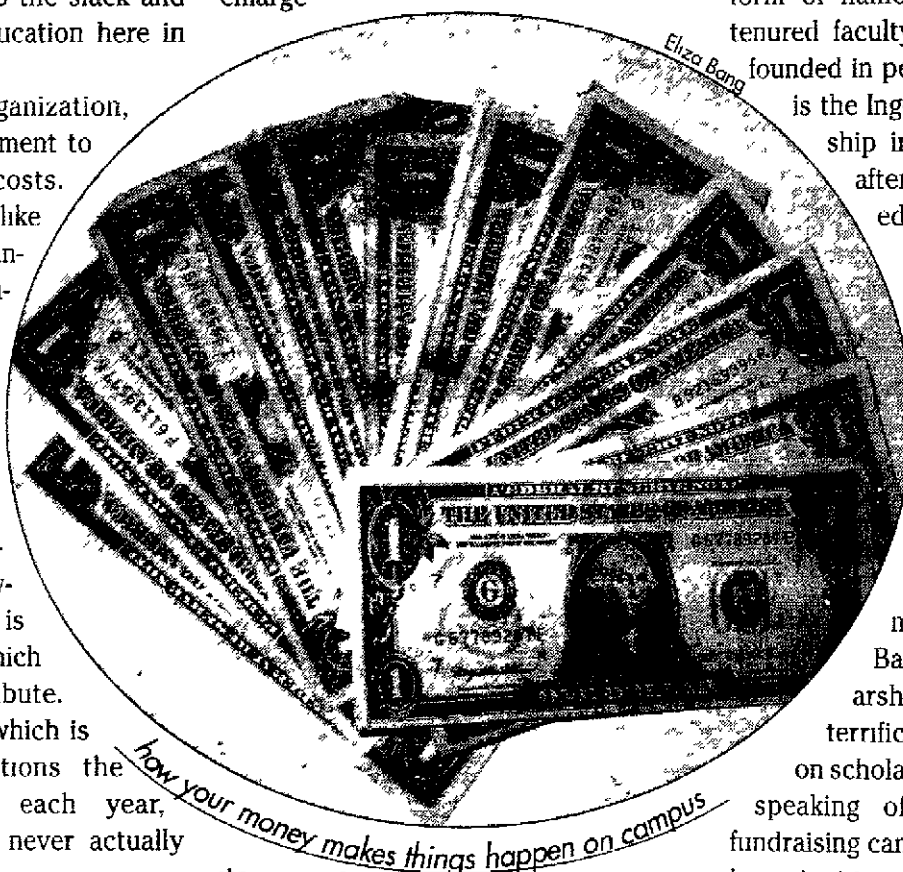
Where exactly does this money go? The endowment silently provides many benefits on campus that may not be obvious to students. Some of the money may go to fund campus events that are open to the public, such as lecture series or other programs.

It also pays faculty salaries in the form of named chairs, which create tenured faculty memberships that are founded in perpetuity. One such chair is the Ingeborg Rennert Professorship in Judaic Studies, named after the alumna who donated the money to fund it.

According to Kaufman, however, the largest recipient of funds from the endowment is financial aid. About forty percent of funds drawn from it annually are given to Barnard students in the form of a grant. The money is available to Barnard students for scholarships or grants. "We had a terrific response from alumnae on scholarships," VanAmburg said, speaking of the college's recent fundraising campaign. "They feel it is so important to make money available to a student."

During this campaign, which kicked off in 1990 and ran through June 2000, the college raised \$162.9 million, with \$63.4 million going into Barnard's endowment. "But everybody benefits from the endowment whether they receive financial aid or not," said Kaufman.

With more money in the endowment, Barnard could draw a larger percentage of its interest for its annual budget. "We could improve the campus in ways that are just not possible <<page 31>>



its endowment for this reason. According to Vice-President for Finance and Administration Barry Kaufman, Smith and Wellesley each have endowments of around one million dollars.

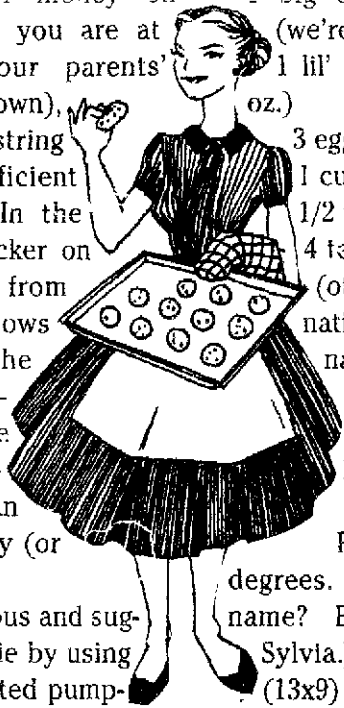
"There is no history of wealthy families that make generous gifts," VanAmburg said of Barnard. "It's always hard to catch up when you start with no money." Enlarging the endowment is about more than just competition, however. "We depend on the endowment to give us money for the operating budget every year," she said.

cooking on a shoestring budget

kitchen guru Alison Wayne shows you how to cook for cheap

Because time can be of the essence more than money on Thanksgiving (when you are at home, spending your parents' money and not your own), Cooking on a Shoestring serves up time-efficient recipes this week. In the spirit of being a slacker on your brief retreat from school, Shoestring shows you how to wow the family with recipe creations that don't take all day on Thanksgiving, so that you can relax while the turkey (or tofurkey) cooks.

I could be obnoxious and suggest that you make pie by using your homemade roasted pumpkin puree, but instead I won't assume that you had the time between midterms to heat the oven up and bake a large orange squash. No, indeed, making dessert can go beyond a Jell-O mold and still not take too long to prepare. Well feast your eyes on a recipe for pumpkin pie cake!



Pumpkin Pie Cake
1 big ol' can of pumpkin puree (we're talking 29 oz.)
1 lil' can of evaporated milk (12 oz.)
3 eggs
1 cup granulated sugar
1/2 teaspoon salt
4 teaspoons pumpkin pie spice (otherwise known as a combination of nutmeg, allspice, cinnamon, and cloves)
1 box yellow cake mix
a stick and a half of butter
1 cup chopped walnuts

Preheat the oven to 350 degrees. (Does your oven have a name? Because mine is named Sylvia.) Grease a rectangular (13x9) pan. Mix up all the ingredients except the butter and the walnuts and scoop into the pan. Melt the butter as you mix up the cake batter. Then drizzle over the cake mix. Sprinkle the walnuts on top and bake that mother for 55-60 minutes.

And then, for people like me, who don't relish the idea of eating copious amounts of sugar and spice, what can

you eat that's somewhat healthy and easy to prepare on the holiday? Roasted carrots and garlic I tell you! They are so easy to prepare, and basically the hardest part is watching them bake. The baked garlic is great as a substitute for garlic on rolls. So.

Roasted Carrots with Garlic and Thyme

1 1/2 pounds carrots, peeled
2 tablespoons olive oil
Salt and freshly milled pepper
10 or so tiny garlic cloves (no need to peel these)—you don't have to use tiny ones
Several thyme sprigs (optional)

Preheat oven to 400 degrees. Toss the carrots with the oil, then season with salt and pepper. Put them in a roomy baking dish or roasting pan with the garlic and thyme sprigs. Add 2 tablespoons water, cover the pans tightly with aluminum foil, and bake until tender, 25 to 45 minutes. Check at least twice while they're cooking to make sure there's a little moisture in the pan. Toward the end, remove the foil and continue roasting until the liquid is reduced and the carrots are browned.

whatcha doin' next monday, 7:30pm?

come to the weekly bulletin meeting. write an article, share a story idea, or give us some feedback.

dinner at 7:30, meeting at 8pm. 128 LL McIntosh. call x42119 for more info.

V o i c e s o f F a i t h

- a w e e k l y p r o f i l e -

Katherine Camp, first year.

What does Quakerism mean to you?

Quakers are sort of a branch of Christianity, but a very different kind. For the most part Quakers believe there is something of God in every person. People should be peaceful, because you wouldn't want to hurt someone who had some part of God in them. You don't need a priest to mediate between you and God. Instead on Sunday mornings, Quakers come together in a meeting house and sit in silence. People can get up if they feel they have something to share and preach about it to the rest of the group. Then you use the silence to reflect, think about anything really. Everyone prays in their own way.

Have you found a Quaker community here at Barnard?

At Barnard, there is a Sunday morning meeting in Earl Hall but I've found it is mostly New York City people, not students really. There really aren't usually a lot of people, in general, there, but it's not a big deal. I grew up in Philadelphia, which is like the hub of Quakerism and I went to Quaker schools, but I knew Barnard wasn't that way. There is a big liberal vibe here in general, so that makes my views pretty acceptable.

Has the fact that you are a Quaker come up a lot in conversations as you have been getting to know people here?

It hasn't actually come up that much. I'm not sure why. I mean when my friends and I talk about religion we are usually like, "Oh gosh, there are a lot of Jewish girls here." and that's the end. I've talked with a couple of people about it, but not in great detail. It's not always something you want to sit down and

explain

Why not?

It's just hard to sit down and be like, "this is what I believe." There are all different levels of relationships and discussing my religion feels like it is something that I want to do when I really know a person first.

Have you been disappointed that there hasn't been more of a Quaker com-



Camp shares her feelings on Quakerism

community here at Barnard?

I was hoping there would be a Quaker group on campus, but I also knew 0.001% of the community was going to be Quaker. I don't even think of myself as a religious person really, so I identify with people who don't belong to a particular community. I don't think I fall into that league of people who are whol-

ly devoted to their religion. Quakerism is more of a personal thing.

So you don't feel like a particularly religious person?

No, I mean I just connect with people who aren't that religious, or people who are ambiguously religious. There is no creed in Quakerism; it's kind of like people around you are just like "Think about this, figure things out for yourself." There are values, but not really a system of beliefs or something. There is some structure, but for the most part, you are on your own.

Have you found that your religion has helped you frame or cope with what is happening politically with terrorism and the war?

The Sunday after the attack on the World Trade Center, I went down to the Earl Hall meeting and there were three times as many people there as the week before. It was on everyone's minds. I think we were all just trying to come to grips with it, you know, put it in Quaker terms. My intention was to see what Quakers were thinking about. I didn't really know what to think. I wanted to ask for guidance from God. It is really comfortable there.

Also, my grandmother is a big activist for peace. She was the president of the Women's International League for Peace and Freedom at one point, so peace is really a part of my family. Quakers are known for being peaceful. I hate the idea of retaliation, in part, because there is such an emphasis on peace in the Quaker community.

