

**Barnard** **Bulletin**

18 February 1998 • Issue 3



**African Heritage  
Month in  
Full Swing**

**Daphne  
Merkin  
and Mary  
Gordon Visit  
Barnard**

**Wedding  
Singer  
Revives  
'80s**

# Approval Rating Shows Americans Shrewd

When news of President Clinton's alleged affair with Monica Lewinsky broke, his approval rating was immediately impacted. CNN showed dramatic graphs, with a 60 percent high before the sex scandal followed by a ten percent plummet. Now, though, a curious thing has happened: Clinton's approval rating is the highest it has been during his career, with some estimates placing it as high as 79 percent.

What does all this fluctuation indicate? A nation uninterested with its President's private life? Probably not, based on the glut of coverage of Lewinsky, her mother, her lawyer, Clinton, Hillary, Chelsea, and the Oval Office. A nation willing to forgive its President? Maybe, although that seems dependent on what Kenneth Starr and other investigators are able to find and prove. A nation apathetic toward the possibility that its President may have obstructed justice? Hopefully not.

It does, however, show that although the nation has a tabloidish fixation with knowing all of the lurid details, this fascination is accompanied by a more respectable interest in political affairs. Perhaps more than ever, this year's State of the Union address was a political tool, and it

worked. Clinton outlined optimistic plans for the nation that satisfied citizens across age, party, and class lines, and his current ratings reflect that.

The public/private dichotomy within any celebrity's life is very blurry. While perhaps it is invasive for Americans to bring Clinton's sexual practices into the public arena, at least they are not ignoring indisputably public issues. In polls, the majority verdict has been that people are more concerned about whether President Clinton lied, or encouraged anyone to lie, under oath than they are about whether he and Lewinsky actually had an affair.

This scandal also has a different air about it: with the traditional media chasing itself in circles trying to decide how to compete with lightning-fast Internet reporters/rumormongers like Matt Drudge and the lawyers fighting about leaks and subpoenaing everyone in sight, the whole thing has become somewhat farcical. After jumping to conclusions on so many other messy affairs involving politicians, the public seems content this time to sit back and wait for the facts to emerge.

# Alumnae Enhance Barnard

Twyla Tharp. Suzanne Vega. Martha Stewart. How many times have you heard the names of these famous Barnard alumnae? Moreover, how many times have you had the opportunity to see these women on the Barnard campus in conjunction with a lecture, reading, or dance performance? Many of us, fortunately, can claim to have attended events on or near the Barnard campus featuring Barnard alumnae. Thanks, in part, to the rigorous efforts of the Office of Alumnae Affairs, many Barnard students have had the opportunity to hear about the varied spectrum of experiences that Barnard alumnae possess.

Suzanne Vega and Mary Gordon's recent appearances on the Barnard campus, during the fall and current semesters, respectively, have served to infuse Barnard students with a sense of Barnard spirit—an area in which Barnard has famously lagged. The concert which Suzanne Vega gave last semester in conjunction with Winterfest's celebration of women in the arts provided a space for Barnard students to

come and cheer on a gifted musician who, at one time, shared the same frustration over the slow elevators in Barnard Hall. Realizing common experiences works wonders when trying to form something of a cohesive bond between students at Barnard. All too often the differences that separate us are over emphasized, as we try to align ourselves with particular groups or affiliations. Having a person like Suzanne Vega or Anna Quindlen come to campus states an obvious fact: that we all chose to come to this institution for four years of academic and personal growth. Such a basic commonality often times is overshadowed.

Furthermore, when life at Barnard may become extremely chaotic—and one's main focus in life is trying to juggle coursework, a job, and an internship—it is comforting to know that these hectic four years do pay off. The myriad of fields that Barnard alumnae inhabit goes to show exactly what is possible with a Barnard education. And, recognizing the fruits of the effort we have invested here sure does make the wait for the elevators seem a lot shorter.

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## Barnard Bulletin

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*cover photo of vendor at African Art Vendor Fair by Arielle Warshall*

Barnard Events Calendar...February 18-25

Thursday, February 19

**Fabulous Film Women:** A showing of *Hide and Seek* and discussion with filmmaker Su Friedrich. 7pm, Held Lecture Hall, 304 Barnard Hall.

Friday, February 20

**I Question America: The Fannie Lou Hamer Story,** a depiction of the legacy of Fannie Lou Hamer from the cotton fields to the halls of Congress during the peak of the

Civil Rights Movement and her travels throughout the country fighting for equal rights. Sponsored by the African American Heritage Month Committee. 7-9pm, Lower Level McIntosh.

Monday, February 23

**Black Women and the Civil Rights Movement,** a play. Sponsored by the African Heritage Month Committee. 7-10pm, Sulzberger Parlor.

Tuesday, February 24

**Return to the Source** music festival traces the origins of African-American music. Sponsored by the African Heritage Month Committee. 7-9pm, Lower Level McIntosh.

**Our Guys: The Glen Ridge Rape and the Secret Life of the Perfect Suburb.** Bernard Lefkowitz discusses his new **► next page**

news briefs

Barnard of Tomorrow

The spring semester has revealed new projects and improvements in the physical structure of Barnard. The most visible change is the development of the new Arthur H. Ross Greenhouse on top of Milbank Hall. Within a few weeks, the research bays and conservatory of the greenhouse will be ready to accept the permanent plant collection, and the elevator from the fourth floor of Milbank to the greenhouse is expected to be completed by the end of the month. Improvements have been made in Altschul classrooms and three windows were installed in the Held Lecture Hall. Despite the physical successes of the "Barnard of Tomorrow," the gate at 119th and Broadway will remain closed through August.

news briefs

Bernard Lefkowitz Presents New Book on Sexual Assault and Society's Reaction

On Tuesday, February 24, journalist Bernard Lefkowitz will discuss his book *Our Guys: The Glen Ridge Rape and the Secret Life of the Perfect Suburb*, which illustrates sexual violence and a suburban community's response to it. The subject of Lefkowitz's book is the 1989 case of a group of popular high school athletes in an affluent New Jersey suburb who, using a baseball bat, sodomized and raped a mentally retarded girl. In 1993, three of the boys were sentenced to short terms in medium security prisons. Lefkowitz questions how society can allow such horrors to happen. His book reveals a misogyny in American culture and a jock culture among adolescents, that **► page 17**

OCD Corrects Misinformation

Dear Editor:

We are writing to clarify information about co-curricular transcripts that appeared in the February 11 edition of the *Bulletin*. The facts about co-curricular transcripts are as follows:

- A co-curricular transcript is exclusively a record of extra-curricular activities such as internships, community service, and on-campus leadership.
- There is no academic credit attached to the co-curricular transcript.
- Co-curricular transcripts can be used along with students' academic transcripts but in no way replace the transcripts students currently receive as a record of their academic performance.
- Barnard does not award academic credit for internships alone. In cases where academic credit is required by an internship sponsor, approved academic projects must be completed

in conjunction with an internship to serve as the basis for academic credit.

