

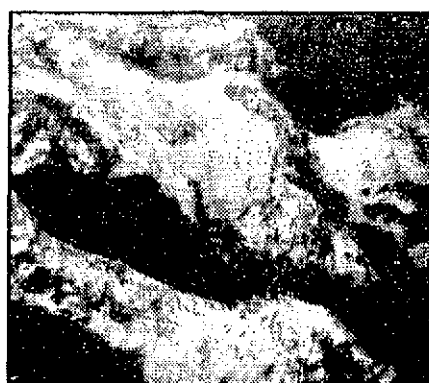
Barnard

Bulletin

25 February 1998 • Issue 4



Spring
Break
'98:
Where
do you
want to go?



Plus: A History of the **Make-Up** • *Global Journal Direct* from **Mexico City**

Spice Girls, Rivers Advance Feminism

What is feminism? That is one of the fundamental questions a Women's Studies class intends to answer but—surprise, surprise—rarely succeeds. The women's movement began after a highly restrictive Victorian age, when white women realized that they had the right to vote and to voice their opinions, just as their male counterparts had always been able to do. Intertwined with the abolitionist movement, women had a common goal: the freedom of slaves and the freedom of suffrage.

However, the goal is no longer so clear-cut and the struggle is no longer so unified. This can clearly be illustrated by the lack of a unified feminist presence both in the world and specifically at Barnard. There are black feminists; there are queer feminists; there are minority feminists; there are white, middle-class feminists. Though a collective feminist movement is necessary, it is important to consider these divisions as well. Feminism is no longer one thing to all people. Different feminists have different goals, different role models, and different ideas of what a feminist is.

For example, most would not consider the Spice Girls feminists. Some would go so far as to say that they are doing damage in terms of women's image. True, they are a perfect image of capitalism at its scariest—a group put together merely to sell albums and movies and all the promotional Spice goodies that will soon litter store shelves. And yes, they are degrading to music—fake instruments, fake voices. And yet, the aspect of Spicedom that is most criticized is their damage to feminism.

However, especially in terms of their image, they may actually have a positive effect. Whereas other popular female artists, such as Mariah Carey, Janet Jackson, and Fiona Apple, are skin and bones, perfect make-up, perfect clothes, the Spice Girls are far from that. Not one of them is perpetuating the waif look, Emma (Baby Spice) and Geri (Ginger

Spice) particularly. They let their shiny faces show—women are no always the perfect, fresh-faced, shine-free people that most popular female performers make them out to be.

Furthermore, most people would consider Barnard alumna Joan Rivers damaging to feminism. She now hosts a show on *E!*, telling women how to dress. A constant slave to fashion, she bides her time pointing out fashion "do's and don'ts." However, no matter how much

plastic surgery she has had or how many times she has told women that they need to apply just a little more blush, Rivers was the first woman to make it big in the still male-dominated field of comedy. She crossed the line that had dictated what women could and could not talk about. She was not afraid to talk about her period, her sexuality, and as she grows older, she is not afraid to talk about the toll that gravity is taking on her body and how that affects her self-perception and her sex life. She helped bring the personal into the public forum.

Martha Stewart, another famous (infamous?) Barnard alumna can seem explicitly counter-feminist, a goddess of domesticity. She, after all, specializes in extreme home making, touting superfluous activities that will make your home beautiful. But she is also a powerful economist, a woman who can cre-

ate a line of paint to be carried by K-mart stores nationwide for years to come and put out a six-dollar-per-copy magazine that sells well.

Undoubtedly, closeted feminists as diverse as Baby Spice and Joan Rivers exist at Barnard. However, Barnard students need to put aside any fear of being labeled "feminist" and organize themselves into a collective force. We should realize that we can create our own definition of feminism. And, as varied as these different definitions of feminism may be, it is important to remember that we share a common purpose: to campaign relentlessly for the advancement of women.



Barnard Bulletin

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letters to the editor and other submissions are subject to editing for clarity and length and are printed at the discretion of the editorial board submissions, information requests, and subscription queries may be addressed to the *barnard bulletin*, 3009 broadway, new york, new york 10027 or sent via e-mail to bulletin@barnard.columbia.edu

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cover photos by of Jamie Hardy

Barnard Events Calendar...Feb. 25-March 4

Thursday, February 25

"Gender Issues in Christian Revival Movements": a lecture by Randall Balmer and Judith Weisenfeld. Sponsored by CROW, 4pm, Aitschul Atrium.

Fabulous Film Women: *Who Killed Vincent Chen?* Film and discussion with Christine Choy. Sponsored by Center for Research on Women. 7pm Held Lecture Hall.

Tastes Sights, and Sounds of Culture. Sponsored by the African Heritage Month Committee. 5pm, Brooks Living Room.

Saturday, February 28

Soul Couture '98 fashion show. Dance party to follow. Sponsored by BSBC, the IRC, and others. 7:30pm, Miller Theater.

Monday, March 2

Deadline to submit essays for Emily Gregory faculty award to the College Activities Office.

Tuesday, March 3

Gildersleeve Lecture: see news brief for details. 5:30 pm, Held Lecture Hall.

From the Voice Within: A poetry night featuring Juanita Torrence Thompson. 7pm, Intercultural Resource Center.

news briefs

Professor Diana L. Eck at the Virginia C. Gildersleeve Lecture Series

Barnard welcomes Diana L. Eck, professor of Comparative Religion and Indian Studies at Harvard University, as the Virginia C. Gildersleeve Lecturer. Eck chairs the World Council of Churches' working group on dialogue with people of living faiths and captains the Pluralism Project at Harvard, which is a student-based research team that studies and documents religious diversity in the United States. Eck's extensive writings include *Darsan: Seeing the Divine in India*, and *Encountering God: A Spiritual Journey from Bozman to Banaras*, which won the Melcher Book Award and the Louisville Grawmeyer Book Award in Religion. She has co-edited *Speaking of Faith: Global Perspectives on Women, Religion, and Social Change* and *Devotion Divine: Traditions from the Regions of India*. Eck is a graduate of Smith College and received a master's degree in South Asian history from

news briefs

the University of London and her doctorate of comparative religion from Harvard. She serves on the State Department Advisory Committee on Religious Freedom Abroad.

McAc Card Gives Students Free Food

Last week, McAc introduced the McAc Advantage Card. Now, when students attend five McAc events and get a card punched, they receive free food from dining services. "Everyone loves free food," observed Sahrena London, BC '00, "and just putting up posters doesn't get people to events." She and Shana Sultanik, BC '00, are in charge of publicity for McAc, and invented the card to try to entice Barnard students into showing up at the group's events, which average 3-4 times per week. It isn't easy—"Last week, there was a fire alarm in the Quad, and everyone went to the Quad Cafe," London said. "That's what it took to get people out of their rooms: a fire alarm."

news briefs

The *Bulletin* is looking for an Advertising Representative. Interested? Talk to Ariel in the *Bulletin* office, 128 Lower Level McIntosh. Position is paid on commission.

spring break fever

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CORRECTION

Last week's *Well-Woman* mistakenly implied that Barnard students could receive point credit for Columbia P.E. classes. In fact, it is never possible to get point credit for Columbia P.E. The *Bulletin* regrets the error.

