



# BULLETIN

March 5, 1982

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McNight satisfies late-night cravings

Christian Dior at the Met

Barnard launches Women's History Month



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# Barnard Events Calendar

for March 1997

**WED**

12 pm: Centering in the  
Mind Lecture: Back Work  
Sub/berkeley

6 pm: Building a Successful  
Future: Honoring the Presi-  
dent with student and faculty  
James R. Mumford

**THURS**

6 pm: Health Services Lecture  
for the year 2000: Lectures by  
James Jones on the Biology of Stress  
and the Zebra News Hour  
Lounge

**SUN**

8:30am: Broadway Theater AIDS  
Benefit in the Village

**TU**

7 pm: Centering in the  
Mind and the Bad News  
Schmerlorn Mann



## BEAR ESSENTIALS

### INTERNATIONAL STUDENTS WELCOME

**VISA STATE**

For more information contact  
Dr. Linda Welster, Inter-  
national Student Services,  
27 Mt. Kirk Hall. Topics to be  
covered include: maintaining full  
time course load while applying  
for visas, financial aid applica-  
tions, health insurance, student  
number, Barnard Immigration  
Office, Letter of Intent, Esq.  
L. E. H. regularly presents  
visa information.

### WANT TO STUDY AT SILMAN?

Applying for studying at  
Silman College in fall are  
available in the DeBusk Student  
Office. Meet with Dr. Taylor to  
view an information apping.

### SEEKING A TUTOR?

If you would like a tutor this  
semester, you must fill out a  
request form available in the  
Dean of Studies Office. Individ-  
ual tutoring starts at \$8.00 per  
hour. Students receiving finan-  
cial aid may be eligible for a sub-  
sidy.

## INFORMAL LECTURE GIVEN ON EVA PERON

After the lecture on "er-  
ror" at the Center for Drama  
and Lecture on "Schma-  
n's Evolutionary Role in  
the American South" in

knowing  
Is the recent film *Eva* an accu-  
rate representation of Peron's life?  
As a biographer you can say any-  
thing you want. Schmanovich said

She was a bad actress and a  
very bad politician. Schmanovich  
emphasized that Peron was sed-  
uced by her poor people and that intel-  
lectuals would reject her.

## -----▶ Incoming: Letters to the Editor ◀-----

**Dear Editor,**

The essay by Anonymous  
("Abuse Comes in Many Forms"  
*Barnard Bulletin* 2/16/97) had a  
strong impact on us and we mag-  
ine on others as well. It is impor-  
tant to remind members of the

Barnard community that confi-  
dential support services are avail-  
able on campus where students may  
feel safe to come and discuss issues  
of sexual abuse and chemical  
dependency.  
Sincerely,

**Agnes Wilkie, M.D.**  
Associate Director, Mental Health  
Health Services

**Andrea Spungen**  
Program Director, Alcohol & Sub-  
stance Abuse Prevention Program



# McNight Draws Crowd at Opening

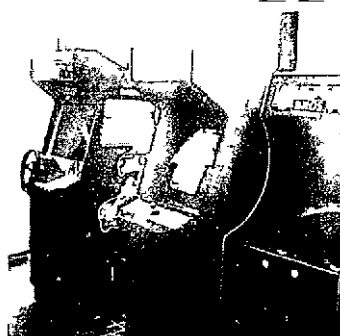
by Zaha Goldberg

Ms. Patricia, the young feminist herself, came to the party in Upper Level McGuffey Hall to mingle with the crowd. The game was in full swing when the new McNight building extended hours in order to accommodate the students. The building, which opened weeknight evenings until midnight for students to snack, study, and relax.

For the dozens of students who came to McNight for the McNight kick-off on Monday, February 24, the highlight of the night was the opportunity to make a donation to Flick. Decked out in costumes and surplus, students who had never before joined a "kick-off" from a list of activities that everything from Boy Mandow to Madonna Top

syncing to dance to music they've made up their mind to start their very own video—replete with all the usual "superhero" elements—take home a video and revel in their five minutes of fame while they're on the air. On five consecutive days, back in 1981, the New York City radio station, WOL, featured a series of designs in the style of mid-century modern. The facilities, including a superimposed swimsuit, were used to basked in the glow of the

secretly. The students' minds were in a state of high alert. The night was a success. The McNight building, which opened weeknight evenings until midnight for students to snack, study, and relax.



