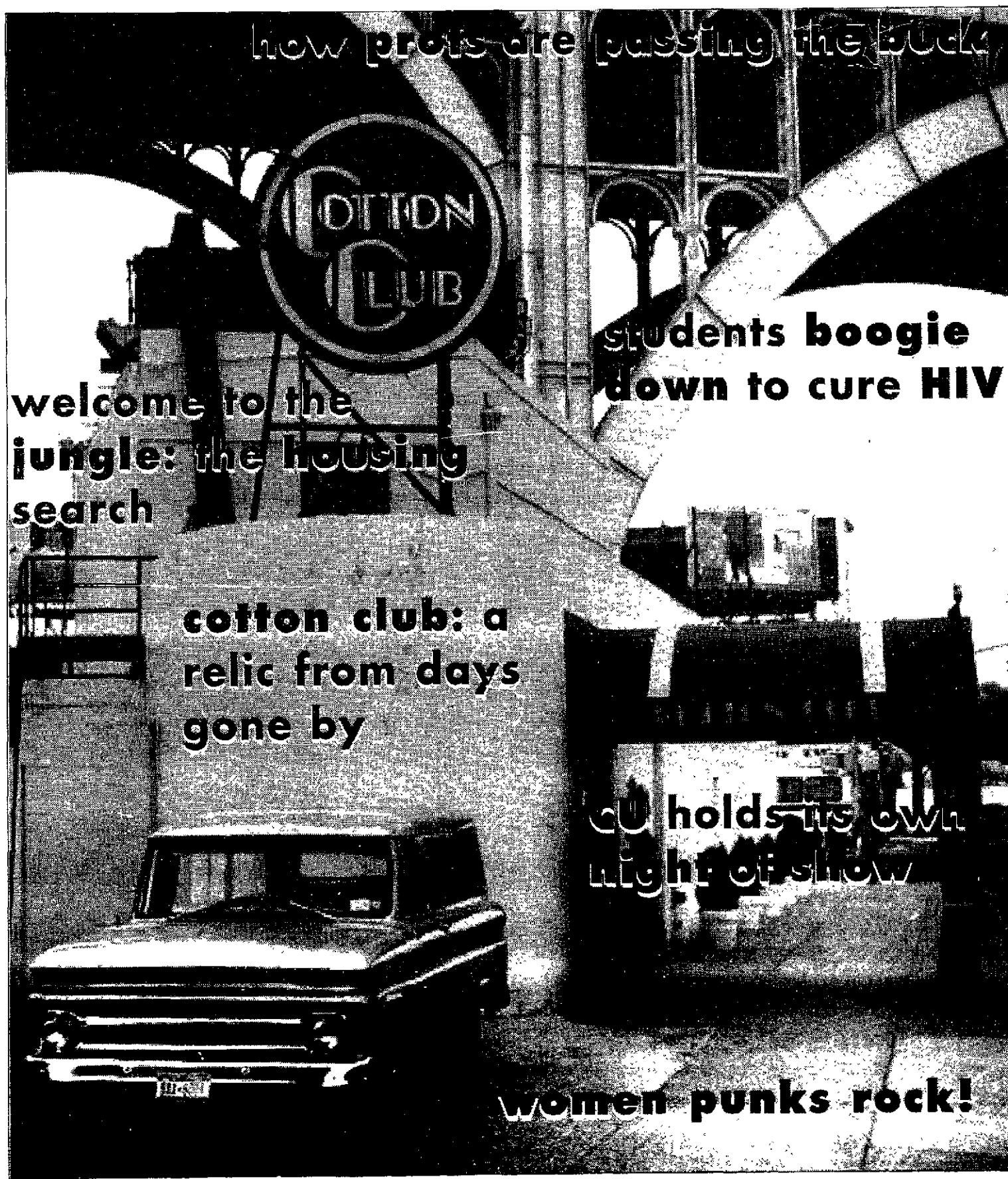


# barnard bulletin

february 13 2001



how profs are **passing the buck**

welcome to the **jungle: the housing search**

students boogie **down to cure HIV**

**cotton club: a relic from days gone by**

**CU holds its own night of show**

**women punks rock!**

# letter from the editors

It has been a long week. As I sit here, and try to write my first "real" letter from the editor, all I can think about is my bed in my tiny Elliott room, and how I won't be sleeping in it for very long tonight. Exhaustion can make the mind wander, and mine is definitely off in another place.

Why does it seem like spring semester is so much longer than fall? It seems as if every other day last semester was a holiday or vacation of some sort, and with world events suddenly hitting close to home, school passed by in a blur. Now, I miss being able to go home once a month, a treat for someone missing sunny Florida. I miss sleeping in, without the pressures of difficult classes or the bulletin to keep me up at night. I am anticipating seeing the beach for a week in March—our one good, but brief, break this spring. And I'm sure that many of you feel the same way.

With school getting more difficult as time goes on, and without the luxury of taking holidays off, I'm sure that many of us are getting just a little bit burned out. The desire to just trudge on with our daily routine to make it through to the end of the year is strong, but I know that I'm not willing to give in just yet. For there are things bigger than our personal lives and our sleep deprivation to think about, and they deserve more attention than we have given them so far.

This weekend, despite all of the other things I had to do for school and the bulletin, I went to morale at the Columbia University Dance Marathon. At first, I only committed myself to a four-hour shift, vowing to leave and get more "productive" things done once it was over. But once I was there, the sheer energy and purpose of the event took hold, and I stayed much longer. For once, I wasn't having a Saturday night worrying only about myself and my happiness; just spending time with the

dancers, who had devoted 28 hours of their time to stay on their feet to raise money for the Elizabeth Glaser Pediatric AIDS Foundation, was enough of a high for me. While I'm sure that the draw of minor celebrities might have brought some there, an overwhelming majority of the dancers and moralers could care less about dancing with MTV Grind boy and did it "for the kids."

By the end of the Marathon, on Sunday afternoon, the dancers must have been mind-numbingly tired and the morale committee was probably sick of keeping everyone peppy; if they were, though, they didn't show it. And when the grand total of money raised was revealed (Barnard and Columbia groups made over \$95,000), the momentary pain caused from lack of sleep was completely erased. We, as college students, pull all-nighters all of the time, whether it's for a paper due the next morning or for a party that we just couldn't leave. Staying up all night for a good cause, now that is something rare. At least I know it is for me, the master of self-focused thinking.

The Dance Marathon may be over, but it should not be the end of our support. There are 364 other days in the year, and there is so much more to do. AIDS, along with breast cancer, homelessness, and other health and social problems, do not just go away. Just because we're busy with this seemingly endless semester, we should not go away either.

At the very least, donate money. At best, donate time. With Valentine's Day around the corner, screw the chocolate and show your love for something that really matters.

*Thea*

Thea Tagle & Renata Bystritsky  
co-editors-in-chief

## contributors

Shoshana Greenberg grew up in the suburbs of Philly, but came to Barnard because she wanted to go to school in New York City.



Now a sophomore and a Disney Channel addict, this potential music major loves watching "I Love Lucy" reruns and has every episode on tape. She also composes music.

A native of Maryland, Liliana loves e-Bay, big dogs, and Barnard's only all-female a capella group, Bacchan-



tae. Aside from being our fantastic office manager, this week, Liliana writes a weekly column, "Really Deep Thoughts."

Listening to Canadian surf music and using a mermaid toothbrush is among the many things this first year from



Central Jersey likes to do. Devika, a possible political science major, has a strong aversion to carrots and loves the color purple.

## barnard bulletin

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# For 28 Hours, Students Dance for a Cure

By Zoe Galland

Brandi Marsh, a SEAS freshman had been dancing in Roone Arledge Auditorium for seven hours when she was interviewed, but she didn't look tired. "I really feel comfortable here," she said, "I like the environment."

The rest of the 92 dancers at the second ever Columbia University Dance Marathon seemed to feel the same way, at least for the first third or so of the 28-hour marathon. The CUDM took place this weekend, from 12 pm Saturday to 4 pm Sunday.

Last year, CUDM raised \$103,747.00 for the Elizabeth Glaser Pediatric AIDS Foundation, which was founded in 1988 to study and treat HIV-affected children. This year, the marathon raised \$144,445.67

for the foundation, which uses all but a six-percent overhead cost to advance pediatric AIDS research and awareness.

Dance Marathon Chair Will Hunter, a Columbia College senior, said that there were a number of differences between last year's marathon and this year's. One obvious difference is that this year, more money was raised, but Hunter stressed other aspects as well. "There was a lot of involvement from fraternities and sororities last year, but other student groups weren't as involved as they are this year." Indeed, the signs from numerous student groups peppered the walls of Roone Arledge.

The dancers were a diverse lot, representing the many schools and affiliations of Columbia: Barnard, Columbia College, General Studies, the Business School, and Teachers College

Many celebrities showed up at the

marathon, including Eric Nies of MTV's *The Grnd* and *The Real World*, and former Miss America Kate Shindle showed up at different points during the evening. *Party of Five*'s Scott Wolf, who was present at last year's marathon, was unable to come due to a medical emergency. Other guests included a Michael Jackson impersonator, a drag queen,

his answers were concise and to the point. "It's cool," he summed up.

As the brief interview concluded, Ricky suddenly said, "oh, I want to add something." He paused. "Never give up," he said.

The Dance Marathon committee planned different themes for the marathon, and made sure there were



Barnard and Columbia students boogie down in the name of HIV research

plenty of activities and resources for the dancers. "Moralers," the students supporting the dancers, were present to provide snacks and drinks, as well as dance themselves at their own whim. There were two kinds of "moralers." Members of the Dance Marathon's Morale Subcommittee were dressed in bright orange and worked in shifts, dancing and pass-

ing out drinks and energy bars. The other moralers were friends of the dancers, and they wore blue shirts.

Thursby said that this year's Dance Marathon differed somewhat from last year's, mainly because of two things: the Sept. 11 terrorist attacks, and the fact that last year was the first Marathon.

"Things are running more smoothly this year," said Thursby. But, "with [Sept. 11], it was difficult to secure large donations," which are essential for Marathon funds "Around early September." Thursby continued. "we sent out contacts - but it was a bad time to look for funding. And a lot of celebrities were nervous about coming to New York."

Hunter stressed that "things settled down, and we put in a concerted effort [to raise funds]."

Time passed, but the dancers were relatively unaware of it <<page 5>>

<<page 4>> because no watches were allowed in Roone Arledge. "We didn't want the dancers to think, for example, 'oh, it's 8:00...I still have twenty-two hours left,'" said Thursby.

At one point during the marathon, the wide-screen in Roone Arledge came down and a film clip began. As dancers and moralers watched, dozens of celebrities came on the screen, speaking encouraging words to the dancers and praising them for their endurance. The dancers cheered loudly as the camera switched from Andy Garcia to Sylvester Stallone to Kenny G.