The Bulletin has e-mail!

Want to inform us of your club's event?
bulletin@barnard.columbia.edu

B E A R e s s e n t i a l s

Attention sophomores and juniors: the Morris K. Udall Foundation is offering scholarships to students who intend to pursue careers in environmental public policy and to Native American or Alaska Native students who intend to pursue careers related to health care or tribal public policy. Contact Dean Runsdorf for information (x42024)....Attention Juniors: The Clark Fellows Program is offering substantial tuition assistance for graduate school to students who intend to pursue leadership positions in community-based and non-profit organizations in New York City. Contact Dean Runsdorf for information (x42024)....Students interested in a study leave at Spelman College in Atlanta for the '98-99 aca-

demical year should contact Dean Taylor's assistant, Ms. Lee, for an application. The application deadline is March 2....All juniors and seniors who are planning to apply to medical, dental, optometry, or veterinary schools next year should attend an important procedural meeting with Dean Bourmoutian on Thursday, March 5, at 5pm in Lehman Auditorium. (Note that the location has changed.) If you cannot attend, please see Ms. Abdo in the Dean of Studies Office after the meeting to pick up the materials which will be distributed....Seniors: If you have not yet filed a cap and gown order form, do so immediately in the College Activities Office. Additional forms are available in the Dean of Studies Office. ...If

you are interested in tutoring fellow Barnard students, please pick up an application in the Dean of Students Office. Tutors earn \$9.50 per hour and control how many hours per week they to work. Foreign language, math, and science tutors are especially in demand. Questions? Meet with Dean Webster....Need a tutor? If you are interested in receiving tutoring this semester, you must fill out a request form, available in the Dean of Studies Office. The cost for individual tutoring starts at \$9.50 per hour; students receiving financial aid may be eligible for a subsidy. As the term progresses, tutors (like all students) will experience heavier workloads, and it will be increasingly difficult to make successful matches

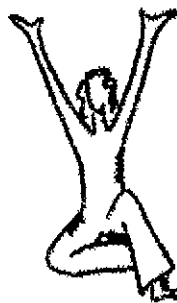
Well-Woman Defines Dental Dams

Q What exactly is a dental dam?

A Technically, a dental dam is a latex square used in oral surgery to protect the dentist from coming in contact with the patient's blood. Dental dams are now used to practice safer sex by protecting one from his or her partner's bodily fluids during oral contact with the anus or female genitalia by preventing the passage of sexually transmitted infections (STIs) and bacteria like E. coli.

A dental dam is purchased from a medical/dental supplier, but the term is used colloquially to refer to most such barriers. A more general term is "oral dam." An oral dam may be made of latex, like a dental dam, and simply purchased from a sex shop or catalogue. It may be made from an unlubricated condom by removing the ring at the end and either cutting or tearing carefully to make a rectangular

shape; it may be made out of a polyurethane condom or female condom; or it may be constructed from plastic wrap. In any case, its purpose is the same: to protect from infection, and though terminology may be confusing, its importance cannot be overlooked. If you dislike the taste of latex, polyurethane, or plastic wrap, try using a flavored lubricant. Keep the barrier in place so it doesn't slip or flip.



Q I masturbate two or three times a day. I am worried that this makes me a weirdo. Can one masturbate too often?

A Many of us have or have had negative attitudes toward masturbation instilled in us by our families, religious leaders, or others. How masturbation fits in with your values is a

personal decision. From a medical and psychological standpoint, masturbation is a healthy and often positive experience for most people. It is a way to help us explore our sexuality on our own terms, release tension, relieve boredom, or help us fall asleep. While we cannot give you a specific frequency that would qualify you as a weirdo, it is generally recommended to do all things in moderation. Notice how masturbation fits into your lifestyle in comparison with other activities. Does it significantly disrupt your day or prevent you from accomplishing important tasks? Masturbation is a wonderful way to spend time by yourself, but if you haven't put down your dildo or let your hand have a rest in a few days then maybe you should experiment with other ways to have fun. But if you can still get aroused a third time in a night or during your lunch break, then enjoy yourself and be assured that you are by no means a weirdo.

Web Shows Glut of Spring Break Options

by Stacy Cowley

Spring Break is less than a month away, but with midterms looming, who has had time to make trip plans? If you'd rather not spend your break in your dorm room catching up on reading or at home

Cover STORY

avoiding your family, check out some of the options

below. Even procrastinators can still have the Spring Break of their dreams.

If your ideal Spring Break is the drunken South-of-the-Border beach trip of college mythology, dozens and dozens of companies are waiting to make your fantasies come true. They're the ones forever papering the Quad with posters of smiling students on pristine tropical beaches hoisting margaritas the size of bathtubs, under captions enthusiastically promising FUN IN THE SUN! and offering ALL U CAN EAT! meal plans. What makes these trips worth it is the price: sales hyperbole aside, \$399 for an all-expenses-covered week in Cancun isn't bad. So where, at this late date, can you still book for your week in Shangri-La?

Student Travel Services offers trips to various locations in Mexico, Jamaica, Florida, and South Padre, Texas. Prices for international destinations start at \$399, while airfare-less Florida is as low as \$99. You can reach STS at 1-800-648-4849 or online at www.ststravel.com.

The Take a Break travel agency has the loose-and-wild Spring Break thing down pat: their "official mascot" is Wally the sunglasses-and-Hawaiian-shirt-wearing alligator, and their packages' lists of optional activities include the SPRING BREAK BOOZE CRUISE and a JUNGLE TOUR/FOAM PARTY. They offer trips to Cancun, Nassau, Mazatlan, Daytona Beach,

and Panama City, which start as low as \$149. You can reach them at 1-800-328-SAVE or at www.takeabreak.com, though you'll have to forgive the web site for thinking we're still planning for Spring Break '96. Oh, and don't forget to take advantage of the 100 free beers per room offer in Cancun.

Sunsplash tours offers the same roster of destinations in Florida, Mexico, Texas, and the Bahamas, but their prices are a little steeper: destinations outside the US start at around \$499

Round-trip ticket prices for popular Spring Break destinations:

Amsterdam.....	288
Bahamas.....	<i>sold out</i>
Cancun.....	375
Ft. Lauderdale.....	<i>sold out</i>
London.....	238
New Orleans.....	274
Paris.....	289
Prague.....	377
San Francisco.....	276
Venice.....	358

Information courtesy of STA Travel.

and Florida goes for \$149. Nonetheless, their web site at www.sunsplashtours.com offers detailed weather and currency exchange information on most destinations: brace yourself for those brutal 87-degree nights in Montego Bay.

Spring Break Travel (can't anyone come up with an original name?) offers trips to destinations including Cocoa Beach, Cancun, South Beach, Jamaica, and the Bahamas. Their prices are among the best: trips to the

Bahamas start as low as \$279 (minus transport to Florida, but including a cruise to the islands) and \$459 for Jamaica.