Co-curricular transcripts are currently being developed for students who complete forms available through the OCD and will be provided

letter to the

EDITOR

at the student's request by the end of the spring semester.

Any student who is interested in more information about the co-curricular transcript should make an appointment with Barbara Lee or Jane Celwyn and/or pick up a co-curricular form at the OCD front desk.

Sincerely,

Jane Celwyn  
Director

Barbara Lee  
Internship Coordinator

## Well-Woman Addresses Sports, Garlic

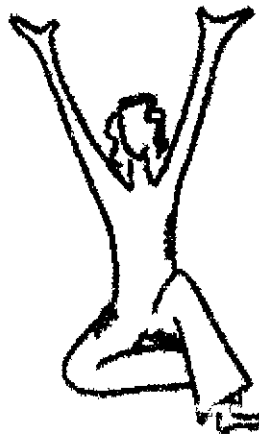
**Q** It would be helpful to list the types of classes offered on the Barnard/Columbia campus for working out, aerobics, karate, volleyball, etc.

**A** Congratulations on you on your interest in exercise. There are many benefits of fitness, including better cardiovascular health and improved cholesterol. So how do we find these benefits on campus? Both Columbia and Barnard each have a track and cardiovascular and strength-training equipment, in addition to the classes they offer. Barnard holds registration for PE classes at the beginning of each semester and the particulars are posted outside of the gym and PE office (209 Barnard Hall). These classes are non-credit and pass/fail. There are a variety of classes which are listed in the catalogue and pencil book.

A wide variety of Columbia classes are also available. However, you must have completed at least one Barnard PE class before you are eligible to register. It may be possible to get credit for a Columbia class; details may be discussed with your advisor.

For those of you who are so inclined, there are intercollegiate sports teams available through Barnard/Columbia. Also, Barnard runs

an intramural program. Information may be obtained from the PE office. Finally, we have paid classes at both Barnard and Columbia, including step aerobics, body sculpting, aerobic instructor training, and CPR. Sign-up usually takes place at the beginning of the semester. For a complete list of classes, you can to



go Dodge or the Barnard PE office. The Barnard FLEX program tends to be a bit more affordable and flexible; one fee entitles you to unlimited classes in your paid area. Good luck in your future fitness endeavors.

**Q** I've heard quite a bit about the healing properties of garlic. What are they?

**A** So much has been published recently about garlic and other herbs it can be difficult to find an answer. Of course, most articles in periodicals, books, or on the internet offer a disclaimer stating that their findings related to garlic are not absolute (kind of like

taking your garlic with a grain of salt).

Regular use of garlic may be associated, some say, with the prevention of cardiovascular disease because garlic raises high density lipoproteins (HDLs) and lowers low density lipoproteins (LDLs) and triglycerides. Garlic has also been associated with lowering blood pressure and has been in the news recently for its supposed cancer-fighting properties. Some researchers suggest that garlic increases the body's production of a liver enzyme that detoxifies carcinogens in the body, and some others say garlic may inhibit tumor cell formation.

Some characteristics of garlic have been known for ages. Garlic oil is readily absorbed into the bloodstream and has been used for respiratory problems by opening up the lungs and bronchial tubes because it acts as an irritant. The most common complaint against garlic is its pungent odor, but the component responsible for the smell also acts as an antibacterial, antifungal, and antiviral agent.

Before starting a regimen of garlic intake, read up on it, or any other herb. Many bookstores have homeopathy or alternative medicine sections, and the internet, newspapers, magazines, and health letters also may have information. Stop by the Well Woman office, 135 Hewitt, if you have further questions.

◀ *CALENDAR from previous page* book on sexual violence and a community's reaction to it. Co-sponsored by the Barnard Center for Research on Women and the Barnard/Columbia Anti-Violence and Rape Crisis Center. 5:30pm, Sulzberger Parlor.

**Wednesday, February 25**

*Foxy Brown.* Pam Grier stars in this urban-

crime melodrama, taking on the mobsters who murdered her boyfriend. Sponsored by the African Heritage Month Committee. 7-9pm, Lower Level McIntosh.

*Coolley High.* The transition from teenage mentality to young adulthood in the early 60s.

Sponsored by the African Heritage Month Committee. 9-11pm, Lower Level McIntosh.

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# Vault Reports

## Offers an Inside Look at Employers

by Anna Isaacson

One of the newest resources for job and internship seekers is a series of books from Vault Reports, a small New York-based company that publishes profiles of employers and aims to give job-seekers an inside look at leading companies. The company publishes the *Internship Bible*, *America's Top Internships* and *The Job Vault: America's Top Employers*.

The books give career advice, include celebrity interviews and profiles, and rate companies on everything from pay to perks. The profiles "are designed to give a snapshot look at each employer," said H.S. Hamadeh, one of Vault's directors.

The company started in 1992 when three then-recent college graduates realized that there was no informative job guide on the market for students and graduates. The company currently has several Barnard interns.

The company researches its profiles by interviewing employees at various companies and networking to expand its growing pool of contacts. The directors also attend the Emmy Awards each year to pump celebrities for accounts of interesting job experiences.

Vault Reports' website, at [www.vaultreports.com](http://www.vaultreports.com), offers a free subscriptions to their monthly newsletter and previews of their company profiles. The reports, normally \$25 each, are available at 40% discounts for Barnard and Columbia students.

Anna Isaacson is a Barnard first-year.

## Career Services Offers Aid for the Befuddled

by Melissa Marrus

It's February, which means most of us are starting to worry about what we'll do this summer or—shudder—after graduation. For those just starting to stare into the job-hunting abyss, enter the Office of Career Development (OCD). Students can drop by any time during the office's hours to receive career counseling and help in finding part-time, full-time, and summer positions, both paid and volunteer.

The center's most well-known resource is its shelves of binders, ranging in subject from Art & Design to Business. They currently contain information on and applications for over 2500 internships. For the more technologically-inclined, the office's computers have internet access to Jobtrak, a database of jobs and internships. The computers also contain information for seniors through the BEST program—Barnard Employing Seniors in Transition—which provides students with networking opportunities with alumnae.

Compared to services offered at Columbia, Jane Celwyn, director of OCD, notes that "[Our office] is small and personal. For people who

don't know what they're doing, it's easy to come here to be oriented." OCD provides a wide range of services, such as drop-in counseling during office hours to review resumes and cover letters, and to respond to basic questions. Individual counseling is also available for students. In addition, students looking for internships are encouraged to fill out cards with their name, major and area of interest, which the office will use to match incoming opportunities with interested students.

Barnard students can also take advantage of Columbia Career Service's web site, located at <http://www.columbia.edu/cu/ccs>. At the site students can register their career and academic interests, and students will be e-mailed when matching positions become available.

The Office of Career Services is located in Room 11 Milbank, x42023. Their hours are Mondays 11:30-4:30pm, Tuesdays and Wednesdays 10-8pm, Thursdays and Fridays 10-4.30pm, and the first Saturday of each month 10am-2pm.