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### A Wetter Heat

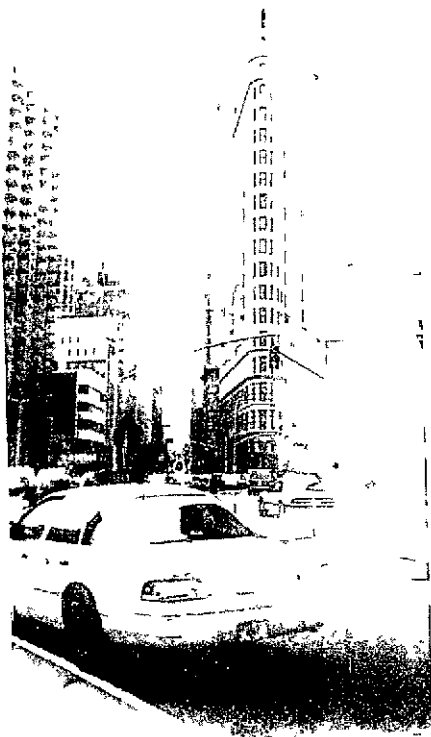
I should not know  
 what I'm waiting for  
 time is a maze  
 I feel I'm in my mind  
 I feel I'm in my mind  
 I feel I'm in my mind

I feel  
 I feel I'm in my mind  
 I feel I'm in my mind  
 I feel I'm in my mind  
 I feel I'm in my mind  
 I feel I'm in my mind

light intrudes  
 with lulling rays  
 upon my canopy of ceiling, pain  
 and calls beyond my window  
 I feel I'm in my mind  
 I feel I'm in my mind  
 I feel I'm in my mind  
 I feel I'm in my mind  
 I feel I'm in my mind

I feel I'm in my mind  
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 I feel I'm in my mind

*In Emily Hume*





# Met Showcases Christian Dior's New Look

by Betsy Crowell

The Metropolitan Museum of Art is probably the most important art museum in New York City. Its collection includes some of the greatest masterpieces of all time. It is always crowded with tourists from around the globe, as well as native New Yorkers coming to see its new exhibitions and permanent collection. It is the type of museum people return to time and time again. Everyone has a favorite room. It is so large that it seems to never end and once you think you have exhausted it, there is still more.

From now until March 23, the museum's Costume Institute is showing *Christian Dior's New Look*. His look is actually not at all new by today's standards. In fact, this exhibition commemorates the fiftieth anniversary of the House of Dior and the New Look. When Dior first introduced his New Look line of decadent clothes for the fabulously wealthy in 1947, he sparked a controversy. At this time, Europe was just beginning to make its slow recovery from the ravages of World War II. At the same time, though, people regard him as a great master of design. Dior was the first designer to achieve celebrity status for what he did. He appeared on the cover of *Time* magazine and had a real sense of what would sell and what would not, having learned about marketing and hype from Stanley Marcus of the Neiman-Marcus department

store. The New Look line was hailed as the return of the joy of fashion. Reining the gamut from conservative suits to glamorous evening gowns, his look embraced femininity every way. Though the suits conservatively feature



dark colors on menswear, whereas their cut accentuates the female figure. Many of the gowns also use traditional colors and fabrics, but Dior puts a new spin on them by making them more feminine. The feminine touch makes these designs glamorous. I also notice the new

illustrations of women in the 1940s. Many women were seen in the gowns shown. The collection of the Parisian suits is elegant, as well as gowns of Mercey. The 1940s

Lauren Bacall. Many of these outfits romantically idealize women as objects. In Amy Spindler's *New York Times* article, she does not see Dior's New Look so much as a return to the joy of fashion, but as a manipulation of women's bodies into one ideal of beauty. She makes this clear by referring to the description of the New Look by Costume Institute curator Richard Martin. Narrow corsetted waist, padded hips, full voluminous skirt that comes well below the knee and a structured torso that gives a prominent bust. Spindler calls many of his designs tortured creations and nature-defying garments. While Dior was trying to feminize his clothes, she points out that he also sought to refigure the female body into unnatural positions. She does not believe that this look was new, but that his clothes had always idealized feminine beauty in this way. She says that he denied the body's form and the natural drape of fabric and created built women into the body he wanted and wrangled fabrics into unlikely positions. So far, all the genius of his invention, there is also a perversity.