If you'd like to go on a trip that's a little healthier than beach bumming for a week, try New York. It may be better known for its cultural resources, but there is also a lot of outdoors lurking around this state. Want to try ice climbing in the Adirondack Mountains? Approach Travel (www.approach-ne.com/win_ad.htm) will teach you how during a two-day training trip for \$225. How about backcountry skiing, hiking, and snowshoeing in Vermont? Escape Routes (www.gorp.com/escapert) offers two-day trips starting at \$170 for self-guided trips (meals, maps, and lodging included) and \$270 for excursions run by professional guides.

The Great American Photography Weekend (www.gorp.com/gapweb) is a vacation/training workshop with nature photography classes taught by professional photographers and, of course, ample shooting opportunity. The March 11-15 workshop is held at Arches National Park in Utah, with guest experts Kathleen Norris-Cook and Bill Fortney; the March 18-22 trip is a Southwest Tour through the Monument Valley, Bryce Canyon National Park, Zion National Park, and the Slot Canyons. The trips cost between \$495 - \$550, not including transportation and lodging. Eight slots are still available for each of the March trips, so book quickly if you're interested. More information is available online and at (606) 523-1653.

If you don't mind admitting that you spent Spring Break in West Virginia and enjoy spending your days wet and cold, white water rafting is a fun way to unwind. Though peak rafting season starts in April, tour guides start running trips down the Lower New River in early March. North American River Runners (wwwweb.com/

www.narr/web.htm#new) has one and two day trips available. ACE Whitewater (www.aceraft.com) runs a slew of trips, starting at \$175 for overnights and \$69 for one-day outings: you can combine rocks & rafts, horses & rafts, pedals & rafts...

OK, you want to spend Spring Break somewhere really nifty, but without having to pay zillions for the flight. For the seriously adventurous, courier travel may be the answer. You get cheap tickets—London usually goes for around \$100, Paris for \$250—in exchange for your luggage space. The courier service will take care of all the details in exchange for a yearly fee, usually \$30-\$50. The deal: you bring your carry-on luggage and a cargo manifest, which you pick up from an agency representative at the airport before your flight leaves. At the other end, a company representative picks up the cargo without any help from you, and you get to go off on your merry way. Sometimes, you'll also be required to courier on the way back, but a lot of places only use you for one leg of the trip. The plus side of the deal is that you get rock-bottom cheap tickets. The negative is that it is hard to book more than one courier to a flight—meaning that if you travel in a group, you'll all have to travel separately and meet up at the destination. The Worldwide Courier Association maintains a fairly detailed FAQ at www.wallstech.com/why.html. The best clearinghouse for flights—and occasionally the cheapest—is the Air Courier Association (www.courier.to). The Now Voyager travel agency also keeps a list of its currently-available courier flights online at www.nowvoyager-travel.com/pay_book.htm. The best way to find a flight, though, is to pick your dates, break open the yellow pages, and start calling down the courier flights list.

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



Everyone's seen the recruiting posters. EARN FREE TRIPS! THOUSANDS AND THOUSANDS POSSIBLE!, just by serving as a campus sales coordinator for a Spring Break tour operator. So, just how hard is it to actually make those thousands and thousands?

Pretty tough, according to Amy Gansell, BC '98. She's the Barnard coordinator for Sunsplash Tours, a group she got involved with through a friend who is an agent there. "It's only in the last week or so that people have started calling," she said. "People put it off...a lot of people said they wanted to wait and see how they're doing this semester before making trip plans."

The job isn't terribly time-consuming, since "you poster all the time" and then wait for a reaction. But it can be frustrating: people "put down deposits and pull out" and "lots of people say 'Yeah, I'm serious about this! I have this group of 10-12 people...' and you give them all this information and then they disappear." So far, she's booked fewer than ten trips. Barnard, Gansell notes, is not the best place for this sort of business: "At state schools, spring break sells out before Christmas. There, everyone goes; people will book their whole fraternity." If you are interested in booking a trip or finding out more about one, Amy can be reached at x31118.

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ARTS CALENDAR

for the week of February 25

DANCE

•Techno Passion Preview

The Kitchen

512 West 19th Street, 255-5793

February 28-March 1

•Andrea Del Conte Danza Espana

Thalia Spanish Theater

41-17 Greenpoint Avenue, Queens

718-729-3880

Through March 27

•Sally Silvers and Dancers

Dance Theater Workshop

219 West 19th Street, 924-0077

Through February 27

GALLERIES

•Anton Kern Gallery

558 Broadway

Andy Warhol; Through March 21

•TZ' Art

28 Wooster

Dirty Work by Christy Rupp; Through March 21

•Deitch Projects

18 Wooster

Daisuke Nakayama; Through March 14

•Sandra Gering Gallery

476 Broome Street

Matthew McCaslin; Through March 7

FILM

•Film by Jennifer Bornstein; Through March 14

Jay Gorney Gallery

100 Greene, 966-4480

•Literature to Film; Through March 25

Japan Society

333 East 47th Street, 752-3015

•Big as Life: An American History

of 8mm Films; Through June 30

Museum of Modern Art

Private Life Reveals Sensitive Artist

by Nahid Seyedsayamdost

How would you like a secret glance behind the curtains into Madonna's private life? Behind her femme fatale mask and envied arrogance, is there a real person with whom you could identify? Is there a persona you could really admire, not because of its show-biz glamour and all the things you don't have, but because of its innermost human, noble qualities? Wouldn't you like to know?

What makes stars so fascinating is that they are something we will never be. They are demi-gods, created by show business. In his new play "Private Life," Craig Archibald explores the man behind 1930's playwright, actor, novelist, composer, and singer Noel Coward. In his own time, Cow-

ard was as enigmatic and interesting as Madonna is today. The difference between these two charismatic personalities is that, if you can imagine, Coward's part in creating his image was even greater than Madonna's.

Archibald is not only the playwright of this one-act about the legendary Coward, he is also the main actor who mediates as a peephole, allowing us a glimpse into Coward's "Private Life." Starting with a segment of Coward's public life, with reporters running after him and asking him obnoxious questions he is not pleased to answer (such as "What do you think of critics, Mr. Coward?" upon which he cleverly answers that he thinks cricket is a marvelous game), the viewer is then smoothly led into his very private life in the emperor room of the Plaza Hotel in New York City in 1937.

A British citizen, Coward is in New York to introduce his new autobiography "Present

Indicatives." When he wakes up the morning after a cocktail party he immediately remembers the reason for his excessive drinking: he had not received a single good critique of his autobiography. Absolutely devastated, he urges his secretary to find at least one good review and to cancel any interviews with journalists, including an interview scheduled with the *New York Times*. Coward, one of the century's great-

JIM MEACCI



Coward and his lover

est entertainers and most mercurial figures, is portrayed in such a fragile manner that the viewer desperately wishes the secretary success in her hopeless search for a good review.