Melissa Marrus is a Barnard sophomore.

JAMIE HARDY



Students gather information from the various organizations represented at the International Fair, held Thursday, February 12 in McIntosh. The fair hosted organizations ranging from the PeaceCorps to Amigas de las Americas to Israel Aliyah Center. The fair's goal was to expose students to employment, volunteer, and internship opportunities abroad.

# African Heritage Month Hits Halfway Point

by Stacy Cowley

"We started brainstorming in November," said Mollie Gilbert, "and the different ideas pretty much just came together."

Gilbert, BC '01, was referring to the African Heritage Month Committee, the group that has put together this month's numerous events. They've been meeting weekly for the past four months, planning and scheduling and fundraising. "When we started working on this," Gilbert added, "we realized there weren't enough days in the calendar to do everything we wanted."

Indeed, the month has been full, with 14 scheduled events. The month kicked off with an address by Barnard alumna Elise Crum-McCabe, President of the Museum for African Art in Soho. According to the Heritage Month Committee's co-chair, Junea Williams, BC '00,

the opening "had a pretty nice turnout: we wanted an intimate evening and that's what we got."

Several alumna have made appearances throughout the month, thanks to the committee's efforts to "tap into the resources on campus...we contacted the alumnae office and worked with them to schedule some of this," said Williams.

One new feature of this year's celebration is a closer cooperation with Columbia. "It's silly to do all this planning and have lots of things conflicting," said Williams, so the Barnard and Columbia committees have been working together to mesh their schedules. They published a joint calendar, so that "when people see one school's events, they also see the other's."

The committee is proud of the month's diverse mix of events. "We have a nice blend," said Gilbert. "Movies, panels, workshops,

bands...putting together the events [involving] food and music took the most planning." Even though details are in place, fundraising continues for the concert scheduled for February 24, and the committee is tying up loose ends for the potluck taste fair on February 26. Students, faculty, and administrators are all invited to bring ethnic foods to share. According to Gilbert, "it should be one of the month's highlights."

As the month hits the halfway point, the committee members are finally getting a chance to enjoy the fruits of their labors. With the planning complete, Williams said she is hoping that "a lot of people take advantage of the events planned. They're for everyone to take part in, not just African-Americans."

Stacy Cowley is a Barnard sophomore and the Bulletin Features Editor.


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# Spending Time with Barnard Professor and Novelist Mary Gordon

by Heather Josephs

"Spending is not only a celebration of good sex and fine food and luxurious real estate—as if that wouldn't be enough—it's about the creation of art," explained Leslie Calman, director of the Barnard Center for Research on Women, as she introduced Mary Gordon to read

ELIANA LEVITES



Mary Gordon reads in Lower Level McIntosh

excerpts from her new novel. Gordon is a Barnard alumna and Professor of English. She has also written several other works including the novels *The Company of Women* and *The Other Side*; a collection of three novellas *The Rest of Life*; a collection of short stories *Temporary Shelter*; essays *Good Boys and Dead Girls*; and a memoir *The Shadow Man*. Although Gordon is a prolific writer, she is also extremely dedicated to her teaching. She explained that her teaching feeds her writing.

Over 175 of Gordon's students, colleagues, and friends gathered in Lower Level McIntosh on Monday evening, February 9, to hear her read from her new book. *Spending* is about an artist,

her pursuit of money and sex, and a male muse who changes her life. Gordon began reading from the first page of her book, "I must tell you, it was always about money. The first important thing he said to me was this: 'You work too hard.' Of course, it was also about sex. And since I'm a painter and it affected my life and work, you'd have to say it was about art." The protagonist,

Monica, goes on to describe how she unintentionally commits herself to give a slide show at the opening of her friend's art gallery. It is at this event that she first meets her muse, B.

B immediately clearly shows his interest in Monica. Gordon uses vivid language to give an account of how Monica feels as everyone looks at her walking through Provincetown with B. She describes how "being looked at is a bit like being tasted." Gordon takes the reader through the protagonist's train of thought as she gives up her 'sixties mentality' and allows B to pay for her on their date at the most expensive restaurant in town because he seems so eager to please her. He tells her, "I want you to know that

I'm a man who has quite a lot of money." The evening ends with steamy intimacy because Monica feels that now that she is older, many things that may have been at stake are past.

The protagonist's relationship with E inspires her to create a group of paintings which depict men who have just orgasmed. Of course, these paintings cause controversy, and she is accused of blasphemy from the religious right. Monica later has to deal with members of the Catholic Defense League who are picketing. One of the picketers is a woman she knew in elementary school and with whom she had not gotten along. The scene in which Monica recounts her memory of their childhood conflicts is particularly humorous.

Professor Gordon then skipped to the end of the novel and read a part of the last chapter—Where the fine food comes in. The protagonist describes the steps she takes to plan a dinner party to celebrate her paintings and her love affair with B and compares herself to a general conquering territory. Over the course of her elaborate preparations, Monica thinks to herself, "I was a painter who had done the thing she meant to do." This statement is parallel with Gordon's accomplishment in writing this book. She explained that she feels that her radical contribution to literature is having created a story in which it is possible for a woman to have good sex and not die.

It is clear, even from the short portions of *Spending* that Gordon read, that she truly succeeded in writing a unique and witty feminist novel. Her language grabs one immediately and causes the book to be very captivating.

Heather Josephs is a Barnard sophomore and a Bulletin Staff Writer.



# Merkin Speaks on Life After the Spanking Essay

by Jennifer Applebaum

"I don't lack courage—clearly one needs some of that."

That was one factor in Daphne Merkin's decision to publish an article concerning her own spanking fetish. The article, "Unlikely Obsession," published in *The New Yorker* in 1996, and the aftermath of its publication was the topic of Merkin's lecture on Wednesday, February 11. Sponsored by The Barnard Center for Research on Women (CROW), "The Embarrassment of Disclosure: What Happens After You Spill The Beans," dissected the issue of writing candidly about oneself.

from "Unlikely Obsession":

The fact is that I cannot remember a time when I didn't think about being spanked as a sexually gratifying act, didn't fantasize about being reduced to a craven object of desire by a firm male hand. Depending on my mood, these daydreams were marked by an atmosphere of greater or lesser ravishment, but all of them featured similar ingredients. Most important among them was a heightened—and deeply pleasurable—sense of exposure, brought about by the fact that enormous attention was being paid to my bottom, and by the fact that there was an aspect of helpless display attached to this particular body part.

Merkin, a film critic and staff writer for *The New Yorker*, began her lecture by addressing the notion that while our present society may seem more open and accepting, "The same subjects which have always gotten a rise out of people still get a rise out of

readers." She explained that the provocative pieces one writes "tend to stick to one like glue, while all the other things one writes fall away." Talking at length about society's taboos, Merkin rattled off quips like, "Cosmetic surgery remains more closeted than incest," mixed with commentary on societal restrictions concerning gender as it pertains to the discussion of sex.