As the hour approached 7:00, hundreds of dancers and moralers practiced their moves and sang along to the music, but other activities were taking place. A few dancers were tossing a football, some girls were throwing an enormous inflatable kickball around, and a game of four-square was taking place across the room. A few dancers looked tired, but there was a surprising amount of liveliness in the air.

Leonor Oralles, Columbia alumna

and representative of Lambda Phi Epsilon, said that the organizers were doing a good job. "They've supplied snacks, and kept us energized," she said. When asked how she felt dancing to benefit AIDs research, she replied, "I think [the cause] is something you just keep in mind."

Thursby said that this year, more kids were present at the marathon. Some were from the Elizabeth Glaser foundation and some were the children of local residents. Thursby said that the committee had encouraged Morning-side Heights residents to bring their kids to the marathon.

"Kids are kids," stressed Thursby, "even if they have HIV. They're not so sick that they can't have fun, can't play. They're the same as so-called 'normal kids.'"

Marsh, who met Ricky during the marathon, said she found it helpful to have kids present. "It's nice to put a face to the cause," she said.

"I feel fine," said dancer Aviva Walls, a Barnard senior. "Being here," she

stressed, "is physically meaningful, just knowing what you're dancing for." Leticia Gonzalez, a first year at Teachers College, praised the marathon coordinators. "It's gone by really fast," she said, "and they've had a lot of things going on."

Amy Greenstein, a Columbia junior, said that the marathon was more fun "when friends came."

Twelve hours later, however, the vibe in Roone Arledge was a bit different. The dancers looked very worn down, but surprisingly, most were still dancing and participating in activities. Twenty hours of dancing had not stopped them.

Columbia junior Shelly Mittal, commented on the organization. "From around 3:00 to 8:00," she said, "there were some contests and other activities, but things kind of stopped. We wanted upbeat music." But her complaints ended there. "It's been great," she said.

*Zoe Galland is a Barnard first year and the bulletin commentary editor*

## Conference Discusses Lack of Women in Science

by Mary Kunjappu

Barnard Hall housed a conference on women in science, engineering and technology on Thursday, February 9. This conference, sponsored by the Barnard Center for Research on Women and the National Council for Research on Women (NCRW), focused on discussing ways to expand present efforts to involve women in scientific research and work.

According to a 2001 study *Balancing the Equation for Women and Girls in Science, Engineering, and Technology* by NCRW, only 12 percent of women in the workforce hold science and engineering jobs. Although women have been earning about 25 percent of the Ph.D. degrees in science, they comprise only 10 per-

cent of science professors.

The speakers included Elizabeth Boylan, Provost and Dean of Faculty; Harold



*Panelists specialized in many areas, including business, education, and research*

Levy, Chancellor of the New York City Board of Education; and Arthur Levine, President of Teacher's College. The speakers commented on how women are underused, especially in a country that is in dire need of technical expertise

According to the Office of Public

Affairs, Linda Basch, Executive Director of NCRW said, "This is a critical moment for the nation. In the last few decades, we

have learned how to increase women and girls' participation in science and technology. Now we need to use that knowledge. It is up to all of us to put in place those practices and ways of thinking that will enable women and girls to thrive in the sciences, and the sciences to thrive

because of women's and girls' heightened participation. The speakers at this Symposium and our audience are the very people who can bring about the changes needed to make this happen."

*Mary Kunjappu is a Barnard junior and bulletin managing editor*

# beaessentials

**ANNOUNCEMENT FOR THE CHRONIC ILLNESS SUPPORT GROUP:** Students with chronic illness are invited to join the Chronic Illness Support Group. This group offers a wonderful opportunity for students to share experiences of living with chronic illness while meeting the many challenges of academic and social life, medications, doctors, and family relationships. The Chronic Illness Support Group will begin for the spring semester, meeting on Fridays at 3:00 p.m. Interested students who have not yet participated in the group can call Norinda del Fiero at Barnard Counseling Service (854-2092) to set up an initial meeting with co-facilitators Alex Pieterse or Jeannie Blaustein.

**DEADLINE FOR DROPPING COURSES** this semester is Tuesday, February 26, 2002. Please remember that you must be enrolled for at least 12 points and that you may take fewer points only for extraordinary reasons and with your Class Dean's approval.

**FINANCIAL AID FROM BOSTON UNIVERSITY INTERNATIONAL PROGRAMS:** We know how difficult it can be for students to find the extra funds for study abroad. Boston University International Programs provides direct financial assistance to over 150 non-Boston University students every year. Grants are based on both need and merit, and the average award is over \$1,000. The application for financial aid is separate from the application for the programs. Materials can be downloaded directly from the website at: [www.bu.edu/abroad/aid/index.html](http://www.bu.edu/abroad/aid/index.html).

**PERFORMING CONVERSATION** is an ongoing weekly group at the Barnard Counseling Services. It is based on the discovery that performance is developmental: creating new ways of talking helps us to grow and to change. In other words, how we talk – not what we talk about – can make all the difference in the world. The group is open to all Barnard students and is led by Hugh Polk, M.D. at the Barnard Counseling Center on Tuesdays from 12:15 to 1:30 PM. Please call Hugh Polk at 854-2092 for more information or to sign up for the group.

**PREMED STUDENTS:** The MCAT registration booklets are now available in the Dean of Studies Office. The deadline for registration for the April 20 test is March 15 – but early registration is advisable to assure your choice of test locations. On-line registration is also available at [www.aamc.org/mcat](http://www.aamc.org/mcat). Applications for the fee assistance program for the April test are due on February 22 and are available only on-line. Students planning to apply to medical school this coming year

are strongly urged to take the April test.

**PREMEDICAL AND PRE-DENTAL STUDENTS:** The Dean of Studies Office has listings of summer programs for pre-medical and pre-dental students, some of which are designed to provide opportunities for groups underrepresented in medicine. Most have application deadlines in February and early March. If you are interested, ask to see the list in 105 Milbank.

**QUESTIONS ABOUT FIRST-YEAR SEMINARS** whether from students or advisers, should be directed to the First-Year Seminar office (x 4-8756; [1styssem@barnard.edu](mailto:1styssem@barnard.edu)) or in case of dire necessity to the new program director, Pat Denison (x 4-8375; [pdenison@barnard.edu](mailto:pdenison@barnard.edu)).

**SARAH LAWRENCE COLLEGE PROGRAM IN CUBA:** We are pleased to announce Barnard has recently approved the Sarah Lawrence College Program in Cuba (fall semester only). Students take two courses at the University of Havana, a Spanish language course through the program, and a research course with an expert from the Centro de Estudios Demograficos, a research center at the University of Havana. Applicants must have taken at least the equivalent of 4 semesters of college-level Spanish and have a cumulative GPA of 3.3. Applications can be obtained from Dean Alperstein and are due by 4:00 p.m. on Wednesday 27 February. Please contact Dean Alperstein at x4-2024 or e-mail at [jalperstein@barnard.edu](mailto:jalperstein@barnard.edu) if you have questions.

**STUDENTS INTERESTED IN STUDYING ABROAD:** As you begin to consider studying abroad, we encourage you to obtain a passport if you do not already have one. To start the process, visit the U.S State Department Passport Information at [http://travel.gov/passport\\_services.html](http://travel.gov/passport_services.html). International students should speak with Dean Kuan Tsu about the impact of study abroad on your visa.

**THE WRITING CENTER** will offer DROP IN HOURS, starting Monday, February 18th. People who are not able to find a conference on the sign up sheet can stop by on Mondays at 7pm and Tuesdays at 1pm and work with a fellow on their writing on a first-come, first-served basis. For those who wish to sign up for a guaranteed conference, the Writing Center is open Sunday through Thursday, afternoons and evenings, and the sign-up sheet is posted one week in advance, every Monday by 5:30pm. Students are entitled to one conference a week. If you have questions, call the director of the Writing Center at 854-2724.

# Grad School Applications Rise as Recession Worsens

by Tiffaney Mummey

In the midst of an economic recession, applications for the graduate schools of business, law, journalism, and education increased a dramatic 30 percent this year with the increase in applications to law school being the highest, according to a new report from the Law School Admissions Council.

According to the Council, which said that law school applications rose 18.6 percent this year, the softening economy and the tightening of the job market has led the Class of 2002 to seek alternatives to traditional employment.

The economy showed signs of slowing down early last year. The combined effects of the dot-com industry collapse and the Sept. 11 terrorist attacks forced companies to lay off hundreds of people in order to make up for lost revenue. All this has made it an extremely harsh climate to get a job, according to the *New York Times*.

While some specialties, like pharmacists, teachers, nurses and civil engineers, are still in demand, college career officers say that, in the current economic climate, they are struggling to help many students turn their diplomas into job offers and that some seniors are hoping that more schooling will give them an edge if there is still a recession when they graduate.

According to Peter Syverson, Vice President for Research at the Council of Graduate Schools, a membership organization of institutions that follows trends

of graduate education, many students believe it's better to have attractive credentials rather than try to enter a bad job market.

According to *ABCnews.com*, last month, in a survey of employers, the National Association of Colleges and Employers showed that they expected to hire approximately 20 percent fewer new college graduates this year than last, a

## Some seniors are hoping that more schooling will give them an edge if there is still a recession when they graduate

statistic demonstrated by the outcome of a Rutgers University January 2002 job fair.

At a Rutgers University January 2001 job fair, there were 247 employers and 2,650 job candidates. For 2002, there were 178 employers—a 29 percent decline—and 4,887 job candidates. For the fall 2001 semester, Rutgers also saw a 40 percent decline in on-campus recruiting activity from 2000.

According to Albert Chen, executive director of graduate programs at Kaplan, Inc., applications to law school and business schools increased the most because

degrees in these fields increase the chances of getting a job.

"Business school and law school are popular because they offer rigorous, practical training, and both degrees give graduates a wide variety of options," Chen said.

Chen also added that, if the economy weakens further, medical schools may also see their applications rise because of how specialized medicine is.

"Lucrative positions are drying up, and people are seeking graduate school degrees that will give them more credibility and earning power for the future," Chen said.

Student interest in graduate school isn't the only thing that has increased; so has student interest in public service opportunities. According to the *New York Times*, Teach for America, the corps of recent college graduates who teach in urban or rural schools, has seen a rise in applications since last year, while the Peace Corps has seen a one-third rise in Sept.-Dec. 2001 in inquiries from the same period the previous year.

According to *ABCnews.com*, the job outlook isn't bad for all college seniors, especially those who have had internships and work experience or are lucky enough to be in a field that hasn't been affected by the recession.