In Coward's longing for high acclaim and respect for his work, the sensitive artist is revealed. Archibald does a superb job of portraying the nervousness and unsatisfied narcissism of the artist. The playwright seeks to depict Coward in his frail state, stripped of all his glamour, and for this purpose he has chosen the right period in Coward's life. At age 38, having been successful with most of what he had previously produced, Coward is faced with a wall of condemnatory critics. It is at this point in Coward's life that he needs to remind himself that oftentimes his work had been crowned with success. He generates this self-support through the repetition of his three most successful plays.

In his tense state of mind, Coward is quite shocked to see a nude male emerge from the bedroom of his hotel suite. This strong, American marine with his rather coarse

You Can't... Zany, Fun-filled

by Lisa Sharbaugh

For anyone embarrassed to admit how much they miss their kooky family, *You Can't Take It With You*, presented by the National Asian American Theatre Company (NATCO)

and Ma-Yi Theatre, will take you home for a few zany, fun-filled hours. Moss Hart's and George S. Kaufman's Pulitzer Prize-winning 1936 comedy portrays the Sycamores, a not-so-typical American family living at 761 Claremont Avenue. The characters' crazy antics and the outrageous happenings of the plot are bound to keep one laughing out loud throughout the entire production.

It is, in fact, a quite unusual production starring an all Asian American cast in roles written for white actors. By not changing any of the names or the script, NATCO hopes to change stereotypes. Directed by Steven Stout, the venture creates a partnership between NATCO and Ma-Yi Theatre, two organizations working to promote Asian American theater artists. Formed in 1989, Ma-Yi Theatre aims to present works written by and for Filipino Americans. Also formed in 1989, NATCO is dedicated to supplying opportunities for Asian American artists to perform classic Western theater. *You Can't Take It With You* is a prime example of NATCO's success. With the actors playing the characters how they were written and not making any reference to their ethnicity, a striking effect is attained. The 'typical American family' is redefined and an actor's appearance is shown to be unimportant in casting him or her in a particular role.

The play is centered around the wise but eccentric grandfather, Martin Vanderhof, whose ideas of relaxing and enjoying life are a lesson for all to learn. Played by Henry Yuk, who is

currently starring in the film *Kundun*, Vanderhof quits his Wall Street job in favor of caring for his snakes and attending commencements at Columbia. Yuk achieves a perfect balance of lovable weirdness and eloquent wisdom in his portrayal as he delivers lines such as, "Life's beautiful if you just let it come to you."

The rest of the cast includes a father who nearly blows up the house while attempting to make fireworks, a mother who writes plays because she accidentally received a typewriter in the mail, a son-in-law who prints Marxist dogma on candy wrappers because he likes the way they are phrased, and a daughter who performs extremely bad but incredibly hilarious dances all over the house. The set is magnificent, like a Smithsonian exhibit of life in 1936. It possesses as many bizarre details as characters—the water stains on the walls and the general clutter of figurines, dolls, and posters, for example. These elements come together to embody the statement made by Vanderhof, "The world's not crazy, only the people in it." In the midst of all this chaos is the younger daughter Alice (played gracefully by Millie Chow), who is torn between her love for her family and her desire for a more normal life. Engaged to Tony Kirby, the son of a Wall Street tycoon, Alice fears that a meeting of the two families would be a disaster to her relationship. The collision of the two worlds is a highly comic scenario, as the Sycamores carry on as usual and the Kirbys, under their facade of normality, prove to be a little quirky themselves.

You Can't Take It With You, playing from Feb. 18 to March 7 at the Connelly Theater, 200 East 4th Street between Avenues A and B is, for only \$15, a light, funny, enjoyable comedy that will be more than a little familiar to all.

Lisa Sharbaugh is a Barnard sophomore.

ARTS CALENDAR

for the week of February 25

11 West 53rd Street, 708-9480

•*The Envelope Please: 50 Years of Foreign Film and the Academy Awards*; Through May 19
Symphony Space

Broadway at 95th Street, 864-5400

•*A Celebration of Japanese Cinema*;
Through June 14

YWCA

610 Lexington Avenue, 735-9717

THEATRE

•*Hazelwood Junior High*

I.S. 70

333 West 17th Street, 279-4200

•*Fire in The Hole*

P.S. 122

150 First Avenue, 477-5288

•*The Deep Blue Sea*

Roundabout Stage Right

1530 Broadway, 719-1300

•*A Flea in Her Ear*

Laura Pels Theater

1530 Broadway, 719-1300

•BAFO

American Place Theater

111 West 46th Street, 239-6200

•*Functional Drunk*

Ontological at St. Mark's

131 East 10th Street, 420-1916

PERFORMANCE ART

•New Stuff Festival

P.S. 122

150 First Avenue, 477-5288

Is Heavy Art Laden With Meaning?

by Jennifer Bergen

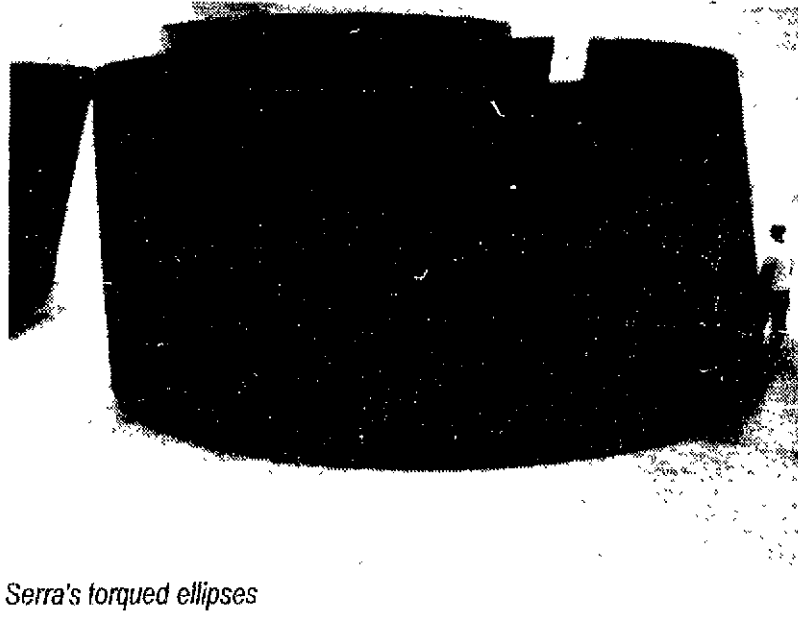
The Dia Center for the Arts in Chelsea is now showing the large, if not formidable, "Torqued Ellipses" by Richard Serra. Born in San Francisco in 1939, Serra studied at Yale University and traveled to Europe before settling in New York City. He continues to live and work here, where he has exhibited his work in numerous galleries and museums, including the Museum of Modern Art.

"Torqued Ellipses," created between 1996 and 1997, is representative of his recent works, which are meant to change your

experience of the space around you and get you to see that space in new ways. You are an integral part of each piece, and your experience relies on your participation and interaction with the art. Walking around these massive steel objects (which have been known to topple over and crush spectators), you find yourself slanting to the left or right, circling them and following the curve or 'torque' of the piece. Thus, you cannot tell exactly where you are in relation to the piece, where you are walking, or what is coming next.