Merkin sandwiched readings from a few of her more controversial pieces within her lecture. She read several passages from the essay, "I'm Not Becoming a Lesbian," and then gave the audience a choice of hearing parts of "The Shoplifting High" or "Unlikely Obsession."

The audience, which comprised a few Barnard students mixed in with an older, predominantly female set, urged Merkin to read from "Unlikely Obsession," which had been advertised as the featured piece. Although Merkin had proclaimed earlier that she was tired of the piece and all the attention surrounding it, she indulged the audience in several vivid passages detailing her own interests in spanking and general observations on the perception of sado-masochism in our society.

After some closing comments on her own

entrance into the world of personal writing, Merkin opened the floor for questions. Comments ranged from praise for Merkin's writing to more probing questions.

One audience member asked Merkin how

ARIELLE WARSHALL



Daphne Merkin discusses the art of writing candidly

she felt about her eight-year-old daughter reading her piece someday. Others wondered about the possible backlash her parents, members of a small Orthodox Jewish community, might have experienced. Merkin explained that she is always sensitive toward exposing her friends and family. She also maintained that we all come from a small world, and "to write in a serious way is to reject this."

At the end of the evening Leslie Calman, Director of CROW, announced that Daphne Merkin will return to Barnard on March 28 to speak at "Images of Women and Film," also sponsored by CROW. Merkin remained afterwards to talk with audience members and sign copies of her book *Dreaming of Hitler: Passions and Provocations*.

Jennifer Applebaum is a Barnard first-year.

# ARTS CALENDAR

for the week of February 18

## David Garrison Sets Sail on Broadway's TITANIC

by Charli M. Long

### MUSEUMS

•Brooklyn Museum of Art

200 Eastern Parkway, Brooklyn

*Bing Hu*

Through May 10

•Cooper-Hewitt National Design Museum

2 East 91st Street

*The Jewels of Lalique*

Through April 12

•Guggenheim Museum

1071 Fifth Avenue

*China: 5,000 Years*

Through June 3

*Helen Frankenthaler*

Through May 3

•Metropolitan Museum of Art

1000 Fifth Avenue

*Conversion by Candlelight, the Four Magdalens by Georges de La Tour (1593-1652)*

Through March 15

*Gianni Versace*

Through March 22

•Whitney Museum

945 Madison Avenue

*Bill Viola*

Through May 10

*Arthur Dove*

Through April 12

### DANCE

•*Each of Both*, and other dances

Dance Theater Workshop

219 West 19th Street, 924-0077

Through February 25

•*Coven With An X: by Stanley Love Performance Group*

The Kitchen

512 West 19th Street, 255-5793

Through February 22

•Urban Bush Women

Almost 85 years after the fact, you cannot get away from the *Titanic*. Last year there was a TV mini-series, there have been dozens of documentaries, the motion picture is currently breaking box office records, and last year the Broadway musical *Titanic* captured five Tony Awards, including Best Musical. I recently spoke with **David Garrison**, who is currently starring in the show as the ship's owner.

"It's certainly a compelling story and a classic story full of humanity. There are good guys and bad guys and all of the 'what ifs?'" Garrison responded when asked why he thought there has been such a revived interest in the event

in the past few years. He continued, "I think it somehow taps into a collective unconscious in us all, especially as we approach the millennium. Here we are again on this vast technological ship that we have built, that we call the twentieth century and we are gliding toward a horizon line that we can't see and there is a certain nervousness in that."

Garrison, a New Jersey native, graduated from Boston University School of Theater Arts, a conservatory program, and immediately began working with Arena Stage in Washington

D.C. Arena was the first regional theater to be awarded a Tony and one which also had the prestige of touring the Soviet Union in the mid-1970s.

"Allan Schneider and Zelda Fichandler were both adjunct professors in the [Boston University Theater] program and Zelda was the co-founder of Arena Stage. They invited a handful of graduating students to go to Arena

as interns," he recalls. After the internship, Garrison and a few others were asked to continue with the company. "It was a great place to make the transition from school to the professional theater. I sort of considered it my graduate studies," he responded. After three seasons with Arena, Garrison made his Broadway debut in "A History of the American Film" by



David Garrison

Christopher Durang, which was also his final production with the group. His other theater credits include *Pirates of Penzance*, Randy Newman's *Faust*, and the national tour of *Guys and Dolls*. He has appeared on television in *Law and Order*, *Murphy Brown*, and *L.A. Law*. He

is immediately recognizable, however, as Steve Rhodes, the man unlucky enough to live next door to the Bundys in *Married with Children*. After four seasons,

**Theatre**  
REVIEW

## ARTS CALENDAR

for the week of February 18

Garrison left the show to return to the theater.

"It was a very difficult decision, but it was more of a financial question rather than an artistic question because I think it is very dangerous to stay in a hit series for too long...you get typed as that one character. I am very grateful to have had the time on the series in that it certainly raised my profile and people know my work," he remarked.

In *Titanic*, Garrison portrays J. Bruce

call. But he is not complaining. "I never thought I would be happy about that...I hope it has to do with their perception of the character and not their perception of my performance!" he laughed. "It certainly is fun playing a character that is that puffed up and the clothes and the manners of the time period also help." He learned about the role while working in *Faust* in Chicago when the choreographer of that show, Lynne Taylor-Corbett, was hired to work on

JOAN MARCUS



David Garrison, Michael Cerveris, and John Cunningham star in *Titanic*

Ismay, owner of the ill-fated ship. History largely views Ismay as a villain, a man who pushed the captain to go faster so that the arrival would make headlines and then, when the ship was sinking, took a place in a lifeboat while other members of the crew went down with the vessel. Garrison expounds, "I think Mr. Ismay is a villain after the fact. He also is emblematic of the period that passed with the sinking of the *Titanic*...he came closest to embodying the arrogance and the excess and the blind faith in technology [of that time], that were ultimately the real villains."