*Tiffaney Mummey is a barnard first year and the bulletin news editor*

**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 Hall McIntosh. call x4231 for more info.

# Welcome to the Jungle:

By Shoshana Greenberg

As housing selection approaches, Barnard students start to wonder: what dorm is truly the best? The college offers many options, ranging from the Quad, containing Hewitt and Brooks, to buildings 600, 616, 620, Elliot, Plimpton, and the Sulzberger tower. Every residence hall is different and has a unique set of pros and cons attributed to it.

The Quad, first year habitat, pleases some upper-class students but turns off many others. "I like the quad because it's convenient, close to classes and the dining hall, and my friends live there," says Barnard sophomore Lynn Palmeri. "I also think it's really important to interact with people in different classes as opposed to being in a suite where it's all your friends. The Quad offers a lot of places for interaction such as lounges."

"I love the convenience of the quad," says First Year Focus RA Lauren Goddard. "Most of my classes are in Barnard Hall, so when it's cold I can just dart from building to building."

Others, however, are less enthused by the Quad's offerings. "I did not want to live in the quad; I wanted to live in the 600's. My friends and I got really bad lottery numbers," says Barnard sophomore Marielle Vincent. "I live in Brooks and the bathrooms are pretty rundown, but they're functional. You also can't control the heating levels. It's an adequate place to live though. It's not horrible."

Barnard junior Louise Stuart decided to live in Hewitt because she wanted a single, but many aspects of the building annoy her. "When you turn the corner from Sulzberger into Hewitt, you feel like you are going into a dungeon," she says. "They need better lighting and a new carpet."

The meal plan, however, is the most important factor in the decision whether or not to live in the Quad. "I waste so much money on the meal plan because I don't eat at Hewitt," complains Vincent. "I'm wasting, like, \$3,000 a year. I mean, they probably have to keep Hewitt in business, but I just wish I didn't have to

be on the meal plan. The quad would be a more desirable place to live for upper-class students if they didn't have to be on the meal plan."

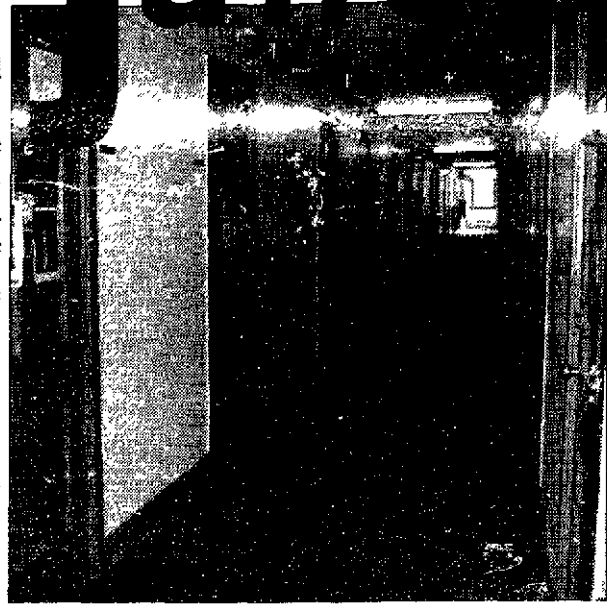
"I don't like the food [in Hewitt], but I like the idea of people preparing food for me," Stuart says. "I wish it were better but I don't have time to cook."

Many non-Quad suite residents rejoice about not having to be on the meal plan anymore. "If I had to eat another Hewitt meal, I think I would throw up," exclaims Barnard sophomore Tara Krieger, a 620 resident. "This way I can have my own eating schedule. Cooking is fun, if you have the time."

Having a kitchen can also be an extra burden on the already hectic college life. "I cook all my own meals," says Barnard sophomore Hilary Schenker, a resident of Plimpton. "Sometimes it's a pain because it takes so long and I have to go grocery shopping once a week, but I like it much better than being on the meal plan—a lot better than being on the meal plan."

Many students, however, do enjoy the benefits of the meal plan and the Hewitt dining hall. "Personally, I love the meal plan," says Palmeri. "If I were in a suite, I would cook basic things, but I wouldn't get a well-rounded meal if I cooked on my own. The dining hall has so much variety."

In fact, some students in suites remain on the meal plan for these reasons. Annarose Fitzgerald, a Barnard sophomore and 600 resident, still uses the meal plan. "It's just easier. I usually don't get there for breakfast and I eat in Mac for lunch, but it's just easier to go to Hewitt for dinner. It saves a lot of time. I still use the stove sometimes, like on hol-



idays when Hewitt isn't open."

Each building has its good and bad points. Plimpton suites offer five singles, a bathroom, and a kitchen area. It is located on Amsterdam Avenue

between 120th and 121st streets.

"I like Plimpton because I get my own room and a good view," says Schenker. "But I don't like that there's no common space in the suite."

Krieger likes 620 because it's a suite and she gets her own kitchen. "I don't like that there is no lounge in the building," she says.

620 has suites with mostly single rooms but a few doubles, a bathroom, kitchen, and eating area. "My suite is brand new so it's smaller and a different shape. It's on the first floor, which I like," says Krieger.

However, senior Bethe Gordon can go on forever about the problems in 620. "For all the money we are paying, we shouldn't have a stove that is leaking gas, a broken refrigerator door, and mold growing everywhere. We had an electrical fire in the wall, and they had to tear the wall down. There is so much they need to fix, and they didn't fix anything over break."

The 600 residence hall is suite-style but with mostly double rooms. "600 has the old-fashioned feeling," says Fitzgerald, who lives in a double. "My roommate and I were friends last year so we knew each other's habits."

However, there are some aspects of the "old-fashioned" building that irritate students. "The elevator is really slow and sometimes out of service," laments Fitzgerald. "There are no stairs to the



# Choosing Housing outside of the Quad

laundry room. One time I was waiting ten minutes to get back up to my room."

The housing selection procedure causes many students to feel either joy or frustration every spring. "The housing selection process was very, very frustrating," says Krieger. "I didn't find out where I was living until a week before school started and that was only because I called them. I just got an unlucky number and was wait-listed."

Indices for housing selection are based on credits. A first-year with sophomore standing is in the next index up and can choose housing before first-years with a average amount of credits.

Krieger knows there are problems with the process and unfairness. "The problem is that everyone is guaranteed housing, but there's not enough housing. Plus, the people with sophomore standing go ahead of everyone else and mess up the indexes. They've been here as long as we have and they just happen to have a few more credits," she says. "At least it gets better as you get older."

The wait-list problem is not unique to Barnard. "All colleges in an urban setting have to deal with [the space problem]," says Christopher Eisler, the operations manager at Residential Life and Housing. "We have to look for ways to maximize the space that we do have."

Priority and the most desirable spaces are given to seniors. Sulzberger Tower, 620, and the studios in 110th are all reserved for them.

Some students found the wait-list to be too much to handle. "I got a hideously low housing number and I wasn't about to sit around and have them tell me I was in a dark single in Hewitt on the meal plan," says Barnard sophomore Lilli Rhiger.

Rhiger and her friends

found an apartment on 134th between Broadway and Amsterdam and withdrew from housing selection. "It's cheaper where I live because I'm not paying for twenty-four hour security. We got our apartment broken into because we left the window to the fire escape open, but moving off-campus, it was a risk we were willing to take."

Still, Rhiger is very happy about the move. "I feel like I'm getting what I'm paying for. In Barnard housing I felt gypped. We have our own rooms, a living room, and I only share a bathroom with three people. I also don't have to sign people in."

Even the commute doesn't bother Rhiger. "I bought a monthly metrocard so now I can just bop around the city and not have to worry. Also, I can't go home between classes so I get a lot of work done. Plus, I get dressed in the morning. I can no longer just roll out of bed and go

to class."

The wait-list problem won't go away, but Eisler does not foresee there ever being a problem with space once the year starts. "People are guaranteed housing if they are registered," he says.

All of Barnard's residence halls offer something different. The best way to go about choosing where to live is find the features that suit you and hope you have good luck in the housing process. Everyone is guaranteed housing so everyone is placed *somewhere*.

Sometimes, students even realize they actually like a living situation they previously thought they would not. "I thought I wouldn't like having a single," says Goddard. "But now I'm really glad I have one."

*Shoshana Greenberg is a Barnard sophomore*



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# Java City: more than just a caffeine jolt

by Mayan Bomstyk

While the rest of Barnard campus is slumbering in post-school day bliss, Java City has just begun to buzz. Like the comfort of home, students find reassurance, companionship and warm milk in Barnard's own student center. But beyond the attractive color scheme of teal and orange (rumored to have been chosen with creative input from Barnard Alumna Martha Stewart), what is it about Java City that makes it feel so much like home?

As upperclass-women might remember, Java City replaced its predecessor, the Quad Café, which was located adjacent to the Sulzberger Lobby. Former Quad Café supervisor, and current Java City supervisor, Claudia Cherry shared that Java City is much more successful for several reasons. "First of all, it's much bigger, there is more space for people to hang out in. Also, its location is much better. With the Quad Café, we had competition from Hewitt, and also we didn't get as many upperclass students and faculty."

Java City now serves a more diverse group of people from both inside and outside the Barnard community. Even outsiders sense the warmth that emanates from the hearth of Barnard's campus. Indeed, the entire setup of upper level McIntosh is splendid. With large windows, comfy couches, rocking chairs and colorful posters, a feng shui master would be hard pressed to improve our little café.

"It is a good set-up, and nice place to chill out," comments activist Eric Higbee. "If I went to school here, I would like it."

Nevertheless, Cherry does have some suggestions that would help upper level McIntosh to become more of a student hub. "It's nice that we have the jukebox, but I think that it should be free. Also, I would like to see some more games, so people will have more to actually do here."

Along with a jukebox, Java City's surrounding area also boasts a television. Students can often be found sitting and enjoying communal entertainment. Some favorites are, ironically, the *Flintstones*

and the *Jetsons* (Barnard students are known for their love of diversity, especially when it comes to era-based cartoons). Conveniently, both animated clas-



*Java City, an integral part of the Barnard campus*

sics air during general chemistry lectures.

While some seek social activity in Java City, others pursue their studies. Louise Macleod, a resident assistant, advises her first years that Java City is a good alternative to the library. "It's a good place to study, because it is relatively quiet. But at the same time, it's relaxed and people can talk. I meet here often to do group projects."

Part of Java's appeal is that it serves as a happy medium between work and play. Macleod admits, "Even if I come to work, I always run into people to chat with. That's nice." Additionally, Java City is a great place for commuters. They can study, socialize, and be more in touch with the residential campus community.

Important perks that Java City has to offer are obviously the food and the coffee. From almond roca coffee to sticky buns to cottage cheese, every student can find something to help them stave off

schoolwork. (Eating while studying, preposterous!)