Interviewed by Courtney E. Martin, a Barnard senior and bulletin co-editor-in-chief

got a comment? we want to hear it.

email the *bulletin* at bulletin@barnard.edu

who's getting you down? a look into seasonal depression

By Ma'ayan Bomszyk

The sun is setting over the pristine and beautiful state of New Jersey. Evening stars have just begun to twinkle in the deep blue nighttime sky. You look at your watch and grimace. It is two o'clock in the afternoon.

Oh, blessed be daylight savings time! Just a few Sundays ago, you rejoiced in the extra hour that you were magically allotted to complete your work. (Work meaning watching your roommate instant message and wishing you had an online life of your own.)

Severe seasonal depression affects about 10 million Americans and 25 million more suffer milder cases.

But now that dusk settles in before you really have a fair chance to wake up, we are all wishing those farmers would be a little more altruistic with the way they affect standards of time.

"I start to get tired so early in my day, by the time my first class gets out, it is already dark outside," sophomore Maggie Mello lamented. No one revels in the darkness of winter. There are some students, however, who suffer from more than dreading the chilly season.

Severe seasonal depression affects about 10 million Americans and 25 million more suffer milder cases. Seasonal Affective Depression, also known as SAD, is a depression induced by lack of light. It is associated with fall and winter weather because there is a substantial decrease in sunlight during those months.

The symptoms of SAD resemble those of other types of depression according to University of Illinois College of Medicine's Dr. Timothy J. Bruce and Dr. S. Ateaz Saeed. Several sleep disorders are associated with the disease, including not being able to get up in the morning, waking up but not feeling refreshed or feeling drowsy throughout the day.

Additionally, other SAD warning signs can involve loss of ability to concentrate, sluggishness, increase in appetite and, best of all, worsened PMS.

Many of these symptoms may seem ambiguous or like basic complaints of any normal college student, however, for people affected by SAD these symptoms become unbearably heightened during the darker months of the year.

The chemical basis for SAD rests in hormone fluctuations. Interestingly enough, women are five times more likely to suffer from SAD than men. With this in mind, it would be tempting to blame estrogen, a familiar culprit in many women's mental health concerns. This time, however, estrogen is off the hook.

Two hormones, melatonin and serotonin are responsible for SAD. Melatonin, which functions like a tranquilizer, is produced five times more in the dark than in the light. During summer seasons, light triggers our body to slow down melatonin production, but in wintertime, often there is not sufficient light available to have this affect. Serotonin, the other major factor in SAD, belongs to a class of hormones known as neurotransmitters. Neurotransmitters function in carrying signals from the output of one nerve to the input of the next inside the brain.

Serotonin is a major component of the drug Prozac and lack of this "feel good" hormone has been linked to several types of depression. This correlates to the observation that tasks, which are easy to accomplish when you feel well, become frustratingly difficult when you are depressed. Light stimulates production of serotonin, and the lack of sun during winter months causes a decrease in the amount of serotonin functioning in our bodies.

While seasonal depression when left untreated is difficult to cope with, several simple solutions can ebb the effects of this disease. Getting out for a morning walk or a midday run provide two powerful remedies that can help to thwart SAD. Soaking in whatever sun there is available decreases melatonin production and increases the body's supply of serotonin. Physical exercise boosts endorphins. Endorphins can counteract symptoms that seasonally depressed individuals from which often suffer, such as feelings of lethargy, disinterest and sluggishness.

Another easy way to combat seasonal depression is to spend time in well-lighted rooms. While electricity has been around for more than 150 years, Barnard Residential Life's use of 2-watt light bulbs doesn't utilize this 19th century discovery as effectively as it could. Dark and musty may be a desirable atmosphere for a sleazy bar, however, the same should not be said for your dorm. Invest in your own lamp to dispel that familiar cave-like ambiance that your room manages to exude October through February. Artificial light, especially if intense, has been proven to combat the effects of Seasonal Depression.

Dr. Laura Smith, Director of Counseling Services, said, "If you think you have a seasonal-affected disorder, you can definitely come in and we can help you assess that." Health Services has access to a light box, and can help students find other resources if you do indeed have seasonal depression. Of course, the knowledge that the problem is not just "all in your head" can be an effective therapy in itself. Seasonal depression is a disease with a chemical basis, and there are many things you can do to combat its detrimental effects. If you think that you may be suffering from seasonal depression, take a walk across the sunlit quad lawn to Health Services.

Ma'ayan Bomszyk is a Barnard sophomore.

Want to do something
about Sexual violence?

Volunteer at the Rape Crisis/ Anti-Violence Support Center.

For more info call 854-4366 or visit
columbia.edu/cu/rcavsc

Need help promoting on campus events?

Then take out an ad in the *barnard bulletin*
* space is free for on campus activities *

contact our ad-manager at bulletin@barnard.edu
at least nine days in advance.

.space subject to availability.

**Barnard's Center for Research
on Women** presents:

AIDS In Flux Panel

Thursday, November 15th
6:30 pm in Altschul Atrium

Make Your Own Hours
Sell Spring Break 2002 Trips

HIGHEST COMMISSIONS—
LOWEST PRICES
NO COST TO YOU

Travel FREE including food, drink,
and non-stop parties!!!

WORLD CLASS VACATIONS
2001 Student Travel Planners
"Top Producer" &
MTV'S CHOICE (Spring Break
Cancun Party Program)

1-800-222-4432

Psychology Graduate Panel Discussion

November 27th, 4 pm
Lower Level Mac

Panelists will discuss graduate
study, research opportunities
and career paths

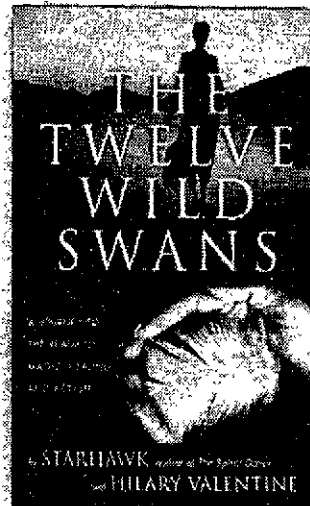
For more information contact
lee47ny@aol.com

STARHAWK'S MAGIC IS THE
ULTIMATE REALISM FOR OUR TIMES.

—JOANNA MACY, AUTHOR OF *LOWE'S BACK TO THE*

THE TWELVE WILD SWANS

A JOURNEY TO THE REALM OF MAGIC, HEALING AND ACTION



Using a fable as
its foundation, **Starhawk's**
The Twelve Wild Swans is the
follow-up to
her bestseller, *The Spiral Dance*. The work provides
guidance for laypersons and
advanced initiates as well,
directing them toward
three singular paths of
magic, healing, and action

0 06 25369 4
\$16.00 + s. shipping

"Within these covers are keys to manifesting our intention of the
sacred into the unfolding of our lives."

—JULIA BUTTERFLY HILL, author of *The Legacy of Luna*

HarperSanFrancisco
A Division of HarperCollins
www.harpercollins.com

The Muslim Students Association (MSA) of Columbia University
invites everyone to celebrate:

ISLAM AWARENESS WEEK 2001

* understanding Islam *

Wednesday Nov 14 "The Rich Tradition of Islamic Scholarship"
Professor Brinkley Messick, Altschul Atrium @ 8pm

Thursday Nov 15 "Ramadan: The Month of the Qur'an"
Ahmed Morsi, 101 Columbia Law @ 8pm

Friday Nov 16 Video Screening: "Muslims in America: Misunderstood Millions,"
and "Islam: A Closer Look"
702 Hamilton @ 8 pm

For more information contact : msa@columbia.edu

artspicks

for the week of date nov 14

art

Signac, Master Neo-Impressionist

The Metropolitan Museum of Art showcases pointillism's second man—proving in bright seascapes that there is much more to the movement than George Seurat. Now through December 30 and free with CUID. For more information call (212) 535-7710.

on campus

Barnard Dance

Students from the University team up with choreographers from around the city to perform works at Miller Theater on November 15, 16, and 17. Tickets are \$5 with CUID.

theater

Comedy of Errors

"I think everybody writes off certain things pretty early in their lives as *that's not for me*," said Richard Friedberg,

dance at Miller Theater

courtesy of the dance department



Celine Goetz dances in Liquid Steel, choreographed by Francesca Harper

By Aliza Arenson

Opportunity. That is what you came here for, right? As a dancer, there is no better opportunity than being able to work with professional choreographers and have them work out their visions of you. Each semester the dancers in the Columbia University community are afforded the exciting learning opportunity and experience of working on a piece for the Barnard College Dance Department performance at Miller Theater. The choreographers, some faculty of the department, and others hired for this performance, expect nothing less than professionalism from students, and the result of this collaboration is dazzling.

This fall's show, which takes place in Miller Theater on November 15, 16, and 17, includes five works, four of which are premiers, in a variety of dance styles ranging from pointe work to African movement. Each piece is a small ensemble work and highlights and blends the technical and character strengths of the dancers in the piece.

Jamie Bishton's piece "Things That Cannot Be Painted", set to music by Ralph Vaughn Williams, is an especially vivid representation of the dancers within it. The modern repertory class that dance this piece had a part in the choreographic process, each adding their own move-

ment ideas from inspirational pictures Bishton gave them and then adapted to include in the final piece. This piece is an embodiment of the music, though never secondary or slavish to it; the dancers propel the music as much as it propels them. They operate as orchestras in the unity and complexity of their movement as an ensemble, and the solo and duet work highlights the violin and viola, which have moments of solos within the music. Bishton's work reflects the influences of his experience with the Twyla Tharp and White Oak dance companies as he places his movement into the paradigm of modern dance.

Many new works do not retain their ability to fit neatly into dance's established categories. Daniel Pelzig is a choreographer who has done many works for the Boston Ballet, but choreographs a work for Barnard that defies all notions of ballet, except maybe the shoes. Even the shoes play with the borders of ballet as four dancers are on pointe and four wear simple canvas ballet slippers.

"Powerhouse," set to music by Graeme Koehne, is truly a tour de force however, pushing pointe work to its limits and playing with dancers rolling on the floor, sliding across stage and climbing under and over each other in ways that play with the physicality of what they are doing as much as their relationship with

provides opportunity

each other. What once seems like a war can later seem playful and unifying.