In Serra's own words, "What interests me is the opportunity for all of us to become something different from what we are, by constructing spaces that contribute something to the experience of who we are." His basic idea was to take an elliptical volume of space and to 'torque' it, something he was inspired to do after seeing Borromini's San Carlo in Rome. With a computer program, he calculated the sizes and positions of the steel he would need to realize his idea. After many trials, his first sculpture

was created in late 1996. Serra says his original inspiration for the piece was a trip to Kyoto in 1970, where, after visiting the Zen gardens in



Serra's torqued ellipses

Japan he said, "The relationship of time, space, walking, looking—particularly in arcs and circles—constitutes the only way you can see certain Japanese gardens."

My experience of the "Torqued ellipses" left me somewhat unimpressed and I left the exhibit (located in a separate building with reinforced lead floors six feet

thick to support the weight of Serra's pieces, which weigh twenty tons apiece) feeling slightly disillusioned. I felt as though if Serra actually had something very important to say, would he need to use twenty tons of steel to say it?

Just down the street, in another gallery, big open windows showcase floating, large, rectangular, silver, mylar balloons. An air current blows the drifting balloons around the room in circles.

Venturing in, you immediately enter this piece, called "Silver Clouds" by Andy Warhol. You can walk through the sea of mylar balloons while they collide with you and gently bounce off you as you wade through them. A book on display states that this is Warhol's "scoff at the macho, hyper-virility of his sixties' confreres whose heavy metal works required the assistance of large crews and cumbersome block and tackle even to set them upright." After seeing "Torqued Ellipses," I was delighted by this piece, in its contrasting comical aspect, playfulness, and whimsy. To me, this is much more like what art is, or is supposed to be; something that leaves

you feeling happy and better for having seen it.

But if you happen to be on 22nd Street, check out both galleries and decide for yourself. The Dia Center, located at 545 West 22nd

[Serra's] basic idea was to take an elliptical volume of space and to 'torque' it, something he was inspired to do after seeing Borromini's San Carlo in Rome.

Street, also shows works by Dan Flavin, Joseph Beuys' "7000 Oaks" (which are planted along West 22nd Street), photographs and short films by Tracey Moffatt, as well as an "Urban Rooftop Garden" above the gallery that has a great view of lower Manhattan and the river. The Richard Serra exhibit is on display until June 14.

Jennifer Bergen is Barnard junior.

◀ *PRIVATE LIFE* from page 8 personality is the direct opposite of the fine and gentle Coward. Through the dialogue between these two contrasting one-night-standers the witty banter of Coward's language is delineated. It is most amusing to see Coward make fun of his own Englishmen and yet subtly indicate that he has a preference for the fine British culture, as compared to the New Age culture of America.

Especially when Coward is in contact with the outside world, mostly through the telephone, it becomes clear to what extent he lives a double life. In an interview with the *New York Times* (to which he finally agrees), for example, the tone of his voice is more masculine than when one sees him at any other time on the stage. When Coward talks to his parents, he is suddenly a son, but a son who is in charge of his parents. Hearing of his father's infidelities with the housemaid (upon which the mother had thrown the precious World War II rationed butter at the maid) he yells at him, advising him to be subtle at least. "Subtlety is the greatest thing in the world," Coward has learned through his highly public life. In a telephone conversation with Marlene Dietrich, he asks her to tell him at any time if he looked gay to her, since that would be an unacceptable fact to emerge into the public. The plays on the subtle variations between private and public life are very vivid and allow the viewer to experience more than just the hotel room of this star.

For a witty and insightful portrayal of Coward, one of America's most prominent playwrights, and for superb acting on the sides of all three actors, join the Grove Street Theater for an interesting journey into 1937. The small playhouse, with its intimate atmosphere, makes it an even more worthwhile visit.

Call the Grove Street Theater at 358-3480 for times and tickets.

Nahid Seyedsayamdost is a Barnard first-year.

Barnard Alum Auctions at Christie's East

by Stephanie Shestakow

Pamela Cole (BC '83) is the Specialist-in-Charge at Christie's East for Asian decorative arts. She is responsible for putting together art sales in a working environment that is an "interesting mix of commerce and intellectualism...a business centered around the sale of beautiful things."



After graduating from Barnard with an AB in Oriental Studies and a minor in Art History, she wanted to make a career in art but wondered how she would make a living. Cole attended law school, but decided not to practice. She became an intern at Christie's in 1986, in the 19th century European paintings section.

After working as an intern, she was hired permanently in the Japanese art

"Asian Week." First, Cole acquires the objects. This includes sending out letters, working with estates, and meeting with clients in their homes. Next, she estimates the value of the objects, considering things like "In what kind of shape is the market right now?" and "How much has an object like this sold for in the past?" The third step is cataloguing the objects by writing descriptions. The catalogue is prepared before a sale and this important period can be very stressful, since it is crucial to how the objects will be perceived. Then things slow down until the sale, when the pace becomes hectic. Her job is cyclical, she does not find herself overworked most of the time. Everything is about preparing for the next sale.

Cole emphasizes that her success is due to her specialization in all areas of Asian art. She likes the fact that she deals with decorative objects in her work. "I like 'stuff,'" she claims. Although she loves

women@art.nyc

department. Cole left Christie's twice: once to study Japanese, and a second time to work for an art dealer. Four and a half years ago she returned and took up her current position.

So what does this career that "never is boring" entail? There are four sales a year with two major ones (one in the fall and one in the spring) which are each called

paintings, they are not things we can hold in our hands and touch.

I asked Cole about her feelings toward Asian art and how it receives little attention. "If people knew more about it, they would find it more interesting. Looking at anything from a European point of view and then turning 180-degrees—you then have the Asian point of view."

MUSIC CALENDAR

for the week of February 25

The Make-Up Rock Columbia and the World

ROCK

Wednesday 2/25

Rhythms of Aqua @ CB's 313 Gallery
 Kilgore Trout/ Hayseed/ Hot Water @
 Brownies
 The Bogmen @ Mercury Lounge
 Evening of Hip-Hop, Jazz, & Spoken Word w/
 De La Soul @ Wetlands

Thursday 2/26

Danielson @ Thread Waxing Space
 The Bogmen @ Mercury Lounge

Friday 2/27

Lisa Loeb @ Tramps
 Hum/ Swervedriver @ Irving Plaza
 Third Eye Blind/ Smash Mouth @ Roseland
 Limp Bizkit @ Hammerstein Ballroom
 DGeneration @ CBGB

Saturday 2/28

Thin Lizard Dawn @ Brownies
 Jonathan Fire-Eater @ Irving Plaza
 DGeneration @ CBGB

Sunday 3/1

King Chango @ The Elbow Room
 The Mighty Mighty Bosstones/ CIV @ Rose-
 land
 The Business @ Coney Island High

Monday 3/2

Carlos Varela @ Knitting Factory

Tuesday 3/3

Reel Big Fish/ Mr. T Experience @
 Irving Plaza

by Miriam Elder

The **Make-Up** is more than a band—it is a way of life. The members are more than inventive and talented musicians—they are philosopher-revolutionaries. Enter the world of the Make-Up and you will be forever changed, turned on to a groove of music and of life.