Despite its impressive spread, Cherry is still looking to improve the edible features of Java City. They now serve hot soup and soon will be serving one hot entrée, from about noon to 4 pm during Java City's normal business days. This will surely come as a welcome boon to students who don't have kitchens and tend to get the munchies in the wee hours of the night.

Java City's appeal goes far beyond the fabulous décor and delectable food. As with the rest of Barnard, the magic of Java City truly must be attributed to the people behind the scenes. With every cup of coffee served, students are questioned about their days, and how they are doing by the baristas and cashiers. Cherry shares, "I really try to have interactions with the students. I care a lot about them. This isn't just a job for me." It is obvious when talking with Cherry that she truly loves what she does and values her role in the Barnard community. She confides, "If a student looks stressed or tell me [her] day hasn't been so good, I throw a little something extra in [her] cup, like whipped cream."

Claudia and the other Java City employees foster a feeling that there is someone who listens when you tell them that you have a big exam in three hours or that your roommate pressed the snooze button an indecent number of times that morning. They want students to be able to relax, get out of their rooms, and socialize. To their credit and our benefit, they have created an atmosphere suitable to such undertakings. Benny, Claudia, Janae, Michael, Michelle, Suzana, and Sylvia are valuable members of the Barnard community, though perhaps we don't realize it as much as we should.

When asked what she would say if she could deliver one message to the Barnard community, Cherry responded with a characteristically large smile. "Stop jiving and sitting pretty, bring yourself down to Java City," she said. Okay, you're the boss! Mayan Bomstyk is a Barnard sophomore.

# wellwoman: should I do what my partner says?

**Q** My boyfriend insists that I do certain sexual things with him, and he said that he would leave me if I refused. I don't want to do it, but I don't want to lose him either. What should I do?

**A** Pressure does not have to break you; it can also make you. Our college days are a time of exploration, a time to acknowledge what is really good for us, both mentally and physically. For a lot of us, college is the time when we have our first

intense relationships. We can often end up confused and scared to respond to our feelings.

Has there ever been a time when someone spoke to you standing so close that you needed to step back and find your space? It is the same thing even if it is a loved one that is making you feel like you need to extend yourself sexually in ways you don't really want to. Your body and your mind is your own space. Remember that college days are a time to set trends and habits. If you let someone make you do

things now, how will you respond later when you find yourself in other situations with serious consequences? Remember to respect yourself. If your partner cannot handle you saying "no," then maybe it's time to "let him go."

Some things to think about... you know that you are in an unhealthy relationship when someone tries to control or manipulate you, is very possessive, criticizes your friends, pressures you to be sexual, and makes you feel uncomfortable around him/her in any way.

"Well-Woman" is a weekly feature in the bulletin. The responses, written by the Well-Women Peer Educators, answer questions from members of the Barnard community. Questions may be submitted to the Well-Woman Office, 109 Hewitt. The information provided is for informational purposes only. Please take issues or medical concerns to your healthcare provider.

## digital divas: Hey, Where's My Mail?

A weekly column by RCAs—write to [resnet@barnard.edu](mailto:resnet@barnard.edu) with computer-related questions.

So it's a day before your birthday and you sit down to check your e-mail. Your best friend's been dropping hints about the perfect present she found, so you know that there's certain to be another email from her, plus who knows what else as your special day nears? Now imagine your chagrin as you Telnet to your Barnard\* account only to be greeted with the following:

You are over your quota for space on this server. You need to delete some messages or attachments from your account on the BC server. Please call the Help Desk (x4-7172) for assistance or training.

If you do not correct this situation, you will not be able to receive incoming mail.

AAAARRRGGGHHH, you groan, as you wonder why these things always happen to you. Thankfully, you saved this copy of the Barnard Bulletin, so now you can look up exactly what you can do to make more space in your account.

\* note: This can still be a problem for users who use other email clients to check their mail (Outlook, Eudora, etc.) if one elects to keep a copy of mail on the server.

### Tip #1: Deleting a core dump.

If you exit a session improperly (without logging out), a file named 'core' may be created. This file is very large and can be deleted without harming the system.

- At the \$-prompt, type `ls -l` ('L' as in Lucy) and hit Enter.
- Look for a file named core. If it is there, type `rm core`

(including the space) to delete the file. Restart your session.

- You can also use the `rm` command to delete other messages. However, DO NOT delete any files whose purpose you are unsure of! This can lead to a great deal of damage, and possibly to you losing something important to your account's functioning!

### Tip #2: Deleting old mail within PINE

If you have a great deal of old mail, you may want to consider deleting some of the old messages/attachments or moving them out of your mailbox onto your computer (via FTP).

A useful hint: within Pine, you can sort your messages by size so that you can view whatever messages are taking up the most space first. Here's how:

- In a message folder (like Inbox), type `$` to sort. It will ask you what type of sort. Type `Z` for size. Now all of your largest messages will be at the bottom of your mailbox. To delete one, type `D` to mark it for deletion, and when you are ready to exit, type `Q` to quit Pine. Pine will not delete your messages unless you quit properly (using `Q`).

### Tip #3: The quota command

The command `quota -v` (typed at the `$` prompt) will tell you what quotas you have exceeded. This can be useful in figuring out whether you really have exceeded your allowed space, or if there is some other problem.

If you have any problems or questions, feel free to contact the Help Desk at x4-7172. Happy computing!

# artspicks

for the week of february 13

## entertainment

### Entertainment

#### The Valentine's Day Rally

The Valentine's Day Rally is a free live music, comedy, and entertainment event hosted by the writers of *The Love Doctor's Manual: Get Dates Without Drinking, For Girls and Guys*. Get some Valentine's hints! At Central Park Bandshell, Feb. 10 at 1 pm. FREE!

## art

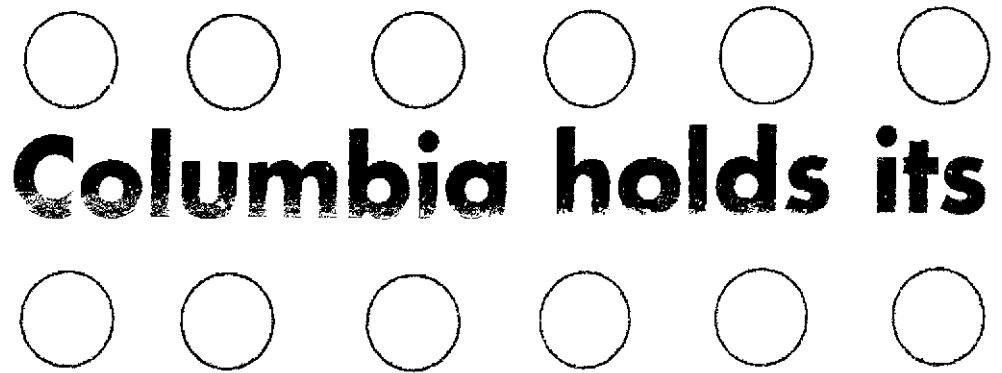
### Surrealism: Desire Unbound

The Metropolitan Museum of Art's new exhibit is to fantasize about. Fresh from the Tate in London, it features painting, photographs, sculptures, and written pieces from Duchamp, Man Ray, Frieda Kahlo, and more. Desire in its many manifestations is shown - not for the faint of heart. At the Met (82 St. @ Fifth Ave).

## theatre

### An Almost Holy Picture

Kevin Bacon returns to the stage as a bumbling, conflicted church groundskeeper in the solo drama *An*

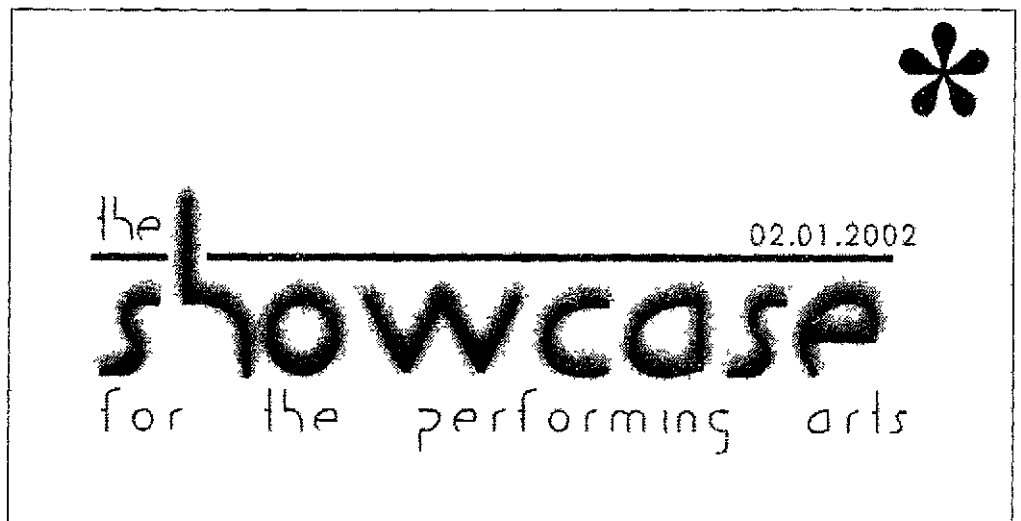


# Columbia holds its

By Emily Miller

A showcase is a display case or cabinet, as seen in a store. Though none of the groups who performed at Columbia University's second annual Showcase for the Performing Arts can be purchased for your individual, viewing pleasure, you can be sure to catch their performances throughout the upcoming semester. Groups ranging from Latenite

gowns. Columbia University was at its fashion prime. Upon entering the auditorium, the posh group was met with tables strung in white lights and laden with an array of sodas, seltzer water and champagne (EEEEK!). After the crowd at to the refreshment tables subsided, people took their seats. A mysterious voice pervaded the audience, Crooning, "Go Lions!" while bright, annoying lights



Theater, the only on-campus theater group that produces exclusively student written work, to the prestigious Columbia Opera Ensemble, hauled themselves out to a decked out Roone Aldridge Auditorium this past Friday night for champagne, hors d'oeuvres, and more importantly, a display of talent like never before.

Initially, I was worried that I would be overdressed in my skirt and tank top ensemble, but in fact, I had nothing to worry about. Arriving at the auditorium approximately ten minutes before the scheduled show time, I was stunned to find the hottest gathering that I have seen yet on campus. Garb ranged from cashmere sweaters to red sleeveless

repeatedly slashed the audience members' anticipatory gazes (I guess this is what the strobe light warning posted outside the entrance was referring to).