The playful nature of Pelzig's piece is a sharp contrast to the regal dignity of Karla Wolfangle's "The Concert," which she stages with the assistance of Amanda Page. Inspired by the paintings of John Singer Sargent and set to the music of John Frederick Handel, dainty gestures take nothing away from the strength of the women and their social interactions in this piece. The use of floor patterns and partnering creates a regal feeling that speaks of strong social structuring. The dancers use their long broad skirts as a part of their movement. Most uniquely, they hold them perfectly flat in front of their bodies. The music is sprinkled with operatic vocals, within which Wolfangle choreographs break out sections done in solos, duets, and trios that show far more personal interactions than in the strong social formations of the group. This dance really has the feeling of a period piece and the entire experience transports the viewer.

The audience will be transported once again in Maguette Camara's "Ohamana," but this time to Africa. Camara, who teaches in the Barnard Dance Department and at the Alvin Ailey School, creates an adaptation of West African dance styles for the concert stage with musicians Mohamad Kouyate and Mangué Sylla. Embodying the more complete African

sense of the performing arts, this piece is a rare opportunity to see Columbia dancers sing and play instruments. Then the dance slowly overcomes its dancers with a need to move. Isolations and repetitions are all typical of this idiom, and Camara has chosen to incorporate just enough choreographic elements to make the dance interesting for the stage without losing its cultural integrity. A welcome difference from the college dance department's typical use of ballet and modern, the dancers seem to enjoy the piece as much as their audience.

Another modern piece with a touch of different culture is Janet Soares' "On Earth", set to music by Avro Part. This cacophony of sound and movement has hints of Irish step dancing within it. Soares, chair of the Dance Department, choreographs the largest ensemble piece of the concert and seems to have the most going on at once. The dance explores relationships between dancers on the floor and those who are standing, and has many moments of unique lifts and partnerings.

The Miller performances each semester are a great opportunity, not only for the dancers, but also for the entire university community. They are an opportunity to feel pride about the talents of our peers and get to enjoy some beautiful dancing in the process.

Aliza Arenson is a Barnard junior

courtesy of the dance department



dancers in Gershwin/Calloway/Ellington choreographed by Francis Patrelle

artspicks

...continued

Barnard Physics Professor, "and acting was one of those things." But through a twist of fate, a semester sabbatical and rigorous rehearsing, Professor Friedberg will perform in *Comedy of Errors* with Columbia's Kings Crown Shakespeare Troupe. Performances, held on November 16 and 17 at 8 pm and on Nov. 18 at 3 pm in Lerner Auditorium, promise another witty interpretation from this troupe of merrymakers, faculty included.

As always, admission is free and donations encouraged.

art

Art in General

This non-profit space for contemporary art celebrates its 20th anniversary with two exhibits in honor of experimental art and a site-specific sound and sculpture showcase on Canal Street. Free and open to the public. Tel: (212) 219-0473

TOM'S MIDNIGHT GARDEN

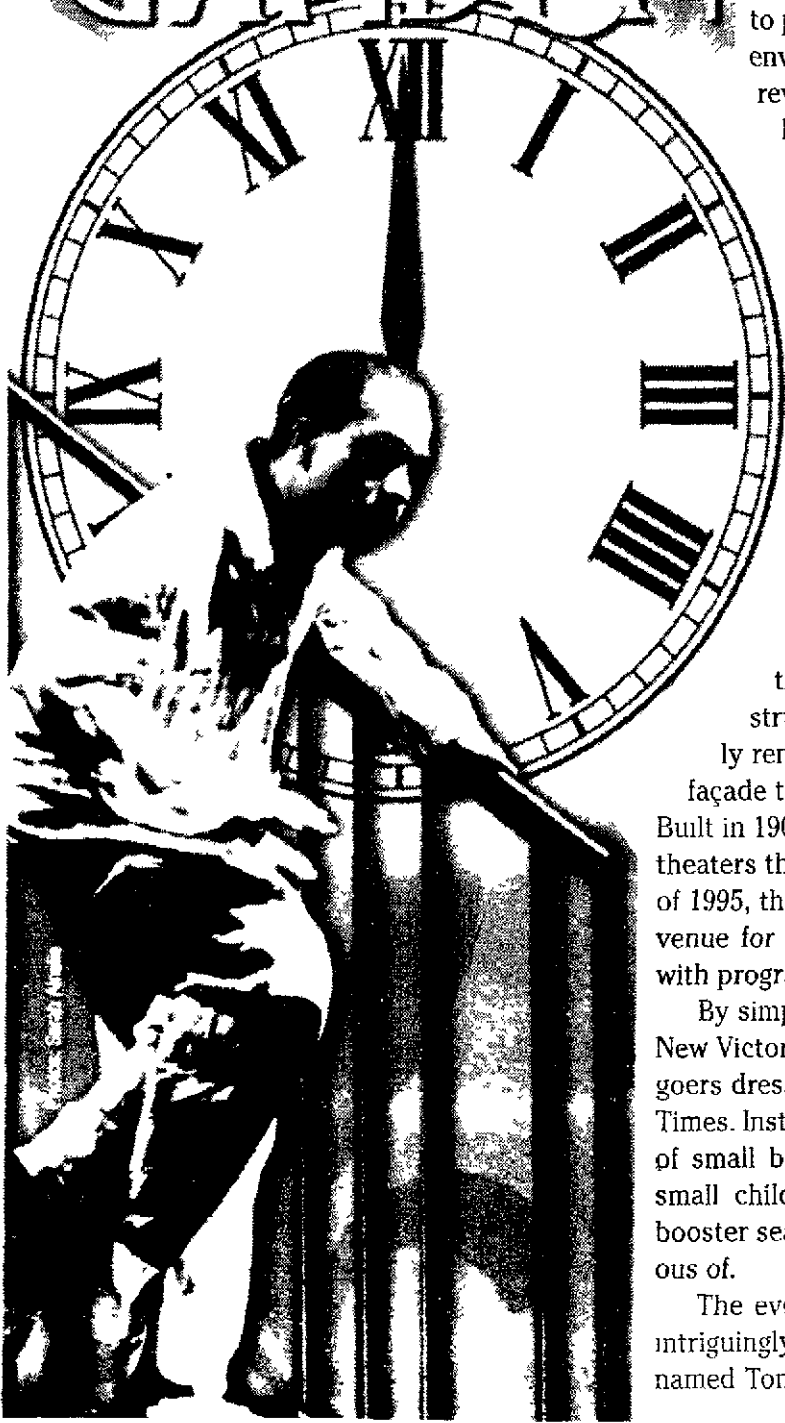
By Tara Coleman

When the endless string of classes, papers, and exams starts to pile up and wear me down, I begin to eye small children with envy as I pass them on the street. At times, most of us dream of reverting back to the days of childhood bliss, when a ton of homework was considered several worksheets and eight o'clock was a strictly enforced bedtime. Every once in a while, a chance comes along to remember what it was like to be a child. A visit to the New Victory Theater in Times Square last weekend to watch a performance of the play, *Tom's Midnight Garden*, provided me with such an opportunity.

Though the New Victory Theater may be, according to its ads, "New York's ultimate theater for kids and families," it can also serve as a great place for the stressed out or over-partied college student to be reminded of what it is like to use her imagination. The New Victory is located in the heart of Times Square, literally steps from the 42nd Street subway station. In fact, you should watch out for flying cab cars as you meander through the construction zone to get to it. Don't let the construction and traffic fool you, though. The theater itself is totally renovated and restored, from the original Venetian-style outer façade to the old-fashioned interior complete with a domed ceiling. Built in 1900 by Oscar Hammerstein himself, it was one of the original theaters that established the 42nd Street theater district. In December of 1995, the theater re-opened its doors with the intent of providing a venue for the performing arts geared towards children and families with programming from all genres and backgrounds.

By simply observing the aura of the interior of the relatively small New Victory, one would expect to be seated next to seasoned theatergoers dressed in black and discussing the day's issue of the *New York Times*. Instead, I found myself surrounded by the chatter and bouncing of small but surprisingly well-behaved children in their seats. Very small children were lucky enough to be provided with red velvet booster seats that even the tallest of adults could not help but be jealous of.

The evening's show, *Tom's Midnight Garden*, is best described as intriguingly odd. The story was a mystery of sorts, about a young boy named Tom who finds great adventures each night when the clock in



his aunt's hall strikes thirteen o'clock. He is transported back in time to the Victorian Era, where he makes friends with a loner girl named Hatty and spends days and days playing in the garden with her. There are many parts of the storyline that remain a mystery throughout, such as why only Hatty and the old gardener can see Tom, or what exactly the conditions are that allow for this time travel. In the end, many of these questions fail to be answered and are left open to interpretation.

The simplistic set of the play helped to compound air of mystery throughout, because it was often dark and sparse. At some points, the story did become downright eerie, and the huge illuminated clock that remained in the background for the whole show only added to that mystique. So did the trios of instrumentalists that discretely popped in and out of the wings to provide live accompaniments to the recorded background music. All of these aspects were rather surprising, since the storyline was not necessarily of such an ethereal nature.

The dialogue did have its moments of wittiness, though the target audience cackled much louder when Tom stuck his tongue out behind someone's back than when Hatty exclaimed, "I don't think anyone understands the book of revelations, Tom." Children can not be underestimated, though, for when the plot twists unraveled at the end, it was more common for the children present to have to explain things to their parents than the other way around. One man, who shouted out, "OH!" when one character revealed her true identity at the end was obviously not listening to the six-year olds around him when they predicted the fact back at intermission.

As for me and my collegiate mind, which is taught to analyze and interpret and take nothing at face value, I left the theater confused and baffled by the musings about time and space made in the play. The children around me seemed much more able to take the show at face value. I heard exclamation

tions of, "this is so cool" and "it was so fun" around me, and I began to wonder why I could not accept the merit of the show for purposes of pure entertainment without understanding the minute details of plot. Why did I not notice the affirmations of friendship and bravery that existed in the play?

One thing was certain, however. This was not your average children's play, overflowing with cheesy songs and fuzzy characters. (It is no wonder, then, that the acting group, called The Unicorn, is London-based.) Then again, these were most likely not your average children. Somehow I envisioned these children as future well-seasoned theater-goers discussing *The New York Times* before the show. And even if they are not, it is refreshing to find something different and educational for children of any age to do on a Saturday night in the city. Whether it was the atmosphere or the play itself that intrigued me, I would say that the evening was well spent.