The Make-Up features **Ian Svenonius** on vocals, **James Canty** on guitar, **Michelle Mae** on bass and vocals, and **Steve Gamboa** on drums. Washington DC natives Svenonius, Canty, and Gamboa were once part of **The Nation of Ulysses**, and Mae (from Olympia, Washington) was involved with the **Frumpies**. The Make-Up formed in February 1995 and recorded their first album in September of that year. Ever since, they have continuously been recording albums and 7"s, contemplating the philosophy and artistry of their music-making a little more on each album.

Self-described cynics, the members of the Make-Up consider each album, and their existence as a band, a call to action against the norms of society and its institutions. The band can be grouped with the likes of **Blonde Redhead** and the **Delta 72**, who consider music more than lyrics put to catchy melodies. They explicitly promote the idea of music as a spiritual, sexual, and intellectual activity in which one must actively participate. Music's purpose is to make you think and dance. The Make-Up succeed at doing just that.

This was proved Saturday night, when the Make-Up graced the Columbia stage at the Faculty House. Sponsored by WBAR and Columbia Music Presents, the night started off at 9pm, with two Columbia bands, **Congo Norvell**, **Brother J.T.** and **Vibrolux**. The Make-Up went on at midnight, playing a good show to

a big crowd.

Their last album, *Sound Verite* was released on K Records in March 1997, and was produced by the one and only **Calvin Johnson**. The sound is hard to characterize. The Make-Up prefer to call it gospel. An interesting characterization considering their extreme anti-Christian and general anti-organized religion beliefs, it does describe the sound perfectly. Filled with a heart-felt soul absent on too many albums, the Make-Up seek to impart their brand of revolutionary philosophy in their listeners.

The album opens with "If They Come in the Morning." The song gets off to a slow start, filled with silly noises, random drum beats, and the sound of a far away conversation. Suddenly, the infectious bass line characteristic of all their songs enters the scene along with a steady drum beat, organ, and a high and charmingly off-key voice. This song is followed by the amazing "Make Up is Lies." Yet another infectious bass line is followed by an instrumentation that will make you want to do nothing but dance. And then the words start and the Make-Up has succeeded—you begin to think while you dance. "The feeling that you finally realize/...you're living out the lie/ You throw your fists in the air and you shout 'Make Up is a lie/...Make up is another word for a disguise.'"

Every song that follows has its own charm and musical ingenuity. The album includes an instrumental, a couple of love songs, and something I have dubbed a sex song. Though the whole album is imbued with sexual overtones, this song features a voice intermittently screaming and singing, and is followed by Mae's and Svenonius' voices exchanging sexual noises, all to the beat of a drum, and the rhythm of the guitar and bass. It is the Make-Up in all its energy, openness, and ► page 14

Cap'n Jazz: Thank You and Good Night

by Anna Goldfarb

At the Fireside Bowl in Chicago on November 11, 1994 I attended my first punk show, which featured **Los Crudos**, **Charles Bronson**, **Cap'n Jazz** and two local bands of which

Album REVIEW

you probably haven't heard. I remember being overwhelmed and self-conscious. Everyone else seemed so clued in to what was happening. I remember standing amidst an impossible room of unfamiliar faces with my mouth agape. The singer on stage stood limply with the microphone chord wrapped around his neck, as if he was trying to

hang himself. I thought for a second that he was going to go through with the suicide to make some indecipherable point. He collapsed on stage and the people in the back applauded somewhat uncomfortably. His face was as red as a rotten strawberry from screaming and his hair looked like it wanted to be anywhere

but on his head, on that makeshift stage, or in that smoky room overflowing with strangers and friends. That was my introduction to Cap'n Jazz.

As things go, the band broke up and the members went on to form other, influential bands that comprise the Jade Tree Records roster, namely the **Promise Ring** and **Joan of Arc**. And now, we have been given the chance to try and sort through the ashes of Cap'n Jazz on a double-CD discography titled *Analphabetapolothology*. Included is every release that the mighty Jazz have laid down and some reflections from the artists about what they

think of the whole thing.

The vocalist, **Tim Kinsella**, has a very garbled way of singing that doesn't make much sense on first listen, so I was grateful they provided the lyrics. Upon reading them, I found some of the most playful, creative songs I have had the pleasure to experience in a while. They are in love with puns and funny word phrases. Take, for example, the song "In the Clear": "Canine ate seven sick five year olds." Isn't that clever? Or, in their song "Forget Who We Are": "I can't stand standing here like this and I can't take taking any of this talk serious!... Swimming eyes and spitting whys splitting ties we realize. Missed kisses blown through blue night air." My absolute favorite lines that have been stuck in



Cap'n Jazz

my head all week come from the song "Oh Messy Life": "Hey coffee eyes. You got me coughin' up my cookie heart... We live in quick flips, slips, tips, and taps, to snap us outta these statue traps."

Included are unreleased covers of A-Ha's "Take on Me" and the Beverly Hills 90210 theme song that will make you laugh out loud.

The Collection Agency did the layout so you know that it looks good. It ain't nothing but a good time. You should know where you've been so that you can know where you're going. *Cap'n Jazz remind me where they were when I was too clueless to figure it out.*

Anna Goldfarb is a Barnard sophomore and a Bulletin staff writer.

MUSIC CALENDAR

for the week of February 25

JAZZ/ CLASSICAL/ SPOKEN WORD

Wednesday 2/25

Reza de Rakshani @ Thread Waxing Space
Bobby Sanabria @ Izzy Bar
Ynako Valdez Trio @ Kavehaz

Thursday 2/26

Brazil & Co. @ Metronome
Jacky Terrasson Trio @ Birdland

Friday 2/27

Joe Locke Quintet @ Metronome
Jacky Terrasson Trio @ Birdland
Ron Carter Sextet @ Village Vanguard
Johnny King Quintet @ Sweet Basil
Dick Hyman Trio @ Iridium

Saturday 2/28

Art Ensemble of Chicago @ Alice Tully Hall
Joe Locke Quintet @ Metronome
Jacky Terrasson Trio @ Birdland
Ron Carter Sextet @ Village Vanguard
Johnny King Quintet @ Sweet Basil
Dick Hyman Trio @ Iridium

Sunday 3/1

Chico O'Farrill's Afro-Cuban Orchestra @ Birdland
Ron Carter Sextet @ Village Vanguard

Monday 3/2

Toshiko Akiyoshi Jazz Orchestra @ Birdland

COMING UP

3/6: Ben Harper/ Finley Quaye @ Roseland
3/15-3/18: Michelle Shocked @ CBGB
3/16: X-Ecutioners @ Wetlands
3/18: Rocket From The Crypt/ Boss Hogg/ The Get Up Kids @ Irving Plaza

new popscene* pop

Editor's note: Popscene is a new weekly music column.

by Suzi Green

I was fourteen when I went to my first real concert. Wedged between strangers' shoulders, I attempted to "act cool," figuring an erect head and a bored expression would compensate for my wee number of years. The anticipation wreaked havoc upon my stomach. Finally, the band took the stage and took possession of the audience. The crowd coalesced into one massive wave, bouncing and bounding in time to the music. In a chant of particular fervor, the singer shimmied up a high stack of speakers, shaking his fist defiantly at the sky, crying out "Are you waiting for the heavens?" As he stood high above the crowd, the portentous clouds fulfilled their prophecy, drenching the band and the crowd in a cool spring downpour. My cheeks glistened with a mixture of raindrops and tears of awe. It seemed as if the entire world had stopped for this one moment.