Two male hosts then interrupted the light show and set the showcase rolling with their humorous introduction of the folks in the Columbia Musical Theatre Society. They were set to perform "Coffee Break" from this past fall's production of *How to Succeed in Business Without Really Trying*. The impressive array of harmonious voices intertwined to whine, "If I can't take my coffee break./ gone is the sense of enterprise./ something within me dies." The act ended with the arrival of the coffee pot bearer, who was pounced upon by the singers



# own night of show



in mock assault. Following this lighthearted number came "Love is on the Line," an ode to the ROLM phone mail voice a la Sound of Music's "I Must Have Done Something Good." This creative, sarcastic piece was brought to Columbia by the Varsity Show, which claims that: "In the wake of last year's Orgo Night castration, the suckiness of CU football and the stupefying uncreativity of the Spectator, The Varsity Show is Columbia's last flourishing tradition." Granted, the show is going on its 108th year and succeeded in unifying the Columbia community through reference to our mutual friend "ROLM woman", but perhaps the criticism of the Spectator was a tad too harsh: it really isn't that bad, right?

Although my tuxedo-clad date, Columbia first year Justin Wei, claimed that "the event had some flashes of brilliance, but overall maintained the flavor of student-run production," I beg to differ, and cite performances such as those of Orchesis and the King's Crown Shakespeare Troupe as making up for the evening's flops. The Orchesis performance, with women bedecked in white tulle for the Fiona Apple dance number "Limp," consumed the stage with passionate chest beatings and floor rolls. Orchesis' modern interpretation of Joni Mitchell's "California" was particularly captivating, as evidenced by the audience's enthusiastic clamor following the piece's conclusion.

Although I had viewed both of the pieces previously in the Orchesis winter program, I enjoyed them even more the second time around and look forward to Orchesis' spring show, scheduled to take place at the beginning of May. Also scheduled for the beginning of May is the Shakespeare troop's rendition of King Lear, which, if comparable to their Showcase presentation of Act IV, scene iv from "A Comedy of Errors," can interest even the most disinterested Shakespeare viewer (i.e. myself) as much as possible.

Attend the next Showcase. It is the easiest, most pleasurable way to get better acquainted with the different performing arts groups on campus. Once acquainted, you can then schedule to attend particular groups' performances outside of the Showcase and perhaps even join the groups you love, becoming a better rounded individual with loads more school spirit. Even if you hate the performance arts and would much rather watch replays from past Superbowls, come support your classmates and bond with the community under the umbrella organization that calls itself the Columbia University Performing Arts League. This roughly three-hour ordeal is well worth your time, and the low \$3 admission.

*Emily Miller is a Barnard first year*

## artspicks

...continued

*Almost Holy Picture.* It was "Best New Play of the Year" according to the *Los Angeles Times*. And who doesn't love Kevin Bacon? At American Airlines Theater (227 W. 42 St.).

### theatre

#### LAVA: Glimmer

The Kitchen is known throughout the city as a premier avant-garde showcase. Until February 16, the ladies of LAVA will be creating their strange blend of performance art meets science fiction. Their acrobatic twistings and contortions promise are said to be the embodiment of "the mystery of crop circles." Um, ok. At Kitchen (512 W. 19 St.). For info, call 255-5793

### film

#### New York Film Festival

The New York Film Festival is on now through February 14. It includes not only films, but also features paintings, sculptures, and photographs. It's taking place at the Tribeca Film Center, ITN Theater, and Clearview Cinema. Check out [www.nyfilm-video.com](http://www.nyfilm-video.com) for more info.

## Be a Bulletina!

Come to our weekly meetings.

Mondays @ 8 in LL McIntosh

(free grub at 7:30!)

# lecture captures spirit of jerome robbins

By Diana Nguyen

Admit it – attending evening lectures at Barnard has never ranked very highly on anyone's to-do list. It is, to put it bluntly, generally thought of as a time when you are required to show up to a dark, crowded room during your own precious free time to spend the next hour or so surrounded by people who, like you, will mostly be watching the clock, trying to drown out the sound of the speaker's voice, and catching up on some much needed Z's.

Yet, the moment guest speaker Deborah Jowitt took the stage on February 4, with a remarkable poise and presence, reflecting her past career as an accomplished dancer, it was clear that this would be no ordinary lecture.

As part of the Barnard College Department of Dance's Monday Evening Series, "On Dance Conversations, Films, Lec-

tures," Jowitt, a regular dance columnist for the Village Voice since 1967, arrived at Held Lecture Hall to tell the story of celebrated American choreographer Jerome Robbins, the subject of her forthcoming book. The author of dance criticism publication such as *Dance Beat*, *The Dance in Mind*, and the award-winning *Time and the Dancing Image*, Jowitt had been selected by Robbins before he passed away in 1999 to put the story of his life and career in print.

In her lecture, Jowitt generously praised Robbins as having been "a brilliant man of the theater" in his fifty-year

background photo courtesy the bettman archive

career, during which time he produced an exceptional seventy ballets and directed fourteen musical productions: *The King and I*, *West Side Story*, *Fiddler on the Roof*, and *Gypsy*, to name a few. Dividing his time between the New York City Ballet and the bright lights of Broadway in an era that was marked by a "much smaller, and less divided" dance industry, this visionary wanted a



West Side Story is among Jerome Robbins's most notable works

strong central thread guiding [his work], but the variety and exploration he pursued makes it difficult to find a central idea in all his work," said Jowitt.

Jowitt continually stressed the fact that what made Robbins' work so bold and innovative was that he was perpetually "adamant about the importance of discovering what the key idea was" behind each of the productions he directed and choreographed. Every bit of action [had] to be filtered through an immediate sensibility and he kept asking [both his dancers and himself], "What is this about?"

One of the most impressive aspects of the lecture, in fact, was Jowitt's ability to cite specific anecdotes that she had acquired from those dancers, actors, and producers who had worked with Robbins in the theater and witnessed his brilliance firsthand. It was said that Robbins would, for example, require that every member of the cast research and develop an identity for the role that he or she had been assigned for the production.

"There were no chorus girls or boys [in his shows]; every character had a name and an identity," said Jowitt. "He would often quiz his dancers on their characters; he wanted to know what their characters' childhoods had been like, where they had grown up, and what their parents had done for a living." His quest to "build the character" of each cast member was essentially what made his productions so distinctive.

Jowitt's apparent eagerness to extol Robbins' repertoire, which "straddled a fine line between ballet and modern dance," increased with the introduction of several film clips of his ballet and musical productions. The audience sat in awe of Jowitt's obvious immense appreciation of Robbins' theatrical genius, taking pleasure in viewing both the aesthetic nature of his art, as well as Jowitt's intense enthusiasm for his talent. Finally, a speaker who not only seemed to care about her subject matter, but was clearly moved by it - and had moved her audience, as well.

Diana Nguyen is a Barnard first year

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# Cornelius: a one-man revolution

By Talya Cooper

## Cornelius-Point (Matador)

A few years ago, a two-page spread in a major music magazine caught my eye. It discussed the upcoming explosion of Japanese bands in America. Intrigued, I downloaded some songs from the artists mentioned in the article. While they were admittedly note-worthy,

humanity and personality seemed to get lost beneath layers of soft synthesizers, allusions to cheesy and obscure pop, and samples. Perhaps it was my personal taste at the time or the particular artists I downloaded, but I wasn't blown away.

With the Japanese music revolution all but gone from the near-mainstream radar, it will be interesting to see what happens to *Point*, the new record by Cornelius, aka Keigo Oyamada. Cornelius became a superstar in Japan with his previous album *Fantasma*, and has been described as their answer to Beck due to his eclectic mix of electronica with pretty much everything else. Cornelius—named in honor of a monkey in *Planet of the Apes*—also dabbles in other media, ranging from fashion design to video art.

To be honest, I was kind of scared to listen to *Point*, expecting something much too deep and arty for me to comprehend. This fear was not alleviated by the album art, which features increasing close-up shots of a man wearing a paper bag (decorated with a big blue dot) on his head. Fortunately, my curiosity conquered my ignorance, and I gave *Point* a spin... and another spin...and another.

*Point* begs to be described as "organic." The tracks flow seamlessly into one another and there are sounds of chirping birds, burbling streams, and barking dogs tossed all over the place. While a fair share of electronic squirms pop up, the album's most prominently featured instrument is not a Casio; a regular, punchily

strummed acoustic guitar is what appears on nearly all of the eleven songs. On many tracks, Cornelius' drum machines somehow manage to sound human despite their electronic-ity, possibly because of his choices of Latin and, occasionally, R&B, styled rhythms. Cornelius has also admitted to an affection for the Beach Boys, an affinity conveyed in *Point's* cheerful, laid-back mood.

Even the most conventional songs on *Point* have distinctively non-conformist touches. "Smoke" has a funky

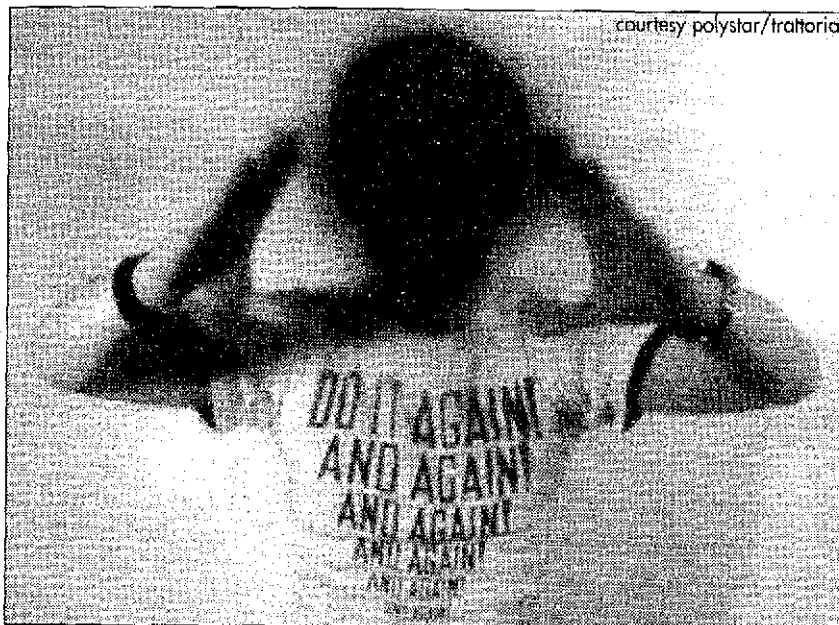
beat and catchy guitars, along with a dissonant break and jarring, repeated tones. Similarly, "Drop" has thick, pretty harmonies interrupted by sudden, unexpected sound effects; a loud chorus of metal guitars brings the otherwise gentle "Bird Watching At Inner Forest" to an abrupt end. Rather than alienating the listener, though, these quirks pull her further

into the album. It leaves one with a warm, endearing feeling more reminiscent of the weird Scottish hippies The Beta Band than of the egotistical Beck.

*Point* is something of a concept album, as the songs deal with the nature of different points of view, whether from an insect about to be zapped ("Bug: Electric Last Minute") or from a more general human perspective: "World, wide, seems like/ loose, breeze, brushes, cheek." The lyrics are mostly in Japanese, with random English words and phrases used mainly as choruses. Without fully understanding what he says, the listener hears his message with complete clarity.