Sadly, *Tom's Midnight Garden* was only running until November 4th. However, some upcoming events of the theater may be worth checking out, including *Australia's Blue Grassy Knoll*, a showing of silent films with much accompaniment and participation by the audience and the "hillbilly/cabaret/bluegrass band," and *The Flaming Idiots in What Goes Up*, a sort of vaudeville show who's stars have been praised in *Time Out New York* and been featured on Jay Leno's *Tonight Show*. Both begin to run at the theater in November; tickets are ten dollars and can be purchased at the box office or through Telecharge.

Tara Coleman is a Barnard first year and a bulletin copy editor.



musicpicks

for the week november 14

november 15

Poe

At Village Underground
(130 W. 3 St.)

For info, call 777-7745

Moody, dark, yet incredibly captivating, Poe's second album *Haunted* was the next natural step for this multitalented artist. Read *House of Leaves* (written by her brother, Mark), then listen to her at the Underground. The similarities will leave you spooked.

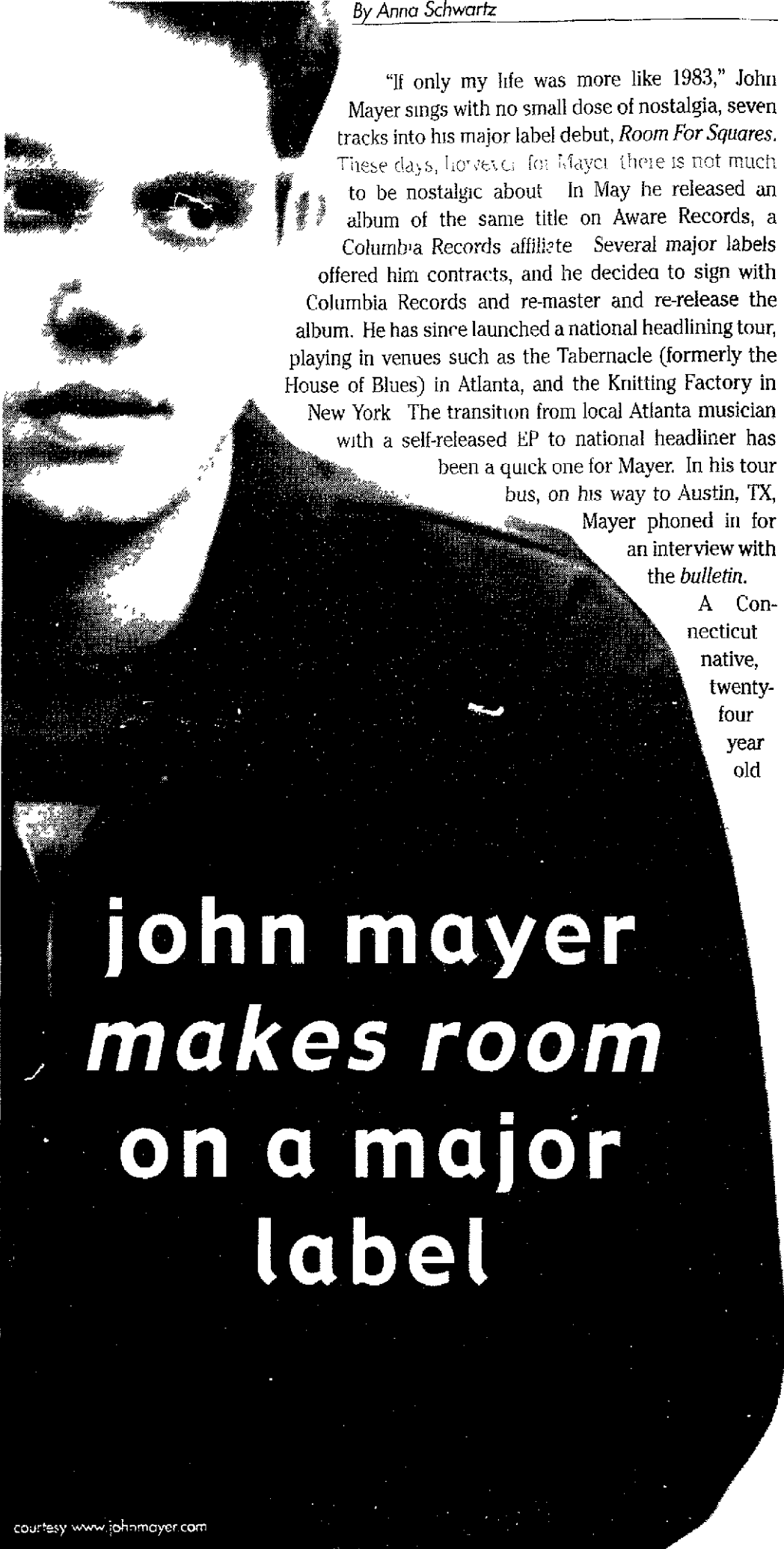
Kittie

At Albion Batcave (251
W. 30 St.)

For info call 695-3373

Your mother warned you about girls like these. They may be younger than you are, but they sure as hell could kick your ass. Scary (but in that kind of fun way), Kittie's heavy alt-metal sound makes indie boys pee in their pants.

By Anna Schwartz



"If only my life was more like 1983," John Mayer sings with no small dose of nostalgia, seven tracks into his major label debut, *Room For Squares*. These days, however, for Mayer there is not much to be nostalgic about. In May he released an album of the same title on Aware Records, a Columbia Records affiliate. Several major labels offered him contracts, and he decided to sign with Columbia Records and re-master and re-release the album. He has since launched a national headlining tour, playing in venues such as the Tabernacle (formerly the House of Blues) in Atlanta, and the Knitting Factory in New York. The transition from local Atlanta musician with a self-released EP to national headliner has been a quick one for Mayer. In his tour

bus, on his way to Austin, TX,

Mayer phoned in for an interview with the *bulletin*.

A Connecticut native, twenty-four year old

john mayer
makes room
on a major
label

courtesy www.johnmayer.com

Mayer has spent most of his time in Atlanta, where he has lived since leaving Berklee College of Music in Boston. Mayer spent his time in Atlanta building a reputation for himself by playing small venues frequently, such as Eddie's Attic, a well-known but tiny acoustic music space, as well as touring other cities in the South. When asked what it is like to move from playing small venues to big ones, Mayer responded, "It makes you get your act together quickly. You have to rise to the event you're playing, so the bigger the venue, the better you have to be. It has advanced my ability." Mayer doesn't miss the small venues yet, but he hasn't been away for that long; he says that playing in bigger venues will, however, help him play in smaller ones when he goes back. Mayer made the distinction, "Big venues are like a musical event, something you do on a Friday night with a thousand other people. Smaller venues are like a hangout." Mayer declined to say which he preferred. On his current tour, Mayer plays with a band, whereas when he played locally, he played solo, singing and playing guitar. He says "there is a duality when I play these days; I play both acoustically and electrically; I do songs solo and I play with the band."

Virtually no differences exist between his Columbia records release of *Room for Squares* and the version he released on Aware Records in May. The songs were remastered by John Alagia, although Mayer took part in the production. Mayer says that there were "esoteric sonic changes" in songs like "Your Body is a Wonderland," but not many changes otherwise, other than the addition of a new song, called "3 by 5." Mayer helped to produce the album, but he says that he always wants to work with someone in production. Still, he appreciated having substantial creative input this time around.

Mayer delights in creativity and individuality. While attending Berklee, he realized that he was not interested in learning "guitar pyrotechnics," as he calls

them, but that he would rather write songs. He says he realized his penchant for songwriting during the middle half of his first year there. "It had to do with the surroundings," he says, "I was thinking 'how's this all going?' and I remembered the things I was squelching,"

...the transition from local Atlanta musician with a self-released EP to national headliner has been a quick one for Mayer.

such as his own creativity through writing songs. "It wasn't a 180," he clarifies, saying that he just realized that he was more interested in writing songs. His realization, he recapitulates, "may have been blown out of proportion by the press."

Mayer's fascination with songwriting is demonstrated well in *Room for Squares*. "Sometimes when you're writing a song, you feel like you have one chance to take a pure idea and write 120 words about it. Sometimes you do it and sometimes you don't, but there's always a fear that you won't trap it." Mayer feels that he managed to trap his ideas successfully in songs like "Not Myself," but is unclear about whether he managed to do so with "1983."

In one of the lines in the warily self-conscious song, "Whatever Happened To My Lunchbox?," he reflects, "for years during adolescence, I was nostalgic to the point of getting stomach aches. My childhood was such a vivid part of my life, and 1983 is about wanting that time in my life back again."

For now, however, Mayer concentrates on the present. Signing with a major label has brought him creative success, which is an unusual feat for an independent artist dealing with the music industry for the first time. Mayer's playing has been pushed to a higher level, and he feels secure in terms of his career as well. He jokes that "every time I come into money, I buy a new guitar." This time, he bought a new Fender Stratocaster. These days, it seems that Mayer is spending less time lamenting the end of his childhood and more time reveling in his newfound success.

Anna Schwartz is a Barnard sophomore.

musicpicks

...continued

november 16 & 17

Soulive

At Bowery Ballroom
(6 Delancey)

For info, call 533-2111

If this jazz funk band from Vermont could get signed to Blue Note Records, you know they've got to be good. Three boys from the jam band state are making it big with their major label debut *Doing Something*. Watch their smooth grooves, funky style, and classic jazz touches for a swinging good time.

november 18

Lake Trout

At Knitting Factory (74 Leonard St.)

For info, call 219-3006

This lake is churnin' up some crazy stuff. Mixing elements of drum and bass, rock, jungle, and jazz, Lake Trout bends the rules for a crazy time. They call their sound "organica." We just call it cool.

musicpicks

...continued

november 19

Ozomatli

At B.B. King's (243 W. 42 St.)

For info, call 997-4144

Ozomatli blends Latin, hip-hop, funk, and international music traditions to create a sound uniquely their own. Though two of Ozomatli's key players are now in Jurassic 5, don't fear. Their live performances are still lively, their lyrics are still socially and politically conscious, and the dancing is still the main focus. Yay!

november 20

The Arsonists

At Maxwell's (1039 Washington St., Hoboken)

For info, call 201-653-1703

More hip-hop than you can shake a stick at. From the thirteen original members, only three have made the final cut—their more focused sound and tight lyrics are proof of the power of the small. Take the trek to the big NJ and watch them light up the stage.

rock your Jetta off with New Order's *Get Ready*

New Order - *Get Ready* (Reprise Records).

So infectious it should be blaring from the stereo of a car driving in a Guy Ritchie movie, or playing as the theme of a Volkswagen commercial, New Order's *Get Ready* goes down like techno-fied honey. "Crystal," the album's first track, gets you ready to be amazed by New Order. It has a psychedelic feel, a club beat, and electric guitars all in one song.