Indeed, Garrison's Ismay is so pompous that he is often greeted with boos at the curtain

*Titanic*. After listening to a sample of the music, he was intrigued by the role and the show Taylor-Corbett then suggested Garrison to the director

At first many questioned whether or not a tragedy of such grand magnitude was really musical material. When previews first began, the show did experience some technical difficulties and some audiences complained about its length. Even though it is understandable that there would need to be adjustments made before opening night (after all, there was no touring version and the sets are incredibly complex), the press seemed a little anxious to deem it a failure. "I am amazed that ► page 13

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## GALLERIES

•Richard Anderson Gallery

453 West 17th Street

*Marco Brøuer*, Through February 21

•Joyce Goldstein Gallery

39 Wooster Street

*Anne Barnard*; Through February 21

•David Zwirner Gallery

43 Greene Street

*Five Years*; Through March 14

•Wooster Gallery

558 Broadway

*Arturo Herrera*; Through March 7

## FILM

•*Somewhere in Europe. A History of Hungarian Cinema*; Through February 26

Walter Reade Theater

165 West 65th Street, 875-5600

## THEATRE

•*Freak*

Cort Theater

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•*Hedwig and the Angry Inch*

Jane Street Theater at the Hotel Riverview Ballroom

113 Jane Street, 239-6200

•*The Good Doctor*

Theater of the Riverside Church

120th Street at Riverside Drive, 279-4200

•*Hearts Edge*

Duplex Theater

61 Christopher Street, 255-5438

•*The Beauty Queen of Leenane*

Atlantic Theater Company

336 West 20th Street, 239-6200

# '80s Fans Get Ready: Sandler Delights

by Jen Berman

Movie  
REVIEW

Do you pine for acid wash, mope for big hair, or dream that spandex was back in style? Those of you still living in the '80s, take note! **Adam Sandler** and **Drew Barrymore** answer your prayers in *The Wedding*

*Singer*. Set in 1985, this romantic comedy centers around suburban wedding singer Robbie Hart (Sandler). Since graduating high school, Robbie has been singing at other people's weddings and is thrilled to finally be having one of his own. But when his fiancée Linda leaves him waiting at the altar, he is crushed. He can no longer perform at weddings and actually breaks into tears during his rendition of Madonna's "Holiday." At the same time, wedding waitress Julia (Barrymore) is planning her own upcoming wedding to a broker named Glen (**Matthew Glave**). Robbie helps her out with everything from planning the floral arrangements to practicing the wedding kiss. He develops a huge crush on her and is determined to stop her wedding when he finds out that slick and suave Glen is unfaithful to Julia. The movie twists from the houses and bars of a small suburban town to an airplane flight with none other than **Billy Idol**. The ending may be predictable, but it makes

you smile, and the whole trip has you laughing.

Not only is this a story about love, but also one about the "little guy" winning. In an interview, Sandler admitted that though he was sometimes the bully in real life, he took his share of beatings as well. He said, "I'd rather be the guy getting beat on" because he is usually

more interesting. His past work, for example his role as the down trodden golfer in *Happy Gilmore*, has exhibited this tendency.

In person, Sandler is as funny as he is on screen. He is quick with jokes, but also has some serious moments. When asked how he



Adam Sandler sports his best '80s gear

felt about the soundtrack full of memorable '80s hits, he replied, "I remember being in the woods [at a keg party] during that song." He was enthusiastic about working with Barrymore, but noted that his status of college icon was quite different from hers as a sex symbol. "I get 'Wanna smoke a joint?' but she gets 'My God!'

[when they meet fans]" he quipped. He reminisced about his days at NYU, when he did stand-up comedy in Greenwich Village and shared rooms with the co-writer and with the producer of *The Wedding Singer*. "To me, my college buddies are my friends for life." On a more serious note, when asked if he would soon go back to host Saturday Night Live, the program that jump-started his career, he stated somberly that he visited the studio recently after the death of co-star **Chris Farley** and that it "kinda screwed my head up." He added, "Right now I'm not in the right space to do that."

KIMBERLY WRIGHT

Drew Barrymore was bright and bubbly, exuding an excited air about both the film and working with Sandler throughout the interview. When asked how she smiled and cried simultaneously in reaction to Sandler's love song, she answered that it was all on-the-spot and inspired by the music. "I never heard it [the song] until we shot," she smiled.

This movie has everything '80s, from songs like "99 Luftballons" to a Boy George look-alike. With cameos by **Kevin Nealon** as a banker, **Jon Lovitz** as a rival wedding singer, and rock icon Billy Idol as himself, the film showcases a great deal of comedic talent. Though Barrymore had never done a comedy before, she enthused that "This genre is my favorite" and expressed interest in acting in more of them.

If you have liked Sandler's past films, such as "Billy Madison" and "Happy Gilmore," or if you are simply a fan of the '80s, then this is a must-see.

Jen Berman is a Barnard sophomore and the Bulletin Arts editor.

◀ *TITANIC* from page 11 people in the industry don't cut each other more slack in the working process because everybody knows the process has to occur before you get to opening night. I think it does a great disservice to be out there beating the drums before somebody is ready to be seen. We knew what changes were going to take place, we knew that there was a prescribed schedule to these changes and they weren't going to happen all in one day," Garrison commented. The cast noticed the audience responses transform from indifference to sniffling standing ovations, and the final vindication came when *Titanic* captured five Tony Awards.

The show almost always plays to full houses, and with good reason. Instead of just focusing on the ship itself, the musical devotes a good deal of time developing memorable characters in the first, second, third class sections, as well as the crew members from the captain to the stokers. When the liner grazes the iceberg, at the end of Act One, you genuinely care about these people and want to see how they react in the face of disaster. Ingenious sets, designed by Stewart Laing, allow the audience to see different parts of the ship at the same time, and when it starts sinking, the left side of the stage gradually rises so that the entire set is at an angle.

It seems that even the cast of *Titanic* cannot get enough of the story, even though they perform it eight times a week. Garrison explained, "It becomes addictive, the more you read about it, the more you want to read about it. The more you learn about it, the more you want to know about it...things continue to pop up, even a year later."

*Titanic* is playing at the Lunt-Fontanne Theater, West 46th Street. For tickets, call 307-4100.

Charli Long is a Barnard sophomore and a Bulletin Staff Writer.

## Don't Lose Humanity in Technology

by Stephanie Shestakow

For the past month at the small art bar Madame X on Houston Street, artist **Suzannah B. Troy** has displayed two



groups of recent works entitled "Techno-Kitsche" and "Surviving Obsession, Losing My Muse." It is not unusual for artists to exhibit their work in cafes, bars, and restaurants, particularly because they can attract more prospective buyers. Many places such as Madame X continually support New York City artists and their work.

Troy considers her work conceptual and neo-Dada. She comments on her career as "having a large body of diverse artwork that is timely, passionate, deeply psychological...art with a heart. Artmaking is a ritualistic and cathartic experience for me. I never felt like I had skin—all my art is

men, Troy says, "He is covered with Walkmen and tape all over his body. Even the poorest people in our country can wear a piece of technology to comfort or isolate themselves in an overstimulating world." One of my favorite pieces was a painted tie with floppy discs called "Are you wearing technology?" Phrases such as "put on your techno tie," "gender doesn't matter," and "are you afraid of intimacy?" are scattered on the work. One can easily realize her commentary on the anonymity and false intimacy achieved through the Internet in chat rooms and with on-line pornography. "Are you looking for love in your computer or just sex?" the tie speaks.

A striking feature of "Surviving Obsession, Losing My Muse" is Troy's creation "Techno-Penis Head." It concerns issues of power, anger, patriarchy, and pain. The work is a large piece of loose canvas on which the artist depicts a big twisted, abstract face of phallic shapes. On the

# women@art.nyc

my skin and a part of my soul."