Being chased down the street by screaming girls will probably never happen to Cornelius in America, even though it's a common sight in Japan. Sadly, most people are not likely to open their minds and ears to an album so strange and yet so oddly familiar. Check it out, though, and you will be rewarded. *Point* will make you feel like a better and infinitely more chill person.

Talya Cooper is a Barnard first year and the bulletin music editor



**musicpicks**  
for the week of february 13

**february 13**

**Rusted Root**

**At The Supper Club (240 W. 47th St.) Call 921-1940**

Break out your hemp necklace and cargo pants as Rusted Root bring their jam stylings to the big city. Deadhead fan base notwithstanding, these Pittsburgh-ers add musical interest to their noodlings, spicing things up with African, Middle Eastern, and Latin touches.

**february 13-14**

**Rufus Wainwright**

**At Town Hall (143 W. 43rd St.) Call 997-1003**

Moody piano man Rufus Wainwright, son of a pair of '60s folk luminaries, has been garnering critical acclaim since his teens. He's as much an Edith Piaf as he is a Jeff Buckley, and his songs range from super-wispy to bitingly emotional. Although he can be gratingly pretentious, he can also be very

**february 15**

beautiful.

**At Warsaw (261 Driggs Ave, Brooklyn) Call 718-387-5252**

Les Savy Fav dwell somewhere along the line that divides indie rock from emo (if that's possible), bearing traces of influences from The Pixies to Sunny Day Real Estate to straight-out punk. Their live shows are said to be jaw-droppingly exciting.

# a history women punks

By Devika Mitra

When people think of punk rock, what is the first image that comes to mind? Is it a vision of a large, angry, leather-clad, mohawked man with facial piercings and tattoos? Because this is not always the case. There are plenty of large, angry, leather-clad, mohawked women with facial piercings and tattoos. These women are not just singers or groupies, but also act as bassists, drummers, and guitarists for numerous punk rock bands. Women have directly and indirectly influenced the punk scene across the world, helping to form punk into what it is now.

The first women in *Punk girls rule*

music were generally singers and dancers, and while this was groundbreaking at the time, this trend eventually led to a belief that women could only be vocalists, and that they lacked the ability to play instruments properly or write their own songs. This mentality was enforced in the oppressive decade of the 1950s, which found women forced into gingham dresses, aprons, and oven mitts. Women were expected to be submissive and cater only to their husbands' desires.

As the feminist movement grew in the 1960s, more and more women began to work, and they soon threw off the chains of conformity. Women became independent and finally realized their full potential. Eventually, some of these feminists picked up instruments and began to

write songs about issues concerning them; they took the spotlight away from the men, and came into their own as multi-talented artists.

The Velvet Underground, featuring drummer Maureen "Mo" Tucker and vocalist Nico (both females), began to play around this same time period. Their angry, sexually suggestive, heroin-based lyrics often clashed with the happier

tunes of their contemporaries; despite this conflict, they remained part of the mainstream music scene and gained notoriety in the New York club scene as well.

In the mid-1970s, a quartet of teenagers from Queens were unhappy with the falsely tranquil, often contrived music of the era.

They decided to

start their own band, basing their sound loosely on the surf-tunes of the early '60s and the harder edge of '50s greasers. They named themselves The Ramones, and in 1974 began playing venues around New York City, including the very popular club CBGB. The group gained mass approval from other teenagers in the area, and soon many other bands and artists such as the New York Dolls, Television, Patti Smith, Talking Heads, and Blondie began to play at CBGB and around the country. Musicians like Patti Smith, Tina Weymouth (bassist of the Talking Heads), and Debbie Harry (of Blondie) brought national and local attention to the heavy influence of women in the burgeoning punk rock scene.





# of rawk: through the years

Strangely enough, not all of the musicians who brought gender-equality to punk in the '70s were women. Androgynous musicians such as Iggy Pop and the New York Dolls not only respected the females in the scene, but even emulated their looks by dressing themselves up in make-up and glitter. Their gender-bending ways helped foster a general acceptance of women as an integral part of the music scene.

During the 1970s, another musical revolution was occurring across the Atlantic Ocean, in England. A young art-school dropout named Vivienne Westwood decided to try her hand at fashion design, and collaborated with her boyfriend, Malcolm McLaren. In 1974, the couple started a shop, provocatively called SEX, with the intention of selling Vivienne's edgy designs. With the

hiring of an eccentric saleswoman named Jordan, the store's image began to attract the kind of attention that Westwood and McLaren desired. In order to continue promoting the store as a bastion of cutting edge lifestyles, McLaren began the search for a group of young, anti-authoritarian ruffians. He wanted them to start a band much like the Ramones. He succeeded in finding John Lydon (Johnny Rotten), in all his spiky-haired, safety-pinned glory. Johnny Rotten brought together a group of his friends, and the new band dubbed themselves the Sex Pistols.

Soon after their formation, the Sex Pistols amassed a large fan base, consisting mostly of women a couple of males. These fans, called the Bromley Contingent, soon began to form their own bands. Siouxsie <<page 18>>

## Top 20 Women in Punk and the albums to buy to hear them

1. Lydia Lunch (Teenage Jesus and the Jerks- *self-titled*)
2. Penelope Houston (Avengers- *Died for your Sins*)
3. Siouxsie Sioux (Siouxsie and the Banshees- *Kaleidoscope*)
4. X-Ray Spex (X-Ray Spex- *Germ-Free Adolescents*)
5. Slits (Slits- *Cut*)
6. Kleenex/Lilliput (Kleenex- *Ain't You*)
7. Nina Hagen (Nina Hagen- *Best of*)
8. Joan Jett (Runaways- *self-titled*)
9. NY-RelX (NY RelX- *Paranoia*)
10. Debbie Harry (Blondie- *Parallel Lines*)
11. Beki Bondage (Vice Squad- *Stand Strong, Stand Proud*)
12. Alice Bags (Alice Bags Band- *Survive*)
13. Exene Cervenka (X- *Los Angeles*)
14. Kathleen Hanna (Le Tigre- *self-titled*)
15. Nikki and the Corvettes (Nikki and the Corvettes- *self-titled*)
16. Patti Smith (Patti Smith- *Horses*)
17. Chrissy Hynde (The Pretenders- *self-titled*)
18. Mo Tucker and Nico (Velvet Underground- *Velvet Underground and Nico*)
19. Wendy O. Williams (Plasmatics- *Beyond the Valley of 1981*)
20. Gaye Advert (The Adverts- *Crossing the Red Sea with the Adverts*)

Note: This [very incomplete] list is ONLY my opinion. It's not grounds for worship or argument. If you don't agree, then make your own!

## music picks

...continued

february 16

Clem Snide

At Bowery Ballroom  
(6 Delancey St.)

Call 553-2111

Clem Snide have been pictured in *Rolling Stone* several times over the past year. Somehow, that probably won't help their wistful country-tinged rock (complete with prominent cello) and amazing funny-sad lyrics. Their most recent album features songs like "The Junkie Jews" and "Joan Jett of Arc".

february 17

Moldy Peaches

At North Six  
(66 N. 6th St., Brooklyn)

Call 718-599-5103

Adam and his former babysitter Kimya sometimes dress up in funny costumes. Their music is sometimes folkie and sometimes punk (and sometimes both), and most often they rap hysterically filthy sex rhymes over it all. They're also huge area faves, so try to get your tickets early for this one.

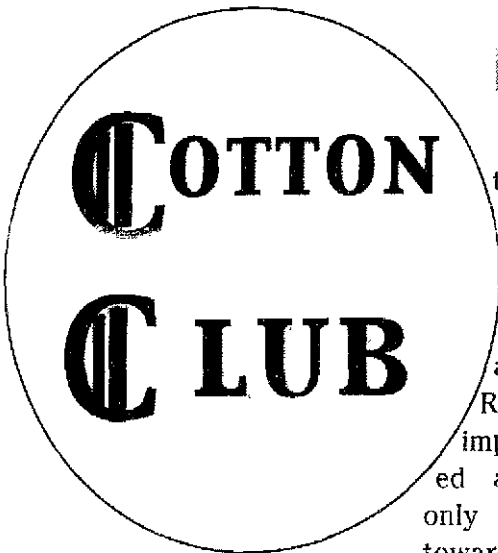
february 19

De La Soul

At S.O.B.'s (204 Varick St.)  
Call 243-4940

Not one, but two separate shows by hip hop icons De La Soul. You grew up with them, and they're still around with their wild beats and antic humor. Their most recent album AOL: Bionix, has been dismissed by some critics as "adult-alternative hip hop" and hailed by others as ahead of its time. Judge for yourself—just shake your ass in the process.

# A RELIC



the time of purchase of the Club, Madden was incarcerated at the legendary Sing Sing Prison for manslaughter. To further the association between the Club and the glorious days of the Reconstruction, the Cotton Club

uptown to enjoy the music which defined the era. Notable patrons include Bing Crosby, Irving Berlin, Cole Porter, Doris Duke, and Dutch Shultz.

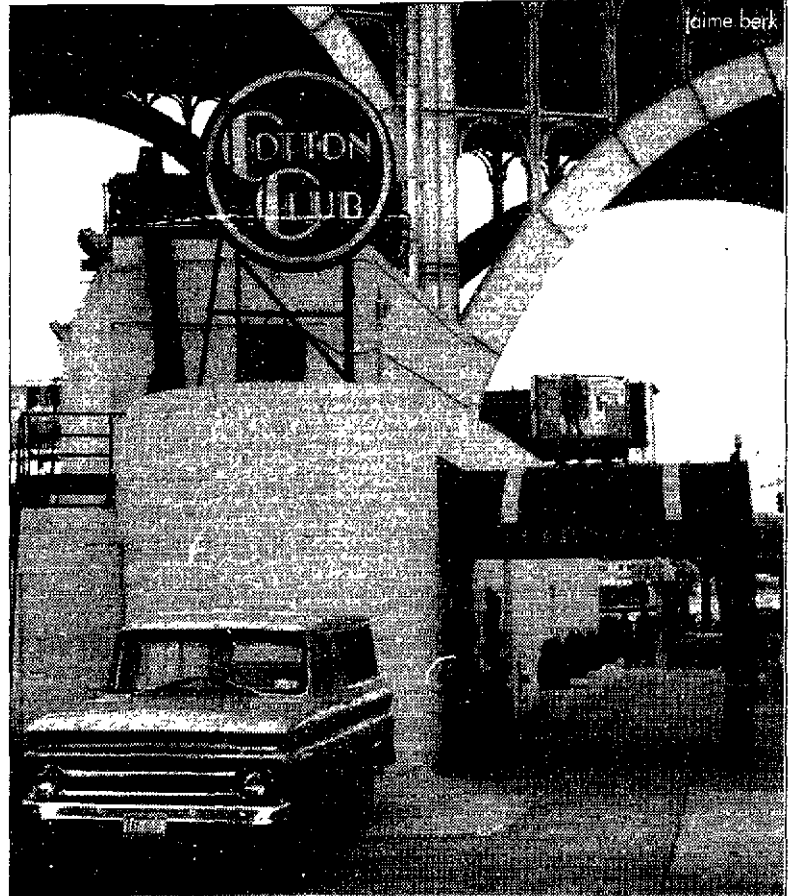
Beginning in 1927, Duke Ellington first played at the Cotton Club which led to a five year stint and a live broad-

implemented a white only policy towards its patrons, and featured the best and most promising black performers. Premier entertainment and an exclusive door policy which rivaled other big names in historical Manhattan nightlife (Studio 54, and Life to name a few) brought the wealthiest, the most famous, influential, and notorious

By Sterling Platney

The solitary building stands off of 125th Street and Broadway, a few steps away from a McDonald's and Taco Bell. A dirty shade of white, the awning to the world famous Cotton Club suggests days of grandeur: long lines waiting to hear jazz greats, sleek limousines arriving with celebrities and immaculately dressed patrons in furs and tuxedos.