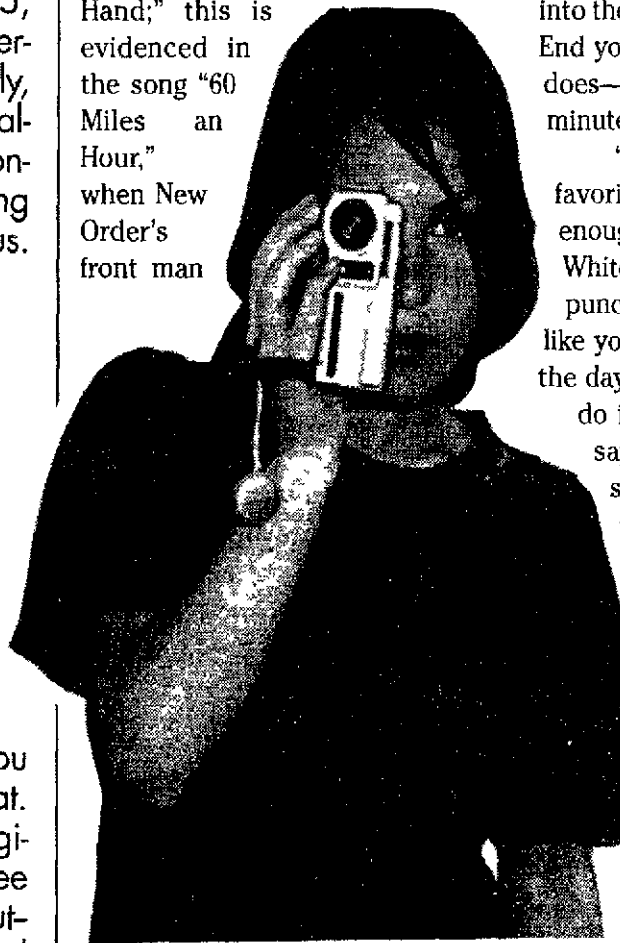
In a way, the band's lyrics are as viscerally cloying as the Beatles' "I Wanna Hold Your Hand;" this is evidenced in the song "60 Miles an Hour," when New Order's front man

sings "I'll be there when you want me to/ I'll stand by your side like I always do." But who can rail against the Beatles in good conscience? In the same way, the inanity of the lyrics in "60 Miles" makes the song harmless fun.

I'd have to say that the track "Vicious Streak" is a little on the long side, but maybe New Order is making a statement with the endlessly droning line: "I keep hangin on. I keep hangin on..." Those lyrics are not really worth hanging on to, trust me. Neither is it worth waiting for one minute and fifteen seconds into the song just to hear the words. End your misery before New Order does—it takes a whopping seven minutes to get through this epic.

"Rock the Shack" is my favorite track on *Get Ready*. With enough guitar breaks to satisfy a Whitesnake fan, "Shack" is just punchy, especially when you feel like you are on your last hurrah of the day, and the only thing you can do is throw your hands up and say "this is what I believe; screw you." Listening to New Order, you may find the urge to dance a pathetic boogie in your chair, as I did while listening to the club anthem "Someone Like You." New Order's lyrical freeway is a joyride to listen to. Unfortunately, the ride is over before you know it.

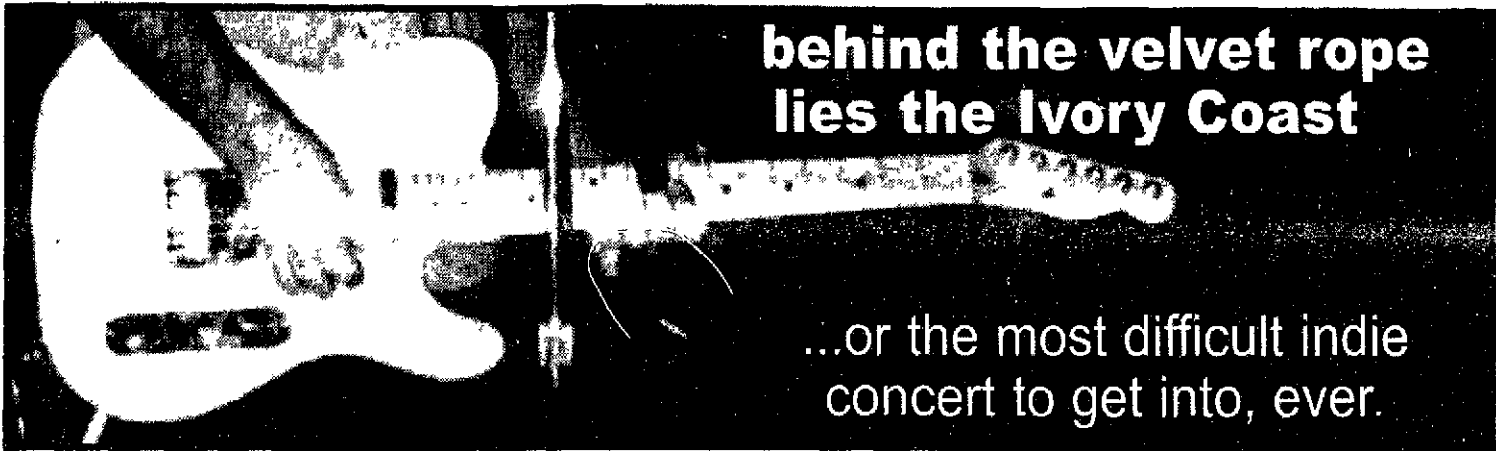
—Alison Wayne



albumreview

tune in to wbar's first annual
radiothon

live on-air performances • prizes
tickets • giveaways • www.wbar.org



behind the velvet rope lies the Ivory Coast

...or the most difficult indie
concert to get into, ever.

By Thea Tagle

It was supposed to be a simple transaction. I was to walk into Mercury Lounge, get my press passes, and listen to Polyvinyl Record's babies, the Ivory Coast. But, like everything else is my life, things had to get sticky.

"I'm sorry, your name is not on any list," growled the woman working the door. It was clear from first glare that she was on a power trip and had not gotten any love in a long, long time. What could I do? I was being denied.

Too late at night to call the record label and whine. Too tired to fight this crazy woman. Too pissed to leave without seeing what I came here to see. Then mighty Jay came and saved the day. Lead singer of the Ivory Coast, a Boston-based band whose new release *Clouds* is an indie rock dream, Jay was kind enough to put that woman in her place. Taking my not-so-comfortable seat on the floor in the Mercury's main space, I remembered why "little" bands are the best. Would Moby have done this for me? Would Gwen? Would their mom? I think not. Indie bands need press support, and even I, little bulletina, qualify as such. Cool.

Another sign of the band's non-pre-tension: they actually started their set on time. Opening for Death Cab for Cutie, I'm sure they felt the pressure to do well. The crowd was not yet at capacity, but



regardless, anticipation was in the air. All five members were on point throughout the evening, as if proving their worthiness to open for indie superstars (oxymoron much?) Death Cab. Drummer Mahmood Shaikh kept the beat going, never wavering once despite the fact

that one of the drums was awfully wobbly: Bassist Nick Hubben was the picture of calm, barely moving even at the most energetic of parts (I'm sure he was dancing on the inside) and synth player Scott Craggs kept the audience aurally pleased with his selection of quirky sounds and piano melodies. Guitarist Drew O'Doherty spastically

cranked up his instrument, perhaps a bit too joyously (but it was his birthday, and that was a good enough excuse for me). Meanwhile, singer Jay Cox shook, bounced, and wailed through a good chunk of songs from *Clouds* and their first release, *The Rush of Oncoming Traffic*. His messy mop of hair just kept getting larger throughout the night—another good sign of a band on the rise, so to speak.

The emotion and dynamics present in IVR's albums were no match for their live set. Constant interplay between the band and the audience kept the mood light, and the band members were enjoying themselves on stage. While things began a little too emo-ish for

my taste, the tempo went up after "Lake Placid 1986," their most poppy song from *Clouds*. "Swope," a three minute burst of energy, was especially strong live, and "To My Brilliant Wigmaker" found Jay and crew gyrating like the best of them. My personal favorite, "Traveler," made me feel all warm and fuzzy inside—how can you say no to a guy that begs "Save the last phone call for me/ cause I might be here tonight?" Granted, it wasn't a personal request, but you know what my answer would have been.

Insightful lyrics, sweet little melodies with sonically beautiful guitars, and the occasional full-on rock-out made this show a pleasure to watch. Ending with "Sixty-five Percent," IVR made a new fan out of my friend, and reinforced my liking. Nice boys (Drew even had pin the tail on the donkey and goody bags—it was his BIRTHDAY, ok!), good songs, and the lack of ego (which the door wench could have learned from) made this trip downtown worth my while. Continuing to tour up north with a revolving cast of artists-

including Pele, Jenny Toomey, Rainer Maria, and Quasi—the Ivory Coast will hit New York again on December 1. Check 'em out if you have the chance, and pray that the person working the door has gotten laid in the last five years. Otherwise, you may find yourself out in the cold, with no Super Jay to save you.

"I'm sorry, your name is not on any list," growled the woman working the door. It was clear from first glare that she was on a power trip and had not gotten any love in a long, long time.

Thea Tagle is a Barnard sophomore and the bulletin music editor.

eat like a king, pay like a pauper

By Adrienne Serbaroli

"Eat Like a King, Pay Like a Pauper" is the slogan here. Upon first entering, however, no traces of kingly service await you. Curry in a Hurry seems like any other fast food deli-like restaurant, with colorful dishes behind a glass counter and clusters of hungry customers waiting for their turn to pick from the wide array, but with one main difference—the spice of choice here is none other than, well...curry. Having traveled from the upper West Side to the lower East Side, I was hoping not to have to take-out. And that is when I noticed the sign to my right—Dining Upstairs.

As I ascended the green carpeted steps, the atmosphere suddenly changed from noisy kitchen chaos to quiet dining ambiance. A waiter in a black bow tie led us to a table in the middle of the room. The stark difference between the first and second floors made me question whether I was still in the same establishment. But the overpowering aroma of curry still pervaded, so I knew we hadn't traveled far.