Dior's New Look was said to be a revival of an Edwardian romance after the death and destruction of World War II. He was consciously turning the depressing surroundings of the post-war period into a happy Monty Carlo by the dirt of the Met. (courtesy Spindler's



# Robbers Fails to Steal Audiences' Hearts

ENTERTAINMENT WEEKLY

BY JEFF LABRECQUE

An ambitious and complex hybrid of genres, *Robbers* is a play that will be remembered for its audacious use of cinematic techniques. The production's director, Jonathan Hadary, has assembled a cast of actors who are not only talented but also willing to experiment with their work. The result is a production that is both visually stunning and emotionally powerful. The play's use of film techniques is not just a gimmick, but a way to enhance the storytelling. The production's use of film techniques is not just a gimmick, but a way to enhance the storytelling. The production's use of film techniques is not just a gimmick, but a way to enhance the storytelling.



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Jonathan Hadary  
 Ben Victor  
 Beth Rodriguez

Jonathan Hadary  
 Ben Victor  
 Beth Rodriguez

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 Ben Victor  
 Beth Rodriguez

Jonathan Hadary  
 Ben Victor  
 Beth Rodriguez

# MUSIC CALENDAR

for the week of  
3/5-3/12

## Rock

Wednesday, March 5

11:30 p.m. on *FM 106.7*  
 Axl Hight and Rush Stars (FZ)  
 12:00 a.m. on *Hot 97.1*  
 Mark Chavez  
 12:00 a.m. on *WZLX (Trumps)*  
 12:00 p.m. on *WJZZ (The Supper Club)*

Thursday, March 6

10:00 a.m. on *WJZZ (The Quartet)*  
 12:00 p.m. on *WJZZ (Acme)*  
 12:00 p.m. on *WJZZ (Sweet Diesel)*  
 12:00 p.m. on *WJZZ (High)*  
 12:00 p.m. on *WJZZ (Beats)*  
 12:00 p.m. on *WJZZ (Rocket)*  
 12:00 p.m. on *WJZZ (Cooler)*

Friday, March 7

11:30 p.m. on *WJZZ (Jimmie's Chicken)*  
 12:00 a.m. on *WJZZ (Acme)*  
 12:00 a.m. on *WJZZ (Luz Boy (Cooler))*  
 12:00 a.m. on *WJZZ (Moxie)*  
 12:00 a.m. on *WJZZ (Sweet Diesel)*  
 12:00 a.m. on *WJZZ (High)*  
 12:00 a.m. on *WJZZ (Alex Trantor (FZ))*

Saturday, March 8

12:00 a.m. on *WJZZ (Sweet Diesel)*  
 12:00 a.m. on *WJZZ (Cooler)*  
 12:00 a.m. on *WJZZ (In A Bender)*  
 12:00 a.m. on *WJZZ (Beats)*

Sunday, March 9

11:30 p.m. on *WJZZ (Sweet Diesel)*  
 12:00 a.m. on *WJZZ (Cooler)*  
 12:00 a.m. on *WJZZ (High)*

# Take a Walk Down Pavement's Shady Lane

by Jen Berman

Wednesday, March 6, 1991  
 Last night, when I saw the new album, *Stop*, by the San Francisco band Pavement, I was struck by the fact that it was a rock album. I had heard that the band was "too indie" to be taken seriously, but now I was hearing that they were "too rock" to be taken seriously. I was struck by the fact that they were "too indie" to be taken seriously, but now I was hearing that they were "too rock" to be taken seriously.

Bright and colorful, Pavement's newest release shows us that the band is not just a collection of indie talents, but a band with a unique sound. The album is a mix of indie rock and pop, with a touch of humor. The band's sound is a mix of indie rock and pop, with a touch of humor. The band's sound is a mix of indie rock and pop, with a touch of humor.

Thursday, March 7, 1991  
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Friday, March 8, 1991  
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blond and you then sways the maraca lasso stays clear. The song would be a corporate gem.