Suddenly, life's script came with a coinciding soundtrack. Each person in

that crowd came with a different past and a different future, but we all shared that moment together. Each left with a tiny image that will be shared in all of our memories. That's the beauty of music. It belongs to everyone, but remains intensely personal. While the externalities of life fetter vision, music serves as the magnifying glass that allows for exploration of the minuscule details. Finally, the universal is recognized through the personal.

Perhaps time has played tricks on my feeble memory, but the image remains too vivid for its truth to be denied. Since that fateful afternoon, I have consumed massive amounts of pop music. I chose to go the route of British pop, pinning all of my daydreams on lanky lads. For me, lyrics



of the likes of **The Jam** and **Pulp** beckon alluringly. The words sung out to the masses somehow touch a kindred part of me. What I listen to is indicative of the larger sense of myself. Of course, I am no different

than most people. In fact, I'm exactly like many I choose my music to represent me, as so many others seek their identity through their Walkmans.

◀ **MAKEUP** from page 12 musical creativity. If you enjoyed the Make-Up on Saturday night and want to check out one of their CDs, pick up *Sound Verite*. If you missed them on Saturday and are still interested in hearing the Make-Up sound, check out the album anyway. You will not be disappointed.

Miriam Elder is a Barnard sophomore and Bulletin Music Editor.

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NEW SECTION NEW SECTION NEW SECTION NEW SECTION

The *Bulletin* has a new section! It will be making its debut in the March 11 issue of the *Bulletin* and will aim to cover fashion, food, women's health issues, and happenings in New York. If you are interested in being the section's editor, please stop by the *Bulletin* office and speak to Jenn or Linda. Or, email us at bulletin@barnard.columbia.edu

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	Wednesday, March 25 11 a.m.-7 p.m.	Wednesday, March 11 9:30 a.m.-4:30 p.m.
		Thursday, March 12 9:30 a.m.-4:30 p.m.

Where: James Room John Jay Hall Lounge

For further information, please call the Barnard College Housing Office at x45561 or send e-mail to housing@barnard.columbia.edu or call Columbia University Residence Halls at x42781 or check out their homepage at <http://www.columbia.edu/cu/reshalls>

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Global Journal

a continuing series of correspondence from Barnard students roaming the Earth

"Solitude in La Ciudad"

by Jillian Cohen

The metro *me canso mucho*. To get from the southernmost part of the Mexico City metro to Chapultepec (switching at Balderas), it takes almost one dreary hour. I closed my eyes as I entered at Universidad and didn't open them until I stepped out some time later in a different section but with the same bright sun, brown faces, and traffic. Still the city. Imagine being out all day and spending 2.40 pesos on the metro, 3 on buses and 5 for water, which usually costs 2.50; I'll never know if it's because I am an *extranjera* and I don't care and they know that. Of course I didn't eat, despite being hungry and passing by restaurants, *torterías*, *jugerías*, *panaderías*, McDonald's, and women selling tacos to the men in business suits, and to the group of schoolchildren wearing white socks up to their knees (and some not quite) with grey and blue plaid skirts, pants and clean white shirts, and to another gringo with his camera and backpack (the kind with all sorts of random straps and flaps and pouches)—no, I didn't stop anywhere to eat.

Solitary days, not knowing how to be alone for the first time since I can remember. I can say that because I spend most days alone even in what seems to me the largest city in the world and not just the Western hemisphere. Because I know Boston and New York and Puebla and I have always known how to be alone and today I'm afraid I don't. Today I wouldn't care if the taxi driver asked me if I speak Spanish—*de dónde eres? te gusta México?* I wouldn't care if some persistent Mexican *chavo* tried to speak to me (at me) in English even though my Spanish is much better than his English, and even if he told me I have beautiful eyes because they're blue and not brown, although he wouldn't say that part, today I wouldn't mind. The only contact that I made with anyone was when I asked for directions—*no sabe dónde esta la Avenida Reforma?*—I always ask that way even though I'm not sure it's correct. Or when I entered El Museo de Arte Moderno where "Las Dos Fridas" live and even with my UNAM identification card I had to convince the guy that I do study here and would he please let me pass for free as usual. It didn't matter that admission is 10 pesos, I don't think that way anymore. I visited Frida, Diego Rivera, Orozco, others that I had never heard of, some that scared me if I looked too long and others if I glanced too quickly. Almost alone with the old men sitting in chairs playing at being guards, but this time I saw an American family, mother and father and two young children, and I could have talked to them but should I? So I didn't and instead I just

watched them and didn't even miss my own family.

The most important part of the day was the metro ride back, closer to the mountains, volcanoes, to my apartment, my room on Avenida Iman in Coyoacan across from the asphalt plant whose horrid neon lime colored wall never seems to end but instead to melt into the neon lime taxis or neon lime combis or my neon lime lightbulb that I light in order to read or write because I can't open my window because it's cold, or my shades for fear of someone noticing me so that I won't be anonymous anymore.

The boy on the subway was 9 or 10, dark and perfect, absolutely perfect and his smile polite, self-conscious, nervous, unassuming. Why did I catch his eye? Because we both seemed so alone? *Muy solos*. He quietly asked me about the pin on my backpack, a picture of Gandhi giving a peace sign that said VEGETARIANISM.

"Dónde lo conseguiste?"

"I got it in the U.S., you see it's in English."

More smile. We both kind of stared without saying anything; I watched as oblivious people pushed and crowded him and he didn't seem to notice or care, and why should he? "*De dónde vas tu?*" I barely heard him. The next stop was his, he got off and said "*hasta luego*" and so did I. For a second I imagined us being friends, how I would bring him to visit "Las Dos Fridas." *Hasta luego*. Gone. I noticed the stop, Zapata, but I'm not sure why. When I finally got off at Universidad and opened my eyes, I felt good that I live here and know how to use the metro and then the bus to my Asphalt Plant, and that I'm usually pretty good at being alone.

Jillian Cohen is a Barnard junior studying at Universidad Nacional Autonomia de Mexico.