I have to admit that I am still new to the appreciation of curry foods. Because my mother never cooked with it, I only had my first taste of curry chicken at one of Barnard's welcome luncheons sometime in my first year. Needless to say, I had no idea where to begin when choosing from foods like Utlapam (a southern Indian style rice pancake), Chicken Jhalfrezi (chicken cooked with fresh ginger, garlic, onion & bell pepper), or Saag Paneer (cottage cheese cooked with spinach and rice). There was not enough time to peruse the entire menu before the waiter came to take our order. And to this day I am still not able to tell you the name of the dish that I ordered, because when I told the wait-

er I was from the press (makes me sound pretty official, doesn't it?), he got excited and pointed to something from the Special Platters menu, all the while chattering about what I assume were the ingredients involved. It seemed he wanted me to try something. Happy to have the decision made for me, I didn't refuse his sugges-

up the stairs in jackets and coats, tray in hand, as though they had just ordered at McDonalds, while some were calling the waiter over for the check at the reserved tables near the window. No matter. A few minutes later our food was served and we curiously began to dig in.

It turns out Elise had ordered a very tasty and very orange chicken platter (Chicken Tikka), while I also had before me something with chicken in it. If I had been able to tell what it tasted like, I would probably assure you it was very good, but after the first bite, I realized it was quite spicy—something my poor taste buds are not equipped to handle. I was also served a delicious cream-of-spinach-type sauce, while my sister found herself next to a frighteningly long Sheekh Kabab, made out of beef products, and which she was too afraid to take a bite of. Both of our dishes came with Basmati rice. In addition, the bread that comes with each meal is not only appetizing, but effectively serves to neutralize some of the burning your mouth might experience while eating these otherwise savory dishes.

My friend Anuj claims he would never consider eating at a restaurant in whose name the word "curry" is incorporated, not because he doesn't like curry (he loves it), but because he believes Indian food speaks for itself, and consequently shouldn't have to advertise itself as such. I, however, am pretty confident that if I convinced him to come with me to Curry in a Hurry, he would not be disappointed. And with the average price of an entrée being under 6 dollars, who could refuse? If you love Indian food and are a poor starving college student like yours truly, you will certainly find something that excites you here.

Adrienne Serbaroli is a Barnard senior.



diners at Curry in a Hurry munch happily

tion, since he obviously knew better than I.

As my sister, Elise, and I waited for the food to come (no more than about five minutes), we had a chance to look around the room and at the other people dining nearby. It seemed many were using plastic orange trays, similar to those found in Hewitt dining hall. For a moment I was confused—hadn't we just been waited on? It seemed out of place in this classy part of the restaurant to eat from cafeteria trays. I even saw one woman pack her leftovers into a Tupperware she had brought from home. It appeared counterintuitive for people to be traipsing

the living room

By Talya Cooper

A few Thursday nights ago, I sat down in my room with some fellow first years and a copy of the *Voice*. We wanted to go out somewhere really fun and really New York; hell, we were up for anything that didn't involve a fake ID or the expenditure of a lot of money. Two and a half hours later, we were still sitting on the floor of my room. We ended up at Tom's.

So what is there to do in NYC if you can't afford a \$60 ID and want to go out, and not to a lame frat party or to the movies? After asking around, I heard about the Living Room, a music club on the Lower East Side. Not only does it not require an ID to get in, I heard, but it's also free.

Getting to the Living Room involves an intimate knowledge of the MTA. You need to take the 1 to 14th St, walk around some labyrinthine passages and tunnels, and wait anywhere between ten and 30 minutes for an F train, which you take 3 stops to 2nd Ave. It's about an hour, roundtrip, from Morningside Heights.

The distance is unfortunate, because the Living Room is a cool place. It's a little bigger than my floor lounge, so no matter where you sit, you get a good view of the "stage" (which is demarcated by a carpet). The chairs are falling apart. The lights are warm and orange-ish. It's the kind of place where someone will tap you on the shoulder and ask of the previous act: "Did they tear at your heart?"

The Living Room usually features four or five bands a night, which each play hour-long sets. You've never heard

of 90% of the groups, but occasionally an almost better known artist will stop by: Steve Tagliere of the late and lamented folk-rock band Gingersol played a few weeks ago, and one of my personal favorite indie bands, The Trouble With Sweeney, stopped by over the summer. It's not exactly free; you are required to buy one drink per set, and are asked to

**We wanted to go
out somewhere
really fun and really
New York; hell, we
were up for any-
thing that didn't
involve a fake ID or
the expenditure of a
lot of money.**

chip in about \$5 to the red bucket that gets passed around for each performer. Depending on what you drink (I'm an Earl Gray type, myself), and your generosity for the poor souls strumming away up front, that amounts to about \$6 an hour, which is pretty much the same hourly price as a movie with popcorn. And not only are you paying for the funky ambiance, you hear some pretty fine music.

The bands come in one after another, and set up all their own gear. The night I was there, one band, Renata, showed up late because it got lost on its way down from Hartford. Although Renata played pretty standard introspective indie-singer-songwriter-pop and the vocalist sounded a tad peaky, it had some interesting quirks: the drummer played a conga and an African drum, and one band member is entirely devoted to playing the harmonica, complete with effects pedals. Plus, they did a really good cover of "With or Without You."

The next band on the bill—just to give you an idea of the Living Room's diversity—was Red Betty, an all-electric, female-led group based in New York. Red Betty had a '60s country-rock, Byrds/Buffalo Springfield kind of sound. The lead singer who sounded a lot like Aimee Mann was very spirited and cracked some jokes about the World Series and her feeble attempts at a British accent. Although the band's lyrics certainly did not break any new ground, it was fun.

The waitress grimaced slightly when I didn't order a \$5.50 martini, but one of the Renata guys came over to our table and chatted with my friend about what one should put on a band website.

If you're a music fan who's willing to risk the hike, check out the Living Room. I'll certainly be paying a return visit.

The Living Room, 84 Stanton St., 212-533-7235

www.livingroomny.com

Talya Cooper is a Barnard first year and bulletin staff writer.

got beef?

we want to know
about it! send your
commentary, questions, or suggestions to
bulletin@barnard.edu
even if you're a
vegetarian.

coffee talk at the

by Courtney E. Martin

It was almost too ironic to be funny. Erika Middleton, a senior friend and I were sitting at a table with seven other women during the lunch hour of Barnard's recent Summit on Leadership. The other seven women were well into their forties, full of stories about motherhood and all possessing that resolution, that grit, that Erika and I are still earning. One of them, sitting to my left, brought up a very valid and intriguing concern. "I just don't feel like younger women are galvanized about these issues. Why doesn't feminism seem to matter to them?"

The rest of the table, with the exception of Erika and I, nodded their heads in agreement and a few affirming grunts were heard between bites of chicken salad. After a few more rambling comments reaffirming what the first concerned women had just brought up, I cleared my throat and interjected. I explained that, in fact, I believed that a lot of young women weren't feminists because they didn't have the historical context to realize how important the notion of feminism was; I wanted to hear their stories, I explained, I wanted to know what it had been like for them, my mother, my grandmother.

An alumna sitting next to Erika, and notably one of the first four women's studies majors to graduate from Barnard, immediately responded: "You don't want to hear that stuff," she dismissed me completely. "You know the kinds of things Barnard women used to hear from Columbia men and all that, you would just be bored."

There was a gentle laugh shared by the women sitting at the table and I reached for my roll.

Another woman piped up, "You know I think that if more women were educated in same-sex environments like Barnard there would be a lot more feminists produced. I mean look at Barnard; feminists graduate from here by the hundreds." Again, heads nodded around the table like a stadium wave, but the movement was suddenly stopped short when it reached Erika and I.

Erika began, "Well, actually, I think that..."

Another woman interrupted, "Yes. I mean look around the room. All these feminists, we shouldn't take for granted, are Barnard women. They got the feminist upbringing

inherent in this institution."

Erika tried again, "Well I just wanted to say..."

And another: "Yeah, we mustn't think that all colleges produce these kinds of feminists thinkers."

There was a precious pause so I elbowed Erika in the gut. "Speak now," I whispered emphatically in her ear.

She cleared her throat and finally finished a thought: "Well, I don't know how you ladies feel, or what it was like when you went to college here, but actually I feel like there are a lot of women who attend Barnard and would never call themselves feminist."

"But why would they ever choose to go to Barnard?" One woman asked perplexed.

Erika began to respond, "Well I don't know I mean..."

"Oh well of course there is no reason to go here if you have no respect for an all women's environment. I mean you could chose Columbia if you don't care about feminism. There is just no reason to go to Barnard unless you care about this sort of thing."

All heads, minus two of course, nodded, and—you guessed it—Erika reached for her roll.

Now fast forward fifteen minutes. We are back at the miraculously transformed LeFrak gymnasium, still Erika and I, side-by-side and hoping we will, at some point have a chance to speak, and a nice woman named Doreen comes and sits next to Erika. It turns out she is from Colorado, where I grew up, and just moved to Brooklyn because she, as she put it, "Just had a voice in my head that said, 'Brooklyn,' and after a year of it, I listened." We can both tell right away that Doreen is good people.

When I ask her what she is doing now she replies, "Well I am figuring that out right now. But enough about me; I would love to hear what you are doing, what you are thinking. It is so inspiring to be around young women with such vibrant ideas." I love this woman.

Eventually Erika gets around to telling Doreen about the disheartening experience we had at lunch. "It was just like there was a brick wall between us and those women," she explained. "I felt like they weren't listening to me at all."

Doreen, unassumingly brilliant in her big hoop earrings and her knit sweater said, "Well, whenever I find myself in a group of people like that—people who just don't seem to

**it is in our refusal to
accept our silence that we
may hear our voices,
fresh and echiong, most
clearly**

summit on leadership

want to listen to me—I usually take it as an opportunity to learn something about myself and about these people. Why don't they want to listen to me? What is it about me? What is it about them? And then, when I am at my very best, I rely on the truth to see me through. Did you ever think about just saying to those women, 'I feel like there is a brick wall between us. I feel like you are not really listening to me?'

Erika and I sat in silence for a moment, but not the reach-for-your-roll kind. . . quite the opposite. "Wow," Erika finally chimed in. "Yeah wow," I seconded. "Doesn't it always seem you are trying to move around the truth so carefully, and then when you gain enough sight to just say it, there is this awesome relief."

"Yes!" Shouted Doreen. She as totally energized, "I love that feeling: there is that elephant just sitting in the room and people are stepping around it and finally you just shout, 'Hey everybody, there is an elephant in the room,' and everyone is so astounded."

All three of us laughed out loud and straight from our bellies. I felt so alive. Truth and our voices were, according to Doreen, our most valuable assets. We could use them even when people, whether intentionally or not, tried to convince us to do otherwise.