One high point of the album is Embassy Row, which starts out slow in tempo and is almost stately. One minute into the song, the melody breaks into good pieces about polished indie rock complete with its own impressive guitar solo. It has a ring lyrics like "I needed a vice, I bought off a guitar, political power can make you a saviour in an open corner where the news is late."

The liner notes for this most recent Pavement creation reflect the band's disappointment with all the public focus on the (only) talent. While all the other band members' names are listed, the singer is simply credited as SM, in an attempt to balance his significance with the other members of the crew. But SM is still somewhat amused by his aura as he screams in stereo. Listen to me. I'm on the stereo.

*Broken In Cars* is a step away from the lo-fi four-track sound of

prev. on Pavement's recordings. While polishing up on earthy techniques, the band proves that they don't need the extra buzz of homemade tapes to source cool. The riffs and chords had been some kind of a backdrop for the lyrics in previous albums due to a far less than professional recording style. Now they have the capabilities to shine through. Pavement's claim to collective recognition is substantiated by the group's effort to eventuate the production of the album.

And when they're not spinning, some of the songs are trying to shift the balance of credit to all the members of Pavement except Mike Gold play in the spin-off band Silver Jews. Good is too busy playing bass in the side project Free Kitten with Sonic Youth's Kim Gordon. Check out their latest album or pick up some of their previous releases. It's well worth your listen.

*Ian Berman is a Barnard first year and a Bulletin staff writer.*

## Robbers Fails to Steal Hearts

*by Marc Miller*

to Gray Lucas's *Robbery* in its portrayal of a character caught in a world gone awry. *Robbery* is a world getting a little askew. When it settles down, it's a little closer to make it parts yet to connect a complex and a class structure. It's a reflection of a society that's generally moving. At times, it even imitates the blend of comedy and social comment that serves for Ben Affleck's *Vinny*, was the first seeds of that confusion by explaining that the film's violence is a by-product

they're too poor to afford to film out. When we ask (the cover) for more money, he says, let their credit roll. A few of moments of a successful show make it despite the fact that it's a bit over the characters and the two dialogue scenes by the boys decided to be the best of it. I found the other scenes less interesting. There's a scene where we see

*Stacy Cochran is a Barnard first year and Bulletin film editor.*

Tuesday, March 11  
John Lee (Coney Island High)  
Bob Redley's (Browns)

## Jazz/Blues

Wednesday, March 5  
Alex Foster Quartet (Sweet Basil)  
John Abercrombie & Ralph Towner (Blue Note)  
John Scofield Quartet (Iridium)

Thursday, March 6  
Johnny Allen (Chicago Blues)  
Andy Scrimgers Trio (Knitting Factory)  
An Evening of Brazilian Jazz with the Carnegie Hall Jazz Band (Carnegie Hall)

Friday, March 7  
Son Seals (Chicago Blues)

Tuesday, March 11  
Tommy Flanagan Trio (Village Vanguard)  
Phil Woods, Ron Carter (Blue Note)

## Classical

Friday, March 7  
Vienna Philharmonic Orchestra  
All Beethoven Program  
Symphonies Nos. 1 and 2  
Carnegie Hall

Saturday, March 8  
Vienna Philharmonic Orchestra  
Mozart Symphony No. 29  
Brooklyn Symphony No. 9



# Well Woman

Dear  
Well Woman

Why are condoms not available on every Residence Hall floor?

Concerned at Barnard College

Dear  
Concerned

Condoms are not available on the floors in the Residence Halls because of concerns about the safe distribution of condoms. There have been incidents of individuals tampering with condoms left out in the open in University Residence Halls. An alternative that has been suggested is giving the condoms to the RA on each floor. However, this method would be inconvenient for both students needing condoms in the middle of the night and F.R.A.S. Additionally, Barnard College wants to encourage students to take

responsibility for planning for their sexual activities instead of relying on others to provide condoms. Free lubricated and non-lubricated condoms are available in Barnard Health Services. Also, condoms will soon be available for purchase in the vending machines of all Barnard Residence Halls.