Techno-Kitsche conveys Troy's sense of how technology has become such an everyday part of our lives that we forget it is there. She believes in being "technologically responsible" in the 21st century. This portion of the exhibition features works such as "Freeing My Eggs" (1997), a techno-miracle for the 21st century, which is made of pink underwear, paint, and a floppy disk. In commenting on "I am listening," a piece in which a mannequin wears Walk-

men, Troy says, "He is covered with Walkmen and tape all over his body. Even the poorest people in our country can wear a piece of technology to comfort or isolate themselves in an overstimulating world." She strives to understand "why we can't celebrate each other instead of conquering each other."

Suzannah B. Troy's works are indeed "art with a heart," not to mention a social conscience. Her exhibit at Madame X is an example of the thought-provoking and promising woman artist she is.

Stephanie Shestakow is a Barnard senior.

# MUSIC CALENDAR

for the week of February 18

## ROCK

**Wednesday 2/18**

Ann Heaton @ The Bitter End

**Thursday 2/19**

De La Soul @ Tramps

Cakelike/ Babe the Blue Ox @ Brownies

Letters to Cleo @ Mercury Lounge

Mary Lou Lord @ Westbeth Music Hall

**Friday 2/20**

The Delta 72 @ Mercury Lounge

Space Hog @ Westbeth Music Hall

**Saturday 2/21**

Railroad Jerk @ Brownies

Speedball Baby @ CBGB

Lunachicks @ Coney Island High

Mighty Blue Kings @ Mercury Lounge

**Tuesday 2/24**

God Lives Underwater @ Coney Island High

**Monday 2/25**

Rhythms of Aqua @ CBGB

## COMING UP

3/1: The Business @ Coney Island High

3/6: Six Degrees of the 70s (w/ the Beach Boys, Marvin Gaye, and Isaac Hayes) @ The Town Hall

3/14: Insane Clown Posse @ Irving Plaza

3/20: G. Love & Special Sauce @ Roseland

3/21: Megadeth @ Hammerstein Ballroom

3/24: The Damned @ Coney Island High

## JAZZ/SWING/SPOKEN WORD/CLASSICAL

**Wednesday 2/18**

George Bandy Quintet @ Sweet Basil

# Oh, Mary Lou, What Did You Do?

by Miriam Elder

She was one of those people who wasn't supposed to make it big. She wasn't supposed to grace the pages of *CMJ* or *Details* or *Made-moiselle*. She was supposed to be indie rock's best kept secret. Her self-titled *Kill Rock Stars* debut was the album that you never got tired of and hers were the motives you never had to question. She had indie rock credibility, a steady following, and a few successful recordings that highlighted her honesty, modesty, and talent.

So what did **Mary Lou Lord** go ahead and do? She signed to a major label—virtual suicide for indie credibility. Unfortunately, her major label debut *Got No Shadow* doesn't dispute this chain of events. Lord's acoustic guitar has been replaced by a full band. Her darling, honest voice has been "accentuated" with flat background vocals. The songs that would sound honest, charming,

and sincere had she performed them in her old style now seem trite, country-like, and all too similar to **Lisa Loeb**.

On first listen, one immediately notices that this is too polished to be Mary Lou Lord. Lord began her career by busking in the streets and subways of London and Boston. That innocence, simplicity, and I-just-picked-up-a-guitar-

and-played-feeling made Mary Lou what she was. This album takes away the charm of her story and leaves hers to be yet another CD to gather dust on the shelf.

## Album

Maybe I'm **REVIEW** being too harsh.

The album does grow on you. It has its moments, its cute lines. One feels as though Lord is on a cross-country trip, singing about her experiences and lost loves along the way. "She Had You" is a cute and catchy song. The remake of "Lights are Changing" is unimpres-

ALICE WHEELER sive musically, but you can finally understand the words.

If you plan to look into Mary Lou Lord, buy her self-titled *Kill Rock Stars* album before you buy this one. That will let you appreciate *Got No Shadow* for what it is—a major label attempt to jump into the mainstream. For those who enjoy story-like songs and catchy pop songs, go for *Got No Shad-*

*ow*. For fans, the word is out that Mary Lou will be recording an indie EP with just her acoustic guitar and new experiences to guide her. Don't miss her performance at the Westbeth Music Center on February 19.

*Miriam Elder is a Barnard sophomore and Bulletin Music Editor.*



Mary Lou Lord

# Limp Bizkit: The Unexpected Truth

by Amna Akbar

Limp Bizkit? Limp Biscuit?? That is probably just about one of the worst band names ever imagined. In fact, it is numero uno on the Things-I-Don't-Like-About-This-Band list.



Limp Bizkit

After peering at the ugly cover art of Limp Bizkit's release *Three Dollar Bill* for a bit, I cautiously strapped on

**Album**  
**REVIEW** a pair of those new super-head-phones and

pressed play. The evil whisper intro had me thinking I was on another trip to Korn-ville; I don't really like it there. As the evil whisper continued, I skimmed through the Limp Bizkit press kit "Now that M2 and MTV 120 Minutes is running with the video and Modern Rock Live is biting into the Bizkit, there's just no telling how far things might go." Hopefully to another planet, I thought.

By now the drums have come in and they do have a Korn-esque beat, and actually sound

quite crisp. The heavy riffs and scratchy vocals layered on top don't sound so bad. Is that some synth I hear swimming around in there? And then came the turnaround that defines Limp Bizkit. From the Korn-ical verse, the chorus started mimicking something a little like 311.

CARLOS SERRAO

Don't get me wrong, Limp Bizkit is not exactly part of the recent bandwagon of **Rage Against the Machine**, **Deftones**, and 311 copycats fusing heavy riffs and drums with rap. More than a fusion of sounds, Limp Bizkit has layered its sounds on top of one another, and all elements are very present and distinct from one another. Whether this comes off well or not is a matter of opinion: personally I find it a bit interesting, though slightly cheezy

Hailing from Florida,

Limp Bizkit made it big after Korn heard their sound and introduced them to the "world of music." The band features **Fred Durst** on vocals, **Wes Borland** on guitar, **Sam Rivers** on bass, **John Otto** on drums, and ex-**House of Pain** member **DJ Lethal**.

Limp Bizkit does have its own sound and integrity. Self-claimed rock with hints of hip-hop, Durst says they're definitely not "Phunk Junkeez" or "doing the white boy thing." Yet, there is one more thing to add to the Things-I-Don't-Like-About-This-Band list: the first 400 women at each of their shows get in free... what is that all about? Find out for yourself when the band plays Hammerstein Ballroom on February 27.

Amna Akbar is a Barnard sophomore.