Even the Barnard alumnae who sat with us at lunch had not been open to us at a moment of great opportunity for communication. Here we were, a table of women from different genera-

tions, all connected through a glorious bond of academic experience and intellectual thought, and we were not really hearing each other. It was a moment when the victim mentality—"those women wouldn't listen to us," pout and sniffle, pout and sniffle—should have been traded in for a pro-active stance. We should have peeled off that sturdy layer of intimidation—our hesitation to confront these women because they were older, more experienced etc.—and gotten to the heart of the matter: we didn't feel like they respected our right to speak. If people won't let you use your own voice, Doreen taught us, make them aware of their oppressive behavior. The feminist movement never would have gotten very far if women, like Victoria Woodhull, had sat in their living rooms feeling sorry for themselves and mourning the loss of their two cents. Instead, we, as Barnard women and feminist thinkers, must learn to address the problem, no matter how familiar or well-intentioned the package may be. Our real empowerment would not come through an easy time of it, but through our own assertion that times were hard and we still chose to be heard. It is in our refusal to accept our silence that we may hear our voices, fresh and echoing, most clearly.

"You just keep speaking," Doreen urged us. Erika and I nodded our heads passionately.

Courney E. Martin is a Barnard senior and bulletin co-editor-in-chief.

Got Talent?

* painting * acting * music * sculpture *
* dance * writing * something else... *

Submit your work to
UPSTART!!

Contact sg2029@barnard.edu to submit or for more info.

grades?...I pass

By Beth Blacklow

A

+

In a creative and bold move, I will complain about school without once using the phrase, "Where is my \$30,000 going?" My noble

complaints are, of course, beyond the realm of finance. They stem from

Barnard's philosophy of education. At this

school, the emphasis

on liberal arts is certainly

not placed on the word liberal. Barnard could serve its students well by running the proverbial Swiffer across the dust of tradition.

A

-

Barnard's philosophy of education. At this school, the emphasis on liberal arts is certainly not placed on the word liberal. Barnard could serve its students well by running the proverbial Swiffer across the dust of tradition.

B

+

Studying last semester in Madrid,

Spain, I realized school does not have to be a love-hate affair. I

admit that classes were less demanding and I was not forced to

balance them with a job or extracurricular activities. Even though I have

always loved Barnard, I was happier

in Spain. What I liked most about school abroad was the encouragement to learn in a reduced stress

and less competitive environment, while being pushed to explore the city

outside of school.

Students would be under less stress if

they enjoyed their classes. Classes taken to

fulfill requirements are generally not enjoyable.

I have also found them to be the most useless.

General education requirements should be eliminated

in order to encourage students to register

for classes they actually want to take.

Some might say graduation requirements are

necessary to ensure students get a "well

rounded" education. These are the people who

have never taken a psych lab. I do not believe any

Brown or Smith graduate has failed to receive a job

or reach spiritual epiphany for the specific reason

that she had no distribution requirements back in college.

Requirements have confined, not broadened my

experience. I resent being required to take, for exam-

ple, two laboratory science classes. Though there are

several offered psychology classes that sound interest-

C

ing to me, I have not taken any of them. Instead, I spent my

time sitting through the ones that offered labs with the

course, with a lab section I actually got into, that did not

conflict with the rest of my schedule. Having the freedom to

take any classes I wanted would have made more enthusi-

astic about going to class, rather than building resentment.

Statement of the obvious: people like learning when they

are interested—not everyone finds rats pressing levers

interesting.

Barnard administration seems to disagree with me on

this issue as they recently redrew the graduation require-

ments for the first-years who entered in 2000. Distribution

requirements were not destroyed. These new millennium

general education requirements were made more specific

and given suspiciously core curriculum sounding names

like "Reason and Value."

C

My classes in Madrid were also more enjoyable because

I never felt I was fiercely competing with my classmates. We

had a common understanding that we were in class to learn

together, not to outshine each other. Competition should

not be such an integral part of education. I can think of

only a couple professors who have encouraged their stu-

dents to work together. The best way to decrease unneces-

sary competition is to get rid of practices intended to strat-

ify students on a scale of smart to even smarter.

C

The most evil example is the use of the SATs in college

admissions. Does anyone honestly believe there would be

massive, campus-wide dumbification if SAT scores were not

required on applications? Obviously requiring SAT scores is

not effective in weeding out students who might use words

such as "dumbification." Studies have shown that the test

favors certain groups—you will be shocked at which ones.

Men generally score higher than women do. Whites tend to

score higher than blacks and latinos. The test has also been accused of favoring those with money (think \$600 for SAT prep course). Lastly, studies have shown that SAT scores are not good predictors of college achievement. To recap, the SATs are sexist, racist, classist, and useless.

The next step is to decrease stratification in classes by eliminating grades. Yes, I am serious. Yes, I am aware that this is not going to happen but it is possible to put less emphasis on grades. For example, Reed College, known for its extremely hard working student body, has a policy of telling students their grades only upon students' requests. Now, I can tell some of you are having difficulty picturing a world without grades being the most valued measurement of whatever it is you say they measure. Think of that class for which you worked so hard but did not receive a good grade, the test that you got an A on even though you did not study, and that jerk who always slept in class and got the same grade as you.

ing to me, I have not taken any of them. Instead, I spent my time sitting through the ones that offered labs with the course, with a lab section I actually got into, that did not conflict with the rest of my schedule. Having the freedom to take any classes I wanted would have made more enthusiastic about going to class, rather than building resentment. Statement of the obvious: people like learning when they are interested—not everyone finds rats pressing levers interesting.

Barnard administration seems to disagree with me on this issue as they recently redrew the graduation requirements for the first-years who entered in 2000. Distribution requirements were not destroyed. These new millennium general education requirements were made more specific and given suspiciously core curriculum sounding names like "Reason and Value."

My classes in Madrid were also more enjoyable because I never felt I was fiercely competing with my classmates. We had a common understanding that we were in class to learn together, not to outshine each other. Competition should not be such an integral part of education. I can think of only a couple professors who have encouraged their students to work together. The best way to decrease unnecessary competition is to get rid of practices intended to stratify students on a scale of smart to even smarter.

The most evil example is the use of the SATs in college admissions. Does anyone honestly believe there would be massive, campus-wide dumbification if SAT scores were not required on applications? Obviously requiring SAT scores is not effective in weeding out students who might use words such as "dumbification." Studies have shown that the test favors certain groups—you will be shocked at which ones. Men generally score higher than women do. Whites tend to score higher than blacks and latinos. The test has also been accused of favoring those with money (think \$600 for SAT prep course). Lastly, studies have shown that SAT scores are not good predictors of college achievement. To recap, the SATs are sexist, racist, classist, and useless.

The next step is to decrease stratification in classes by eliminating grades. Yes, I am serious. Yes, I am aware that this is not going to happen but it is possible to put less emphasis on grades. For example, Reed College, known for its extremely hard working student body, has a policy of telling students their grades only upon students' requests. Now, I can tell some of you are having difficulty picturing a world without grades being the most valued measurement of whatever it is you say they measure. Think of that class for which you worked so hard but did not receive a good grade, the test that you got an A on even though you did not study, and that jerk who always slept in class and got the same grade as you.

<<page 31>>

the pros of procrastinating

By Shoshana Greenberg

How do you escape reality? It seems as though everyone needs a little escaping these days but, regardless of the national tragedy, most college students tend to spend more time escaping their homework than doing it. Procrastination seems to be one of the most oft-used words in a college student's vocabulary. Where did this habit come from? I don't remember procrastinating this much in high school. What is it about college that gives me such an aversion to my work and responsibilities?

For one thing, college, as opposed to high school, is only partly centered on studying. Of course, when it comes down to it, that's why you're here, but added to classes are cultivating new friendships, relationships, living on your own, and living in the city. All these adjustments add up to many reasons to avoid work. I can't remember how many times I spent the evening in my friend's room instead of doing homework for my classes the next day. I had decided that listening to and talking with my friends was more important than getting all my homework done for the next day. I mean, what, ultimately, does getting everything done achieve? Do we really feel better when we have completed all of our reading and work? I still have not come to a conclusion on this matter, but I do know that I feel pretty good talking to my friends until the wee hours of the morning.

The living arrangement definitely contributes to the procrastination pull. Many of us lived at home while going to high school, so we never felt the distraction of the best friend across the hall. This closeness can be too strong. We find ourselves deciding that studying in our friend's room will be fine. We can get work done with company... no, this rarely works. So many times I have seen it happen: two friends get together to study, the music goes on, the conversation begins, and there is no turning back. Two, three,

four hours pass, and they realize that they have not accomplished anything.

Friends are a wonderful and necessary escape from reality, but one has to be careful that she does not abuse this retreat too much, because work could really suffer.

Another way I like to escape reality is the television. This year I decided to buy a television and VCR for my room. I have not yet decided whether this is a good investment or

not. I have to be really hard on myself and limit my viewing to only the essentials. Of course, what is essential is a gray area. *Friends* and the *Gilmore Girls* are always a must, and I have to watch *So Weird* on the Disney Channel every night at midnight, but how do I explain the evening I spent four hours on the *Family Ties* marathon?