Sincerely,  
Well Woman

Correction: In the February 19 issue of *Our Bodies Our Minds*, there was an error in the Well Woman column. The sponge was mentioned as a method of birth control. The sponge is no longer available because it had absorbed and held bacteria which reacted one way but Tex-Shek-Sy from Atlanta. Several women reported that the sponge disintegrated inside the uterus creating difficulties in removing the sponge as well as pain, irritation and infection.

## INTRAMURAL HIGHLIGHTS

by Pete Marchitello

In last week's news the Regulators, the Super Team of the week, defeated the Young Lords to remain undefeated. Robert Quattrone, Kara Tubridy and Debbie Stern each had high scoring games against the Lords. Quattrone sank in 34 points, as Tubridy and Stern supplied some offensive power of their own, scoring 14 points each. David Alarcón of the Young Lords led his team with 10 points.

Switching now to Intramural Bowling, W.D.N.N. (We Don't Need a Name) narrowly escaped defeat by the red-hot Rolls of Thunder. Abigail Krauser, Brenda Baer and David Werblowski each were able to bowl above their averages, making it difficult for Rolls to complete a come from behind victory. Let it be stated that Rolls of Thunder did not lay down Mateo Bernstein, Francisco Reinking, Charlotte Sanders and Jess Wendover. It is closed.

From next week, keep the name of the event in the title. It was W.D.N.N. (We Don't Need a Name) that

# Lions Don't Hang Out with Bears, Oh My!

by Marisa Brahm and Nicole Trupchio

As you cross Broadway and walk through the Barnard gates, do you ever wonder how you fit into the "Barnard-Columbia" relationship? As prospective students, we were given the impression that Barnard students reap the benefits of the Columbia experience while enjoying the advantages offered by a women's college. Now, after nearly two semesters at Barnard, we are skeptical about the reality of this statement.



Some students' motivations for attending Barnard lie in a desire to avoid Columbia's dreaded Core Curriculum. However, one first-year student pointed out that many of her Columbia classes require some

knowledge of the material studied in the Core. While Barnard students are permitted to enroll in most Columbia classes, in order to take a Core class a student must petition her way into it. This difficulty prevents many Barnard students from taking advantage of the Columbia education they deserve.

However, the primary detraction in the Barnard-Columbia relationship is the lack of social interaction more than the dearth of academic exchange. The majority of students that we spoke to complain that they do not know many Columbia students. Class time does not provide the atmosphere for social interaction and students find that they are forced to create various clubs and organizations in order to see Columbia students. Once again, Barnard students find themselves isolated.

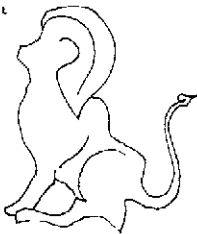
Campus life at Columbia University is a strong feature of the school experience, both in New York City. Students understandably seek their entertainment on campus. However, this respect weakens the ties of the Barnard-Columbia

relationship even further. The lack of inter-campus activity means that Barnard and Columbia students lead segregated social lives.

Let's explore some examples in daily life that would give us a stronger tie to Columbia. The dining hall could be a place to meet other students. However, who would want to walk in ten degrees warmer to John Jay just on the off chance of meeting a new Columbia friend? On a similar note, it is much more convenient to study in the Barnard Library instead of trekking over to Butler or Avery. These two situations may seem trivial, but any college student will tell you that eating and studying are big parts of the entire college experience. If Barnard were actually on Columbia's campus, then interaction would be far more feasible.

Yet all hope is not lost. As we have experienced first-hand, joining certain social organizations at Columbia allows any student to broaden his or her collegiate experience. Attending a small women's college has its ups and downs, and the occasional lack of a fulfilling social life could be one of them.

This semester, we joined a sorority and discovered a whole new social resource. This has provided us with an opening into the Columbia "loop." Although Greek life is not for everyone, it is one of many ways to remedy the weaknesses in the Barnard-Columbia relationship. No matter what the ties

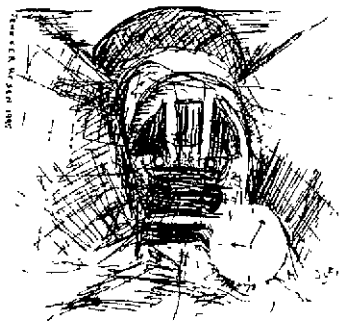


JENNIFER ROSEN 1997

are, there is always an opportunity to see new people and have the best of both worlds. A direct tie to Columbia is not a bad thing.