The Cotton Club as we know it today is currently under its third owner, third location, and second name. Originally conceived as Club De Lux, and with a failure not long after opening in 1923, the notorious gangster Owney Madden promptly renamed the club, and shaped its character to invoke images of a nostalgic Southern plantation. It should be noted that at



Cotton Club, a New York landmark



<<page 17>> Sioux founded the well-known band Siouxsie and the Banshees, while Billy Idol started his own project entitled Generation X. Sid Vicious eventually joined the Sex Pistols, but his musical journey began when Chrissy Hynde (of the Pretenders) taught him how to play bass guitar. Together, this mixed bag of male and female performers would help revolutionize punk music. Besides the ladies in the Bromley Contingent, there were plenty of women starting and joining bands across the United Kingdom. The Adverts featured

bassist Gaye Advert, while the X-Ray Spex boasted singer Poly Styrene and saxophonist Lora Logic. Bands such as Vice Squad (featuring singer Beki Bondage) and the Slits (all-female) showcased the women's talents as singers, musicians, and songwriters. The wide variety of music they played helped spawn the growth of gender-equality throughout England and the world.

I can't write enough about the influence of women in punk rock. The importance of women punks in Califor-

nia, the rest of Europe, Japan, and South America have all been neglected in my article, but that's not to say that their influence is negligible. The courage to pick up instruments and play in bands despite others' laughter; the strength to be rebels in a world that encourages conformity; and the desire to be who they want to be and not what society expects has made these women influential not only to women in punk, but to women everywhere.

Devika Mitra is a Barnard first year

# FROM DAYS GONE BY

cast on network radio. It is unsurprising that the Club discovered many of who we consider to be the most influential in jazz music. Cab Calloway, Lena Horne, and Ethel Waters all called the Cotton Club home for many years during their careers. Other greats such as Louis Armstrong, and Billie Holiday were regular guest entertainers as well.

However, the race riots of 1935 played an important role in the downfall of the Club. The white patrons no longer felt comfortable traveling uptown to the establishment for fear of their personal safety. Along with the repeal of the Prohibition, and the deepening of the Depression, the business of the Club faltered considerably. The doors of the Harlem club closed in 1936 only to reopen the following year at 48th Street and Broadway. Needless to say, the midtown location was never as popular as the uptown location and closed not long after in 1940.

Reopening under the new ownership of Jon Beatty in 1978, the management eradicated the white only policy

and to this day welcomes guests from all over the world.

Under Mr. Beatty's management, the club serves dinner every evening from

## Part I of a two-part series

freshness

Not everything has changed under the Mr. Beatty's management. Using the same entertainment formula as the original Cotton Club, Mr. Beatty has kept the same musicians for 12 years. Featuring Swing Dance Monday's with Whitney Marchelle's Big Band, weekend jazz performances by the Cotton Club All Stars and Ann Sinclair, and Gospel brunches, the Club caters to a wide variety of musical tastes. Per-

forming under the legacy of the jazz greats, the Cotton Club All Stars live up to expectations and draws the biggest crowd on weekends and Mondays.

Look next week for the second installment of this two part series.

*Sterling Platney is a Barnard sophomore*



Thursday to Monday to accompany the weekly shows. The menu is a cornucopia displaying the best of soul food. From Barbecued Veal Ribs to Creole Tomatoes, Baked Macaroni and Cheese to Black Eyed Peas, the Cotton Club's menu is known for its authenticity and

## Calling all Snap Happy Observers

The Barnard Bulletin would like to rekindle feelings associated with the college decision process. In case you haven't noticed, Barnard College is touted as a fine educational institution located in New York City. New York City undoubtedly contributed to your choice of matriculation. Show your love. Send us any picture taken in the five boroughs along with a 100-200 word blurb to accompany each photo and we will showcase your work.

Disposable camera connoisseurs, dark-room proficient whiz kids and pseudo-paparazzi will all be considered. Send scanned and digital photos to [ml703@columbia.edu](mailto:ml703@columbia.edu).

# Seeking Answers Away from the Bright Lights

By Shoshana Greenberg

One would not expect New York to spark a new appreciation in me for my small, suburban hometown. During high school, I wanted to escape the drudgery and boredom of my home and find a place full of excitement and activity. I felt trapped in suburbia – isolated in my house and dependent on a car for my social life. Going out and seeing friends was a hassle. Everything I needed was right in my house; anyway I felt comfortable just staying home reading a book or watching television.

College in New York, however, is a whirlwind of activity. There's Broadway, the New York City Opera, the Met, the MoMA, Off-Broadway, thousands of restaurants, Chinatown, Little Italy, the Empire State Building, Chelsea Art Galleries, SoHo and Tribeca in all their yuppie excitement – it's only a subway ride away. I decided this was how life was supposed to be. I had the world outside my window and new friends outside my door. I became a different person from the one who had left detached suburbia a year earlier.

Then summer arrived, and I had to leave. I was seized with doubt and frustration at the thought of returning home. I loved New York and could not imagine what I would do with myself back in remote suburbia. With my optimistic atti-

tude, I tried to find something good about the end of the year. I told myself that I could get some perspective, hoping that I would believe that advice once I returned home.

But I was still jealous of my friends remaining in New York for the summer. Returning home, I found that my summer job was just a one-minute walk from my house. Depressed but determined, I

then. I still looked forward to my sophomore year, but now when I am back in the city, I do not think of my town as a lonely little suburb with no redeeming value or liveliness. Decent and interesting people live there, including my family and my friends.

The world does not begin and end in New York, and it is funny that I did not realize this until I was home from college

**The world does not begin and end in New York, and it is funny that I did not realize this until I was home from college for the summer.**

geared up my energy, ready to take on the summer.

At first, I thought only in negative shades. Suburbia is so isolationist, I thought. People stay inside, and when they do venture out, they drive everywhere. There is no community.

But as the summer progressed, I began venturing outside my four walls more and more. I saw friends and found interesting places to go. If I wanted to do something, I just borrowed the car and did it. I realized that there was more to do in my town than I had previously thought, I just had to go to it and not expect it to come to me.

My job ended and I anticipated the return to college in New York. At the beginning of the summer I thought I would be counting down the days, but I was not as excited to go back as I was

for the summer. I went off to find the world and I wound up finding my home instead. The suburbs were never confining, isolating, or boring -- I was. I never ventured beyond my house to discover what my town had to offer and what the people in it had to say. I wanted to step outside and have it all there for me.

It is so easy to say that New York is the best place to live and dismiss all other places as dull and devoid of culture. New York City is wonderful because of all it has to offer, but it is also wonderful for helping me appreciate what my suburb has to offer. They say once you live in New York, you can't live anywhere else. But I have lived in New York for a year and a half, and I can live anywhere else and love it.

*Shoshana Greenberg is a Barnard sophomore*

**got a comment? we want to hear it.  
email the *bulletin* at [bulletin@barnard.edu](mailto:bulletin@barnard.edu)**

# Housing woes from an underclassman

By Jody Mullen

Barnard is America's most selective women's college. At no other institution in America do students enjoy all the benefits of a liberal arts college while receiving an Ivy League education in the heart of a dynamic and exciting metropolis. At the risk of sounding like the Barnard Public Affairs Department, I am truly privileged to attend a school where the students are passionate, the classes are small, the professors are dedicated, the campus is beautiful, and the dorms are ... the dorms are ...

Okay, I admit that I have a point of contention with our beloved college. Is it just me, or did most of us matriculate into BC without a realistic idea of where we would be spending our next four years? The summer before my senior year, I came to Barnard for my admissions tour and was perfectly content with the Sulzberger double I saw that afternoon. Although the Barnard room was nowhere near as cushy as those I encountered at Mount Holyoke and Smith, I realized that the cost of living in New York City in comparison to South Hadley or Northampton, MA, was an obvious factor in this difference. When the acceptance letters came and I had to decide where to spend the next four years of my life, I knew I belonged to Barnard College, Columbia University, and New York City.

I was lucky enough to be placed into a no-frills Sulzberger double overlooking the Quad Lawn for my first year. The furniture was spartan and the walls were white and bare, but with a colorful comforter and stuffed animals, an N\*SYNC calendar, a stack of postcards from friends at other schools, and a bit of inspiration, I made my half of a room both comfortable and cute. The room was air-conditioned, well lit, and spacious.

Well, if I have learned anything at Barnard while outside the classroom, it's that the old adage is true: you never realize how important something is until you lose it. First year housing, while not perfect, is delightful when compared to what

I like to call the Sophomore Screw.

Sophomores have limited options here. The housing available to upperclassmen, on the other hand, presents some attractive options: a suite of large singles overlooking the river in 620 or a fabulous view of Manhattan from a single in the Tower. Indeed, for the seniors, housing is great. It's the sophomores and, to a lesser extent, the juniors, who run into problems when selecting rooms for the following academic year.

This year, I consider myself lucky to reside at 600 West 116th Street. Without

**I'm speaking out for us underclassmen. We need to make some changes for the sophomores and juniors at Barnard.**

the group of juniors that pulled me into their suite, I could have done a lot worse. Hey, I can't argue with the location; I have a decent view of the river (and lovely New Jersey, to boot), I'm close to campus, and I can go downstairs and get Chinese food whenever I want!