And last but not least, the computer. The Internet seems to provide innumerable options for reality escaping. I just have to glance at my computer and see a buddy online that I haven't talked to in about a day to waste hours conversing. What amazes me is

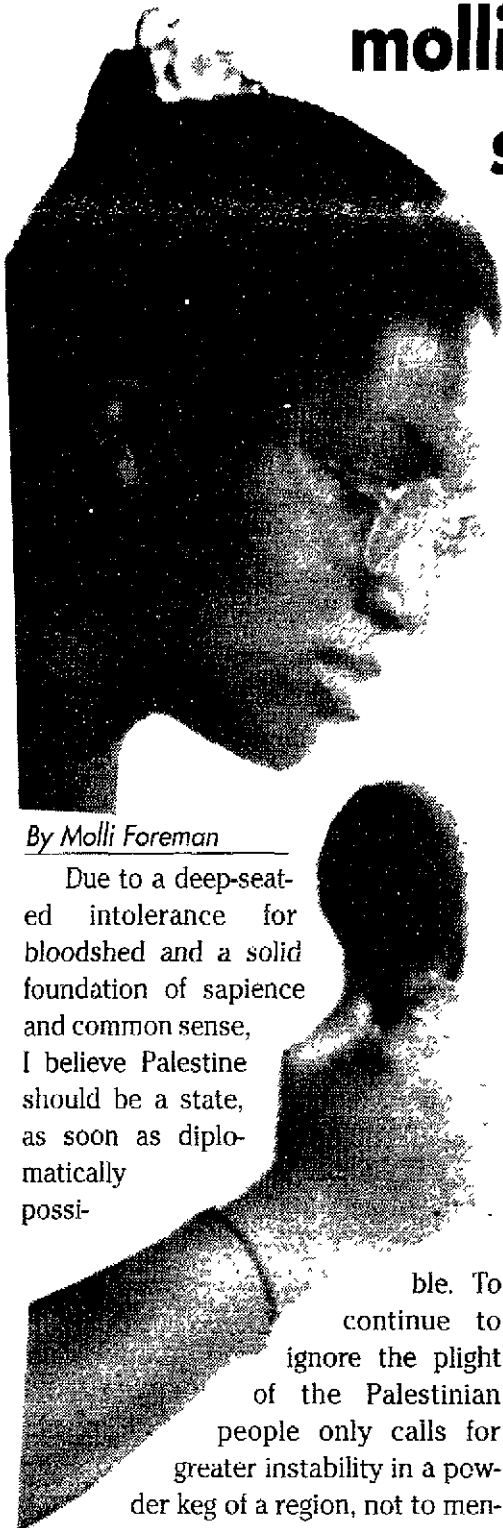
the different opportunities the Internet gives you for time wasting. Downloading MP3s has become a bit of a problem for me especially since I can use my CD burner to make mixes of all the obscure songs I can find. One of my roommates has decided to watch the entire series of *Friends*, about eight seasons, in constant succession on her media player. She's watched almost all the episodes in about a month and has now moved on to *The Sopranos*.

Whether you sketch, listen to music, read a good book, or take a walk in the park, escaping reality is an essential part of the college experience. Without it, college would only be tired, strung-out students walking emptily about campus only worrying about what their next assignment is. True, college can often look this way, and that is why students turn to their different methods of escape.

Shoshana Greenberg is a Barnard sophomore.

**This year I decided to
buy a television and
VCR for my room. I
have not yet decided
whether this is a good
investment or not.**

molli talks: palestinians deserve a sovereign homeland



By Molli Foreman

Due to a deep-seated intolerance for bloodshed and a solid foundation of sapience and common sense, I believe Palestine should be a state, as soon as diplomatically possible.

ble. To continue to ignore the plight of the Palestinian people only calls for greater instability in a powder keg of a region, not to mention blatantly ignores the rights and freedoms of a neglected sect of our global society. Denial of the right to have a sovereign Palestinian homeland directly contradicts all international diplomatic policy regarding the sanctity of ethnicity, culture, and self-preservation. Ironically, said denial also reflects hypocritical sentiments on the part of the world's most powerful nations. Granted this issue is both hard to comprehend and to resolve, but whether or not the nation of Palestine occupies one square mile or the entire Asian continent, the fundamental, underlying issue is the same. Palestine must

exist as its own separate state aside from Israel, and any other diplomatic solution only dismisses the gravity of the situation.

The primary issue that perturbs me about the lack of a Palestinian homeland is the existence of Israel. The idea that one justify the existence of Israel and deny the right of the Palestinians to create their own state absolutely mystifies me. Okay...before we start jumping to conclusions, I am referring to the underlying principle upon which Israel was established, not the state itself. Israel was established to provide a true home for a disenfranchised and oppressed people. Prior to 1949, Jews could not enjoy the same rights and privileges of ordinary citizens in really any nation, and the organization of the state of Israel symbolized a triumph of human rights inasmuch an eternal home for the subjugated and demoralized was established. After hundreds of years of virtual refugee-status and nearly seven years of unspeakable horror in Europe, Israel was founded on the basis of providing permanent refuge to the survivors on sacred ground. It was not as much a restoration of justice as an attempt to prevent pain, suffering, or violence from ever happening again or for any future genocide and ethnic cleansing to go unnoticed or unrecognized by the world at large. It was a living representation of a desire to avert bloodshed and preserve peace, all through creating a safe haven for the suffering.

A culture of people, seeking only a state for themselves and the right to live peacefully, have lived with (essentially) the status of refugees for half a century. Of all the sociopolitical crises that befall the Palestinian people living in Israel, the gargantuan unemployment rate reflects the futility of their social, economic, and political situation: without jobs, they have neither money nor means to alleviate their situations. Not only can they not attain the status of ordinary citizens, but they are subject to the regulation of the Israeli government. Not to say that the

Israeli government is in any way substandard, but it is principally indifferent to the issues confronting the average Palestinian. The government neither represents them nor even acknowledges their existence as anything more than a nuisance of domestic policy. In fact, years of senseless violence have persisted between the ruling government and the people, primarily because of difference of belief. Does this seem oddly familiar?

I realize my proposition lies somewhere between the impractical and, well, damn near the unfeasible; I doubt either Ariel Sharon or Yasir Arafat could find "Halving Nations for Dummies" at a Barnes & Noble in Tel Aviv. But denying the Palestinians the right to have their own separate state directly contradicts the principles upon which Israel was founded. Granted I can understand why the Israeli government does not want to concede part of its territory to Palestine, but as the political situation stands, the only real relations between Israel and Palestine are in frequent outbursts of violence particularly near and around Palestinian settlements and refugee camps. These acts of violence have resulted in tremendous loss of lives on either side of the issue and have bred hostility and resentment on both sides for generations. Clearly, peaceful coexistence in one state has failed. In all sincerity, what is there to lose by attempting the alternative?

This is not to say that solely the Israeli government carries the blame. The Palestinians do not exactly hold the record as the most peacemaking people on the planet, and while one might like to vilify the Israelis as the stronger party in the situation, they cannot make peace alone. The rest of the world has done a tad bit shy of nothing to aid the situation aside from meaningless, ineffective settlements. The international community shares as much of the blame as any party actively participating in the problem, especially the United States. The United States has entailed

<<page 31>>

<<page 10>> right now," he said. In the past, the endowment has provided funds that allowed the college to install air conditioning and more lights in the Minor Latham Playhouse, as well as financing renovations of campus classrooms and restrooms.

Moreover, the endowment allows the college to carry on in the case that major repairs or other unanticipated costs need to be covered in the future. "It really is the college's insurance policy," said Kaufman. For this reason, the college must continue to forge on in its fundraising ventures. "As a result of the performance of the stock market, most endowments were down last year," said Kaufman. "That has been further exacerbated by the events of September 11."

For this reason, the college board of trustees is looking for investments that will increase the value of the Barnard endowment during this period of economic slowdown. "Unfortunately, like everyone else right now, we're in a down period," Kaufman said. VanAmburg, however, was optimistic about the present state of the endowment. "More and more women are making gifts," she said. "They are realizing that's what's part of being an alumna."

Karin Isaacson is a Barnard first year and bulletin staff writer.

<<page 28>> Lastly, despite the brochure, Barnard does not sufficiently encourage or even make it possible for students to utilize New York. I would like to see the administration find ways of encouraging learning outside of the classroom. How about offering credit for internships? Just a couple, please? More people would have internships if they did not have to do them on top of a full load of classes and a job. It does not matter that we live within all the opportunities of New York and have a supportive Office of Career Development if Barnard does not allow time in everyone's schedules for internships.

College is not supposed to be stress-free—that is not what I am asking for. My point is that improving student experience is going to take more than a five-minute massage in Lower Level Mac. Think outside your boundaries.

Beth Blacklow is a Barnard senior

<<page 30>> itself in the conflict and consequently, must concern itself with crafting a resolution. Let's stop for a second and actually apply common sense to politics: we have taken on the responsibility of aiding repressed peoples and nations before. We acted on the basis of defending the sanctity of culture and self-preservation. To ignore the Palestinian situation would negate these principles. Ironically, said principles are the same principles upon which we helped found Israel. People are dying over this inconsistency. Maybe it is not fair for the Israelis to have to forfeit their land, but I sincerely doubt the Palestinians were overjoyed at their predicament some fifty years ago. And really, is the cost of human life inferior to land? Have we honestly devolved to the point at which possession supercedes existence? And no, the "but it's Holy Land!" argument fails. Both Judaism and Islam consider Israel's major

cities sacred ground (though to different degrees), and I doubt either Yahweh or Allah advises murder in defense of these territories.

To continue to ignore the plight of the Palestinian people contradicts all international diplomatic policy regarding the inviolability of culture and self-preservation. Granted this issue is hard to understand, let alone to settle, but one could have made the same argument in 1948. To deny the right of the Palestinians to have a homeland denies the rights of all cultures and ethnicities. The current state of Israeli-Palestinian relations negates the principles upon which any culture or people has a homeland, including Israel itself.

Molli Foreman is a Barnard first-year and bulletin columnist

FREE FOR STUDENTS

@ Center for Communication

Interactive TV: Coming on Strong * Thursday, November 15, 5:00pm

Channel Thirteen's CEO Bill Baker and leading tech visionaries lead a two-panel supersession on ITV, VOD and the shape of things to come.

271 Madison Avenue

(212) 686 - 5005

barnard **bulletin**

2002 staff
application

deadline for submission: monday nov 26 @ 8pm.

open positions will be filled for the spring and fall semesters of 2002

all barnard students encouraged to apply.

experience is recommended, but not necessary.

those who apply should attend the meeting on december 3 where decisions will be made; those unable to attend will be contacted on tuesday, dec 4.

the following positions are open to application:

editor-in-chief managing editor features editor

music editor news editor arts editor

nyc living editor photo editor commentary editor

web manager art director layout staff

photographer staff artist office manager ad manager

to apply: answer the questions below on a separate piece of paper, attach any pertinent samples of work (writing, photography, layout, whatever), and a letter explaining why you're applying for a position at the *bulletin* and what you envision for the upcoming year (be candid and detailed - what do you think the bulletin's role on campus is? what changes would you make?) Applications may be emailed to bulletin@barnard.edu or dropped off at the office, 128 LL McIntosh, by 8 pm on monday, november 26.

- name, class, phone number, email, McIntosh Box, summer contact info and position(s) for which you're applying.
- have you worked for the *bulletin* before? if so, in what capacity?
- do you have past newspaper, magazine or publication experience? if so, please list.
- what is your level of familiarity with computers? pc/mac experience? any Quark Xpress experience?
- what other extracurriculars are you involved in? how much time can you devote to the *bulletin*?
- would you be willing to accept another position? if so, which one?
- name three things you find genuinely interesting about yourself, and think we would, too.

email bulletin@barnard.edu with questions