Marisa Brahm and Nicole Trupchio are Barnard first years.

# is it time for



# a change yet?

by Sara Stover

I've always listed impatience as one of my many virtues. I like to accomplish things at my own fast pace. I like to see results. I like other people to get out of my way and let me through. I think this virtue makes me a more efficient person, capable of prolific achievements. Bearing witness to impatience in others, however, makes my head spin.

Scuffed wing-tip shoes ruminously tap the pavement, bloodshot eyes dart repeatedly to the face of the wrist watch, and bodies pivot up and down the platform drawing deep, invisible lines of attack on the cement floors. People stand erect, facing the empty, tunnel-like magnets facing a non-existent magnetic field. Their heads bend out of line with their bodies. Ostiches, their necks stretch past the yellow warning sign on the platform allowing their heads to trespass. They inspect the tracks and the ominous tunnel for the slightest sign of a protruding, hea thighs or rumbling echoes. No one says a word.

As I watch anger nurples in my stomach spreading up my throat like an excrement I want to houl *... in the thick air ...* My fists clenched inside my coat pockets, my feet press tight against the floor trying to move or bend my head with the waves of other necks. I

try to look in to the tunnel and see after the subway takes a rational human form, should I successfully mass my impatience and maintain my composure, but I miss out on teaching about the news. Otherwise, these important episodes wouldn't bother me as much as they do.

Inside, I'm just like the rest of the beasts. When I ride the express train my knuckles wrap around a greasy pole. I plant my feet hip width apart to keep my balance, and I eagerly peer outside the scratched windows of the express train as we approach 66th Street station. Will the doors bring over and presto the subway will wait for me at the other end of the system? Instead of a train, I'm enjoying the ride. I'm in traffic, waves with the rest of the mammals.

Now I realize that impatience is only one of my virtues. Ugly and selfish, this antagonist of time waits for life to speed up and allows moments of reflection and interaction to slip by. I look back and remember me, early in today to maybe a few years ago, back when I still considered impatience among my virtues. I charged down the street like a sprinting horse, without peripheral vision. No smiles. No hellos. No thanks in a window or gulps of fresh air. Only thoughts of getting there, and getting there fast, galloped through my body.

If I were Catholic, I would have given up impatience for Lent. I'm really trying now.

This morning, I satiated my wants and needs while waiting in line at the Post Office to apply for a passport. I'm not letting premature visions of summer or even life after graduation sneak into my consciousness. I'm trying not to drill the elevator button to the wall every time that the door don't swing open upon arrival. I'm trying to be patient really.

You should try as well. Notice how it feels to wait in a subway station without checking to see when the next train is coming, or without judging at every watch, try to stand still and observe everyone around you. You'll want to look for the train as your glasses will make it come faster. You'll want to pace yourself. New Yorker. You'll want to save my own impatience, whether it be your virtue or the vice of the heart. I'm not trying to judge on the subway platform. You'll want to come at first as if you were a train, and then to see the other people coming by. You'll want to be patient. You'll want to be patient.

Sara Stover is a Barnard sophomore and a Bulletin columnist.

All Grown Up

# "A Few Good Men: Hanging with the Boys Part I"

by Taryn Roeder

A friend recently ran into an old boyfriend of mine in the supermarket.

"How's Tarzan doing?" he asked her.

"She's fine, she graduates in May," she said.

"I'd like to get in touch with her," he sighed. "You know, it's really strange. I thought everything was going well with us, but I guess she liked me too much. She told me she wasn't ready for such intensity."

What I had actually told him began something like "It's not you it's me" and ended with the hackneyed "I'm just not ready for a relationship." But who cares about specifics; the point is, he bought it. Yet do I find it sweet that he maintained naive belief in my transparent lie? Am I impressed that for the past four years he has harbored nothing but good feelings toward me? Truthfully, I don't find him sweet or impressive. I can't believe he is still such a dork.

Such is the plight of the sensitive Man.