## MUSIC CALENDAR

for the week of February 18

Vin Scialla Group @ Kavehaz  
Eric Alexander Trio @ Dharma  
Ron Carter Quintet @ Village Vanguard  
Mordy Ferber Quartet @ Birdland  
Frankie Paris & Cold Sweat (West Coast Swing) @ Swing 46

### Thursday 2/19

Mingus Big Band @ Fez  
George Bandy Quintet @ Sweet Basil  
Ron Carter Quintet @ Village Vanguard  
George Gee & His 15-Piece Make-Believe Ballroom Orchestra @ Swing 46

### Friday 2/20

George Bandy Quintet @ Sweet Basil  
Kuni Mikami Trio @ Metronome  
Ron Carter Quintet @ Village Vanguard

### Saturday 2/21

Csardas! (Brooklyn Philharmonic Orchestra) @ Brooklyn Academy of Music  
George Bandy Quintet @ Sweet Basil  
Natalie Carter @ Metronome  
Ron Carter Quintet @ Village Vanguard  
All-American Jazz Choir @ Knitting Factory

### Sunday 2/22

George Bandy Quintet @ Sweet Basil  
Ron Carter Quintet @ Village Vanguard

### Monday 2/23

Vanguard Jazz Orchestra @ Village Vanguard

### Tuesday 2/24

James Carter Quartet @ Village Vanguard

## CD Lives up to Bond Legend

by Suzi Green

Just call him Arnold, David Arnold. On "Shaken and Stirred," Arnold, the mind behind such film scores as *Stargate*, *Independence Day*, and *A Life Less Ordinary*, takes on the legend of the James Bond themes. Created "purely for the sake of the music," Arnold's album collected contemporary artists to cover famous Bond theme songs. The resultant album is mixed. Many tracks are definitely lacking. A passionless "Nobody Does It Better" from *Aimee Mann* makes one wonder if she has ever seen a Bond film. The "electronica" renditions brought by *Leftfield* and the *Propellerheads* certainly add an interesting dimension to "Space March" and "On Her Majesty's Secret Service."

Luckily, a few tracks maintain the integrity and spirit of the James Bond Project. *Pulp's* rendition of "All Time High" proves that singer *Jarvis Cocker* must have been born to sing for 007. On "Thunderball," *Martin Fry* engages the listener in the Bond drama. Finally, *Natacha Atlas* goes in for the kill with "From Russia With Love."

Overall, David Arnold's concept is great, but the album has trouble shaking and stirring to the standards of the Bond legend. *Pulp*, *Fry*, and *Atlas* take the Bond themes to an exhilarating level. Perhaps their success lies in their aptitude for belting out along in the tradition, while making their songs their own. For the most part, "Shaken and Stirred" falls a bit flat.

*Suzi Green is a Barnard sophomore and a Bulletin staff writer.*

## Unwound Perfects the Art of Noise

by Miriam Elder

*Challenge For A Civilized Society* is *Unwound's* sixth record in six years. In those six short years of artistic genius, *Unwound* has gathered a faithful following that stretches across fans of different musical genres from punks to indie-rockers to those who prefer to dabble in experimental music.

On this album, *Unwound* precisely presents a challenge for a "civilized society." Questioning and critiquing everything from yuppies to electronica music to the media, *Unwound* forces its audience to do the same. The album opens with "Data," a song that starts out with a quiet beeping and soon explodes into the rough attacking guitar for which *Unwound* is famous. Vocalist *Justin Trosper* sings/screams, "Generations information paralyzed by movie lies/ No solution to the pollution/ Useless data bores the masses/ Obsolete ideas meet human need for

### Album REVIEWS

fantasy" among screams of "false alarm!" *Trosper* is accompanied by *Vern Rumsey* on bass and

*Sara Lund* on drums.

The rawness of the music is more than refreshing from the mass produced trash that often finds its way onto the radio and into people's CD players. *Lund* was once quoted as saying, "We're not trying to change the world or whatever. But then again, deep down, maybe, our desire or drive to write music is powered by a true passion for music, as opposed to just wanting to be in a band." The passion is clear in both the lyrics and the music. In "The World is Flat" *Lund's* driving fast drums are accompanied by sporadic guitar. *Trosper's* droney vocals follow the guitar. He sings, "I don't know if I really want to try finding out just why. I don't know if I ever want to buy answers that are lies" In the chorus, the band explodes in unison as *Trosper* screams uncontrollably.

*Unwound* has perfected the art of controlled chaos. "Challenge For A Civilized Society" is another example of their skill and talent. *Unwound* is playing *Tramps* on March 12.

*Miriam Elder is a Barnard sophomore and Bulletin Music Editor.*

## Momus Leaves Suzi Speechless

by Suzi Green

I bashfully admit to being fully oblivious of the existence of the wonderful *Momus*. Of his 12 albums, only two have been released state-side, and both were very recently issued. The result astounds. On "20 Vodka Jellies," *Momus*, a.k.a. *Nick Currie*, proves himself to be the king of the loungecore scene. This collection of b-sides and previously unreleased material finds *Momus* fitting from music genre to genre and from person to person, all in his intoxicating croon. Taking role-playing to its

outer limits, *Momus* reincarnates himself as a cat, an infertile woman, and a Japanese tourist in Italy to name a few. He never leaves the listener in want of a catchy tune or delightfully twisted lyric or two. I found my foot tapping, my head bobbing, and my mind lusting after a pair of black capri pants, a pack of French cigarettes, and a darkened lounge in which to take up residence. Join *Momus'* world and redress the world's previous wrongs.

*Suzi Green is a Barnard sophomore and a Bulletin staff writer.*





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**Eating Disorder Screening Held Next Week**

The National Eating Disorders Screening Program will offer free screenings on Wed., February 25 in Upper and Lower Level McIntosh and the Barnard Hall Lobby. This event takes place during Eating Disorders Awareness Week. For more information, contact Devra Braun, M.D. or Janet Zinn in Student Health Services at x42091.

nized by Barnard's Student Government Association. Mujeres (Spanish for "women") is dedicated to issues involving Latina women. Amber Garza, the President of Mujeres, and Linda Rodriguez, the Vice-President, emphasize that all students are encouraged to join and participate in Mujeres activities, regardless of their ethnic background. Garza and Rodriguez decided to start the club because there was no club on campus previously that was devoted to Latina women. Mujeres is eager to co-sponsor events with other campus organizations and clubs. In March or April, elections for leadership

NEWS BRIEFS from page 4 ebrates machismo and teaches boys contempt for women, while teaching girls to celebrate and please boys. The discussion is co-sponsored by the Barnard Center for Research on Women and the Barnard/Columbia Anti-Violence and Rape Crisis Center, and will take place at 5:30pm in Sulzberger Parlor, Barnard Hall.

**Barnard Welcomes Mujeres**

A new student group in the Barnard community emerged last week after being recog-

# Revenge of the Nerd

by Elise Choukroun

I didn't go out this past weekend—not unless you count the evening I spent with a friend in the apartment where she was staying for a few nights. We drank beer, talked, and watched a rerun of *Ally McBeal*. I didn't go out the weekend before, either—not unless you count the evening I spent with a friend at her friend's dorm at Juilliard. We drank beer, talked, and watched Eddie Murphy's *Raw*. Last semester, some friends and I celebrated the end of finals by drinking beer, talking, and watching Eddie Murphy's *Delirious* and *Cheech & Chong's Up In Smoke*.