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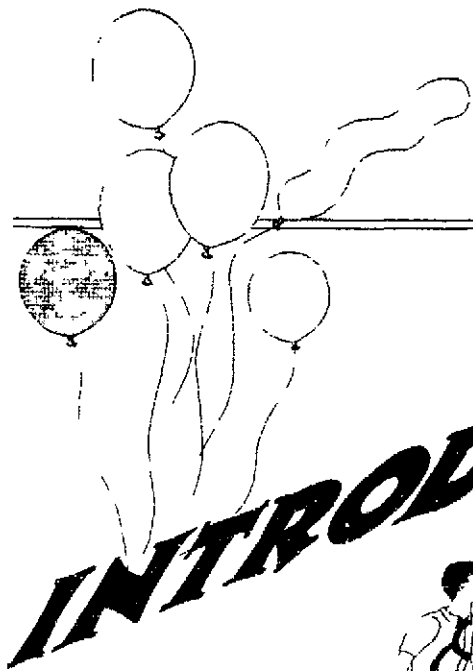
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You're on the Dating Game.

You select the guy behind door #3 because he sings

- a) "Mama" Boyz II Men
- b) "Impression that I Get" Mighty Mighty Bosstones
- c) "Chatahoochee" Alan Jackson
- d) "Pink" Aerosmith
- e) "Feel the Love" Hanson
- f) "Every Breath You Take" The Police
- g) "Hand in Glove" The Smiths

Which section of Tower Records do you gravitate toward?

- a) Techno
- b) Pop
- c) Classic Rock
- d) Country
- e) Rap
- f) Folk
- g) Showtunes
- h) Punk

You're given the opportunity to hold an all-day concert event.

What five artists would you invite to perform?

1. _____
2. _____
3. _____
4. _____
5. _____

Spice World:

- a) Yeah, I saw it.
- b) Yeah, I saw it but I'll never admit it.
- c) Kinda curious, I'll rent it.
- d) Hell no!

On a Saturday night, which of the following activities would you most likely go to?

- a) The Rock-n-Roll Cafe, where live bands cover the Beatles and Rolling Stones
- b) The techno room at the Tunnel
- c) A jazz or swing club
- d) CBGB or Coney Island High
- e) Carbon (hip-hop and rap)
- f) Drip coffee house (think Weezer and Sneaker Pimps)
- g) Square dancing (Orientation just wasn't enough)

Yeah, looks do matter, but ^{assuming} love was based on musical talent, you're now dating

- a) Liam Gallagher
- b) Jakob Dylan
- c) Wyclef Jean
- d) Garth Brooks
- e) Marilyn Manson
- f) Damon Albarn
- g) The artist formerly known as Prince

These following artists CDs are the only ones left on the planet.

Who do you listen to?

- a) Puff Daddy
- b) Bob Carlisle
- c) Enigma
- d) Paula Cole
- e) Aerosmith
- f) Spice Girls
- g) Rage Against the Machine

Z-100 is overplaying songs AGAIN but there's one cheesy song that you cant bear to turn off. Is it:

- a) "Don't Speak" No Doubt
- b) "Semi-Charmed Life" Third Eye Blind
- c) "Barbie Girl" Aqua
- d) "Tubthumping" Chumbawumba
- e) "Walking on the Sun" Smashmouth
- f) "Wannabe" Spice Girls
- g) "MMMBop" Hanson

Which artist will most likely be Bill Clinton's next affair?

- a) Scary Spice
- b) Ginger Spice
- c) Baby Spice
- d) Sporty Spice
- e) Posh Spice
- f) What the hell—all five.

The artist I think most needs a slap:

- a) Hanson
- b) Spice Girls
- c) Fiona Apple
- d) Puff Daddy
- e) LeAnn Rimes
- f) Michael Jackson
- g) The Gallagher brothers from Oasis

Deadline for music surveys

is March 2. Look for the results in the March 11 ISSUE of the *Bulletin*.

We want to **get inside your cd player** and find out what you're listening to. Fill out this survey and drop it off at the Bulletin office (128 Lower Level McIntosh) or in campus mail.

Congratulations! You've been selected by the Bulletin to cover the Grammys.

Which musician/band do you **interview** first?

- a) Wu Tang Clan
- b) Sarah McLachlan
- c) Beck
- d) Shania Twain
- e) Marilyn Manson
- f) Radiohead
- g) La Bouche

Who's your pick to win the Grammy for **Album of the Year**?

- a) Paula Cole "This Fire"
- b) Bob Dylan "Time out of Mind"
- c) Paul McCartney "Flaming Pie"
- d) Radiohead "OK Computer"
- e) Babyface "The Day"

Your grandmother's mah-jong partner has a grandson who she claims is absolutely adorable. Not surprisingly, he looks like **Alfred E. Newman** from MAD magazine, but you accept a second date after he serenades you with:

- a) "Romeo and Juliet" Dire Straits
- b) "Crash into Me" Dave Matthews Band
- c) "Closer" Nine Inch Nails
- d) "Gone Till November" Wyclef Jean
- e) "Unanswered Prayers" Garth Brooks
- f) "Whole Lotta Love" Led Zeppelin
- g) "Head Over Feet" Alanis Morissette
- h) "Love Song" The Cure

Which artist is most **in need of a meal**?

- a) Fiona Apple
- b) David Bowie
- c) Mariah Carey
- d) Steven Tyler
- e) Janet Jackson
- f) Dave Matthews
- g) Beck

Your love for music has led you to **open a dance club**. On opening night, you manage to land a performer that suits the style of your club. Who's there?

- a) Mighty Mighty Bosstones. Everyone will be skanking!
- b) Mindy McCready. Line dancing and cowboy boots.
- c) Dr. Dre. Bumping and Grinding.
- d) Orbital. Techno Heaven.
- e) Indigo Girls. Forget the dance club, I'm setting up a coffee shop!
- f) Matchbox 20. A trendy hangout for locals
- g) Sleater-Kinney. Grrr.

When I am at the gym, **my walkman** has:

- a) Motivational training tapes from an infomercial
- b) Savage Garden
- c) Kenny G
- d) Notorious B.I.G.
- e) An industrial mix
- f) A Punk mix
- g) A Z-100 mix

She's arrived at Barnard and she's **your new best friend**:

- a) Kathleen Hanna (Bikini Kill)
- b) Left Eye (TLC)
- c) Faith Hill
- d) Julie Andrews
- e) Toni Braxton
- f) Amy Ray (Indigo Girls)
- g) RuPaul

What artist is the most in need of a **makeover**?

- a) Kenny G
- b) Clint Black
- c) Lisa Loeb
- d) Michael Bolton
- e) Marilyn Manson
- f) The artist formerly known as Prince
- g) Snoop Doggy-Dog

Your friends have agreed to let you choose the **music for this leg** of your cross-country road trip. Assuming no one will whine, you select

- a) Phish
- b) Tupac Shakur
- c) The soundtrack from *Rent*
- d) Sex Pistols
- e) Cyndi Lauper/Bananarama
- f) Alan Jackson
- g) Prodigy

You've been given a musical time machine that will allow you to attend the concert of your **favorite deceased artist**. Which do you attend?

- a) Sublime
- b) Nirvana
- c) John Denver
- d) Grateful Dead
- e) Janis Joplin
- f) Notorious B.I.G.
- g) Blind Melon