I don't want a Sensitive Man; a friend admitted to me:

"I want a Cave Man." Her statement startled me; for only a week ago I had written unapologetically about such obvious Sega-playing, pinball-centric Cave Men who perceive the world in complete opposite and strange ways. I know all well that not all men were like this and am amazed how men seem to be Mr. Gentleman only when they are in the parts.

Then why I Sensitive Men? I'll let drop question?

One of the reasons we Sensitive Men is that we simply don't believe in them. I, many times their under-standing, have been left behind

which the tendency to be a jerk was ready to pounce when we least expect it. At least with Tarzan we decide we know what we're getting into.

In the early part of my dating years, I went out with a handful of sensitive types. Of course, when my friend recently created her own senior superlatives I was awarded *Best WTF: WTF: WTF: Sexuality Is Not In Question*. I pointed out to her that it was likely I had been with the most guys, period. She asked me to recall those two surprise cross-

dressing incidents, as well as the fact that both your junior and senior prom dates have since come out. I cannot ignore the prevalent issue. Many times we shy away from dating sensitive guys because we fear telling in love with someone who is gay and thus who will never love us back.

Another motive for resisting sensitive guys is often they are fragile and very sick, I'm making the best move. Why didn't we ever get together this summer? This guy unexpectedly asked me recently, "I mean, I'm glad we didn't, but concluded that I define myself through you. I don't know

think in response. Because you are the only one I had initially throw myself at him, when he didn't respond I had to give up in order to salvage my pride.

Besides Sensitive Men, only have a few friends with them are common. They're the latter since it we're in the middle. They're the boys who are remaining in the world to some painful. For the most part, I'm not in the middle over his ex-girlfriend. What I do think is that I've never seen the very same thing as I've seen





## MAC at Night

*interview with mpauct*

plans. Also in the works are plans to repaint the entire building, build a TV lounge on the lower floor, buy a new pool table, and to purchase new furniture to replace the aging couches in Upper Level Mac.

Bertolino noted that the plan took time to execute; the administration had to account for the logistics of security staffing, food services management, and even the heating and air conditioning within the building.

Unfortunately, it's a tough building to work with, Bertolino said. It's configured with no meeting space, few student offices, and only one major all-purpose room. He is enthusiastic, however, about getting student groups to institute more programming there. Recognizing the absence of a student center at Columbia, he is also hoping that Columbia student groups will approach the College Activities Office about using the space. There is no problem with Columbia-sponsored programming at Barnard, he said, when our students can be a part of it.

*Zahava Goldman is a Barnard junior.*

## Met Showcases Dior

*interview with mpauct*

argument, saying in the exhibition's catalog. His idealized conceptualization of woman must be understood as a campaign of hope and optimism in which, in fact, most women of his time participated willingly.

Some have called Dior post-modern because he refigured the body, and therefore the identity, but in many ways he seems quite traditional. Instead of designing clothing for women to enter the new world comfortably, Dior created an ideal in which women were bound once again by corsets and padding.

Also on view now is a retrospective of the old master Giambattista Tiepolo's paintings through April 27. The Met is located at 1000 Fifth Avenue, at the intersection with 82nd Street. You can take the M4 bus there. It is open every day except Monday, and usually closes at 5:15pm during the week and 8:15pm on Friday and Saturday nights. There's a set admission price, but paying it is voluntary.

*Betsy Crowell is a Barnard sophomore.*

## "A Few Good Men: Hanging with the Boys Part I"

*interview with mpauct*

But guys aren't like that. They don't have boxes or their girlfriends' pictures that they cry over. They don't even have feelings! I remember thinking *all my male friends I have boxes or their ex-girlfriends' pictures that they moon over*. In fact, I had spent the entire fall considering a guy over the phone every night, insisting, "I'm sure she'll call some day." Another guy I know miraculously ended up with two girlfriends over the summer, instead of being

happy about it, he showed up at my house crying. "I'm so confused. I like both of them so much." I was like, "Shut up, you're being pathetic."

If you give them a chance though, sometimes Sensitive Men aren't too bad. Perhaps the ideal guy would somehow integrate the two extremes. A guy who is not a dorky wimp, but one who can be without too much effort manipulated all the time.

*Earon Roudier is a Barnard Senior and a Bulletin columnist.*





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