Even so, I am sometimes frustrated by my housing situation. When I moved into my suite this August, I discovered that it had been occupied by a group of Columbia summer school students who had left food and garbage all over the place. The place had not been cleaned prior to our arrival. The refrigerator in the kitchen was duct-taped shut because it was so old it wouldn't stay closed on its own. The pilot light on the stove frequently goes out, and as a result, the entire suite reeks of gas. Our poor ol' toilet just can't, well, swallow like she used to, and many a bathroom-goer has wailed in dismay at the flooded floor. My closet has been painted so many times that the door no longer closes all the way.

And it gets worse. I have friends who

live in Elliott who complain that it's dark, small, cramped, and institutional. Students in Plimpton often complain that while their building is nice, its location forces them to rework their schedules. Brooks and Hewitt aren't bad if you don't mind the meal plan, but many students resent having to dine chez Hewitt night after night (especially after downing the food for their entire first year). I know there are no kitchens in the Quad, but most of us would prefer to have the option of going out to get a quick meal at Pinnacle or another local deli.

So I'm eagerly awaiting my senior housing here at Barnard in the hopes that Res Life will bless me with a fabulous selection index number. Ahh, to luxuriate in the Tower, with a newer kitchen and bathroom, an airy single with a bed that doesn't remind me of playground equipment, and a two-minute elevator ride away from my classes, I will be in Housing Heaven.

But in the meantime, I'm speaking out for us underclassmen. It's only fair that the seniors should get the best dorms, but we need to make some changes for the sophomores and juniors at Barnard. The older buildings need to be renovated to make them more comfortable for their residents. The suites need new fridges and modern stoves in order to maintain a sanitary and safe cooking environment. The dingy old bathroom floors and tubs need to be replaced by attractive new ones. We need to find more space for housing so that some of the smaller doubles and triples in Elliott and Hewitt can be converted to singles. No sophomore should have to live in a triple if she doesn't want to do so, and nobody should suffer through the summer on a waiting list, wondering if she'll be placed with a potential Best Friend Forever or the Roommate from Hell.

Now I'll climb off my soapbox and into my bed, counting the days until I am a senior and my housing possibilities brighten.

Jody Mullen is a Barnard sophomore

# professors should **STOP** passing the buck

By Courtney E. Martin

On the second day of second semester classes, one hundred plus students sat packed into a windowless Pupin lecture hall listening to their professor speak about the course subject: justice. After running over some of the most prominent themes of the class — weighing the just or unjust practices of tobacco companies, abortion clinics and governments — he began to speak about the logistics of the course. The reader, about three inches thick and bound with standard plastic rings, would cost \$81.00 at Village Copier.

After a collective gasp from the packed hall of students, one asked if it would be on reserve to which the professor promptly answered that one copy of last year's packet would be available at Butler but it would probably not have all of the readings necessary for participation in the course. Oh, and there are three expensive books at Columbia Bookstore as well that all the students in the class should purchase.

Theory pushed aside for a moment, the first hard lesson about justice, or the lack thereof, was that most professors and administrators do not make a concerted effort to recognize students' financial constraints.

There is no question that the price tag of an education at Barnard or Columbia is expensive. We are paying, whether now or via loans, an exorbitant amount for our educational experience here. Most professors and administrators have little control over our tuition figure. However, both parties, and especially professors, must recognize their

**A little extra effort on the professors' part could save students hundreds of dollars and a lot of grief**

power to affect the extra costs that students must incur.

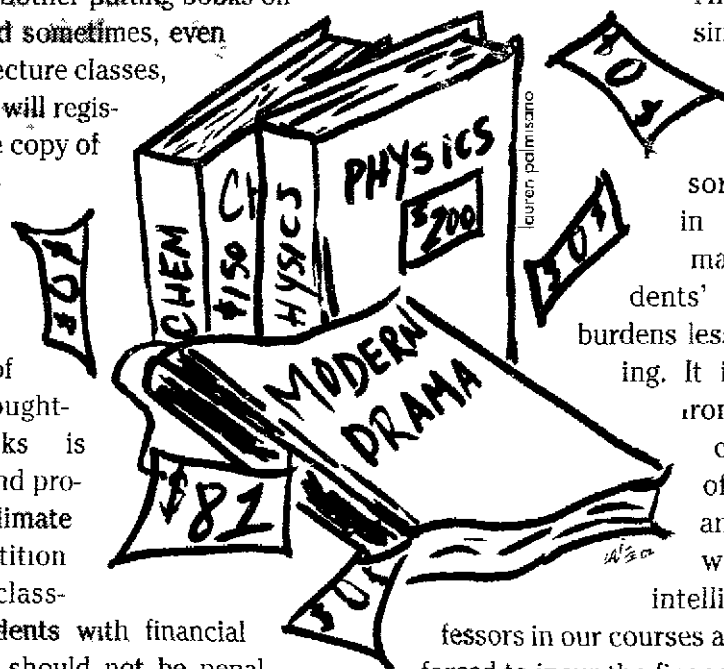
Considering the high price we pay for general tuition, professors must know that many students cannot afford to buy a lot of books and readers for one class. Further, it is absolutely discriminatory for any professor to assume that just because we have managed to finance our tuition bill — and some of us, let's face it, are doing so by the skin of our teeth — we can afford expensive course material.

The first way in which professors can challenge this stereotype of classist thinking is by making sure all readings are available on reserve, and furthermore, that the reading is available in multiple copies. As it is, professors often don't bother putting books on reserve, and sometimes, even with large lecture classes, a professor will register only one copy of the reading. Fighting to get the next two hours with one of these sought-after books is never fun and promotes a climate of competition among classmates. Students with financial constraints should not be penalized for not doing reading for which they would have had to camp out at the reserve desk night and day. It just isn't fair.

Another way that professors can make students' financial lives less hectic is by shopping readers around to many copy centers before deciding on one, and once deciding, negotiating the price. Simply dropping a stack of articles off at a copy center and asking them to create a reader without considering the price puts students at the copy center's will. Paying nearly \$100 for one class's reader means that each semester, students could face upwards of \$500 in reader costs alone. A little extra effort on the professors' part could save students hundreds of dollars and a lot of grief.

Finally and fundamentally, professors must plan realistic syllabi. It is understandable, and desirable, that professors be enthusiastic about the course and the material to be covered therein, but restraint is of financial importance to students. If a professor doesn't realistically think she can get to a reading, she shouldn't put it on the reading list. Period.

There are simple things that all professors can do in order to make students' financial burdens less challenging. It is a cruel irony to discuss issues of justice and class with highly intelligent professors in our courses and then be forced to incur the financial burden of their insensitivity outside of them



Courtney E. Martin is a Barnard senior

By Liliana Segura

Valentines Day is here and you know what that means. It's that time of year when cheeks become flushed, hearts go aflutter, and cash registers across the country kick into high gear. It is also a season when we see the term "partisan politics" in an entirely new light. Not Republican vs. Democrat, not right vs. left, not so much a set of politics, but two philosophies all their own. I am referring, of course, to those perennial adversaries who year after year, set out around February 14th to scorn, pity, or annoy the hell out of each other: the pro and the anti- Valentines day parties. (Or if you prefer a religious timbre, the observers versus the non-observers.)

Now contrary to popular belief, the non-observers vastly outnumber their romantic counterparts, a fact that might seem impossible when you look, well, just about anywhere this time of year. But tell me if this sounds familiar:

On December 26th, as Rite Aid unveils rows of hideous merchandise in varying shades of red and pink, the complaints begin. "Ugh." "Valentines Day, already?" "Can't they at least wait until the Christmas stuff comes down?" "Its disgusting." And so on. These protests tend to come from a person who, be it due to a string of romantic disappointments, a recent break-up, or a general disdain for all things marketed, vows not to contribute to the absurdity of a holiday 99% upheld by Hallmark Greetings retailers. They snort loudly at anything extolling the delights of romance and sneer at the repellent mating rituals of couples that seem to crawl out of the woodwork and onto the subway at this time of year. Come the 14th, they wear black in protest.

You get the idea.

Now, I am not usually one to condemn cynicism, owning a fairly healthy streak of it myself. If a person spurns Valentines Day as a mat-

ter of principal, that is fine by me. But allow me to share with them this little anecdote.

Some years ago, a friend of mine (who shall remain nameless in the interest that she remain my friend) was a prime example of the non-observant variety. Year after boyfriendless year she dismissed Valentines Day with the easy indifference of a bored teenager, whose blasé attitude was best summed with the all-purpose maxim: "whatever."

On year, however, she found her-

Now, the arguable lack of this boy's foresight or my friend's feeling of sheepishness is not the point here. The point is that sometimes it is not worth trying to ignore and condemn what can best be described as human nature. Everyone craves affection, whether they admit it or not, and, regardless of ideology, at the end of the day we all want to feel loved. Is there anything wrong in admitting that, every once in awhile it would be nice to receive a thoughtful token from someone?

## on pride and pink cellophane

self with a boyfriend, and, not having anticipated the potential disruption in her well known philosophy, as February 14 approached, perhaps as a matter of pride or policy, she and her boyfriend agreed that, in their equal disdain for the sham holiday, they would treat Valentines Day no differently from any regular day of the week. They didn't need it; it was stupid. They would go about their business.

Now, my friend, despite her traditionally hard-lined Valentines Day stance, happens to be a naturally sweet and thoughtful person, and as February 14th grew nearer, she found herself, against her better judgment, falling prey to the hoopla. In a moment of consumer weakness, she saw a stuffed animal that, for some reason or other, reminded her of her boyfriend, and on impulse, she bought it, rationalizing that it was merely a gift, she would have gotten it anyway, and, hell why not be romantic for a change?

Well, Valentines Day rolls around, and my friend, perhaps a bit awkwardly, gives the gift to her boyfriend, and perhaps, on some tiny indiscernible level, harbors a small wish that he might reciprocate the gesture. So naturally what does he give her? That's right, nothing. Zilch. nada. a big fat goose egg.

So much for romance.

Allow me to stress that I am encouraging no one to go out and become one of those bubbly freaks who dresses in pink and disseminates conversation heart candies with inane messages like "love me tender" and (my personal favorite)"fax me" to all who cross her path. (...A note on said candies: While I support their whimsical absurdity, can they really be accurately called "conversation hearts"? I mean, whose conversations include the phrase "love me tender"? And why have I never seen one that read, "Why didn't you call me?" or "You never listen"?) But I digress.

No, I am not in the business of converting anyone to the observant side of the fence. But I would like to share this thought. Perhaps the best policy is to find a happy medium, somewhere between the utter disdain and the consumer romantics. If you really object to the marketing, or you're bitter at not having a significant other, or even if you truly feel complete and total indifference, why not use Valentines Day as an excuse to tell someone-anyone—that you care about them? I promise it will do less harm than good. Life is too short to begrudge harmless displays of affection—even if they are wrapped in pink cellophane.

Liliana Segura is a Barnard senior and bulletin columnist

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