I am beginning to sense a pattern, and it's pretty dull. (And it has nothing to do with Eddie Murphy.)

The past two Saturday nights have probably been very exciting for the rest of the Columbia campus, because I have had absolutely no trou-

**It's not that I don't have the energy or the time to go out—I have plenty of both. It's more that I have discovered what an empty dorm sounds like, and now I just can't get enough of the sweet sound.**

ble concentrating on my homework in my quiet room. I actually found myself saying things like, "Well, I'm done with the reading for Monday and Tuesday, so maybe I can take a break to rearrange the posters on my wall." I'm not exactly sure who I was talking to, because I have a single. (I certainly hope so, by this point.)

Not that I have ever had that much of a social life, but I have been known to go to a bar for a drink with a couple of friends, chat with strangers about nothing in particular, and end up at Koronef's, eating terrifyingly large pizza at 3:00 in the morning. My alarm clock used to get very dusty over the weekend. I will even admit to having found myself in rooms other than my own on a few weekend mornings. Nothing too unusual, but I was definitely not opening textbooks on non-school nights. The weekend used to be for forgetting about all those irritating little things that pervade the week. I used to be a master at procrastination.

Things have definitely changed. As my—gasp!—twenty-third birthday looms large and scary over the horizon of the upcoming month, I find myself sinking more and more deeply into the realm of nerd-dom. But what is even more bizarre is that I am not bothered in the least by my new

calmer lifestyle. It seems to make sense in the same way that staying out all night used to make sense. To put it another way, I am perfectly happy being a nerd.

It's not that I don't have the energy or the time to go out—I have plenty of both. It's more that I have discovered what an empty dorm sounds like, and now I just can't get enough of the sweet sound. Usually, my dorm is a bustling, noisy place, made even worse by the absurdly thin, flimsy walls. (The other night, I could hear two guys in the suite next door discussing whether it means a girl is interested if she kisses back on the first date. I felt like yelling, "Don't you read *Cosmo*?" through the wall, but I somehow restrained myself.) On a Saturday night, though, I could scream obscenities until I lost my voice or play my stereo at its highest level for hours without disturbing anyone. But why destroy the wonderful, tomb-like silence? I wait all week for that silence. Even a rousing version

of "I Will Survive" at volume 30 isn't worth it.

So what do I do with all this quiet time? For starters, I have almost completely eliminated that last-minute "I didn't do the reading and I'm going to look like an idiot in my seminar" panic from my life. It is

nice to know that for once, the \$500 worth of books I bought at the beginning of the term will actually experience the world from somewhere other than a shelf. And I am taking classes I want to take, for the pure interest of it all, since I've finished my requirements.

This semester has been filled with "lasts" from day one: last time filling a program, last time enduring the horrors of shopping—both for classes and for books—last time coming back from winter break and straining to remember my McIntosh mailbox combination. It has also been filled with "firsts": first time not taking part in room selection, first time making arrangements for a job that doesn't pay by the hour. As I begin to rearrange my brain to prepare for what is coming so soon (and, at the same time, taking so long), I really want to enjoy my last moments at this university. And I have discovered one of the best ways to do that: in my old sweats alone with my books and my Mozart CDs, looking out at the moon above the twinkling lights of Harlem. I can't help it. I'm a nerd.

*Elise Choukroun is a Barnard senior.*

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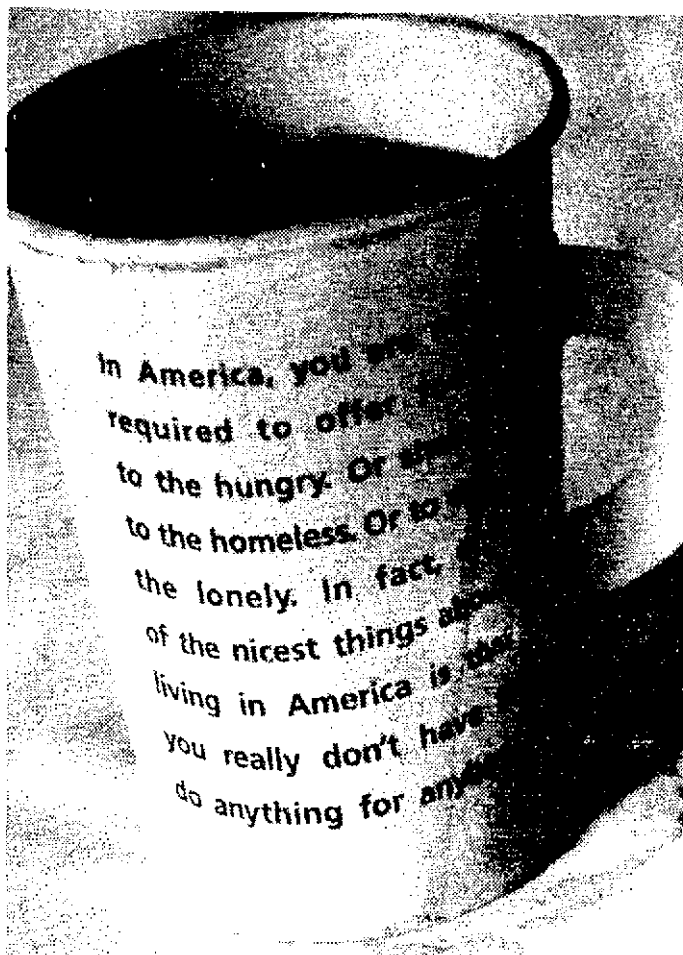
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...so its late at night and you have two papers due tomorrow, one of which you haven't started, mainly because you are thinking about what your boyfriend said to you today and your failing grade in Orgo and your mother won't shut up about your job this summer and you applied to like a zillion companies for these boring internships and of course you haven't heard anything yet, which doesn't satisfy your mother who will never let it rest and now she's got you dad on you too and your friends just don't understand why you're so stressed because they're perfect and beautiful and have already been accepted into the law schools of their choice and are in love because it's spring and the evenings just so beautiful which you can't appreciate because of that bomb your boyfriend dropped this morning what the hell did that mean by that you're forced to live in Wien again next year because you picked like 3001 and Ron Lutorisky just doesn't understand and you have to live in an L room in Ruggles for all the cables and your RA's worse off than you because her boyfriend has some "space" and you've heard all about it and she won't leave your room and you think it's time for a little "professional distance" which you're afraid to suggest because you kind of like her and she has a microwave which helps when you live in Wien with no access to a kitchen of your own and you're totally sick of Center Court but then how could you say anything to her because she would be so hurt and you're both in the same boat of course so maybe you owe it to her to keep listening but this stupid exam and no one's calling you but there's the phone now and man it's your mother and you still have no job and maybe you'll just be an artist which would really throw her off the deep end...

**Columbia and Barnard Peer Counseling and Referral Service 10pm-3am**