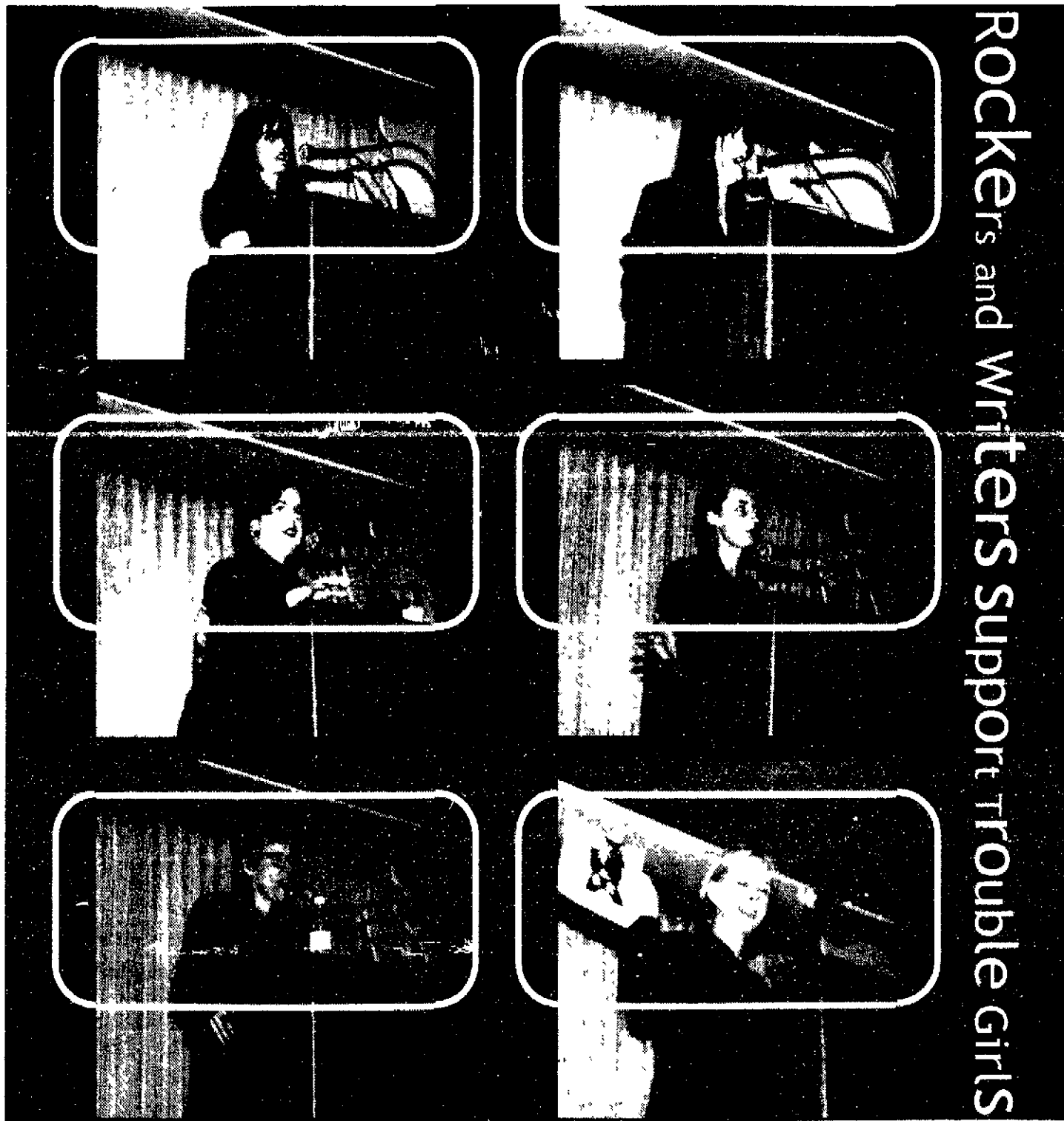


Rockers and Writers support trouble girls



New Twists on ROMantic Movie Plots

one student decides to stay abroad  
"I'm not coming home!"

# Students Should Take Action Every Day

During the past few weeks, the Columbia University campus has been reinvigorated with a spirit of activism. On April 4, Columbia Community Outreach, a successful event, sent hundreds of students into the city to beautify and improve the neighborhood. During the week of April 20, various environmentally-focused campus organizations held activities in support of nationwide Earth Week. Prefaced by a week of political postering, Take Back the Night, one of the most visible feminist activities on campus, occurred on April 23.

In addition to increasing political awareness on campus, the various activities foster a feeling of campus unity and purpose. However, political activism and education should not be confined to one or two weeks. They should hold a constant place in student and campus life. Though one-time events are effective in their own right, the problems and crises which these events seek to aid can only be effectively resolved through constant attention and activity.

We must take steps to prove that the apathy which reportedly plagues our generation is merely a media invention. The high turnout

to the aforementioned events shows that the activist spirit is burning within many students. Organizations should make their presence known year-round, thus encouraging the large number of members which is often required to effect change. Likewise, students should not be too afraid or apathetic to seek out activities which interest them. It is too easy sometimes to get lost in the sheltered world of an Ivy League University. It is too easy to justify the lack of personal activism by saying "I just have so much work to do."

The responsibility lies before each one of us. These are the times when we are supposed to be our most idealistic, our most hopeful, and our most angry at the world. It is difficult to be active without a specific cause to fight against, such as segregation or the Vietnam War, but unseen enemies are all around us. The community needs our help, the Earth is deteriorating; hundreds of acts of violence are committed against women every day. These ills deserve our full attention. A one-day event should act as a catalyst for further activism, not merely as a finished act in itself.

## Politics of Inclusion Help Take Back The Night

Including men in this year's Take Back The Night march was a controversial move. Although the planning committee's compromise theoretically maintained the march's symbolism while making it more inclusive, some remain skeptical. Can women truly "take back the night" if men accompany them on their symbolic march of independence? Can a protest defined by a gender barrier be simultaneously unifying and effective? Unfortunately, there is no simple answer.

At the heart of Take Back The Night lies the idea that sexual violence is a universal problem, affecting men and women of all races, ethnicities, and sexual orientations. This manifesto emphasizes the event's unifying qualities, and reminds us that violence neither excludes nor discriminates. How then, could Take Back the Night justify the exclusion of men, many of whom are survivors of sexual assault themselves? The idea of achieving unity while excluding co-

survivors is ludicrous. If the goal of Take Back The Night is to support and be supported, everyone should be allowed to help accomplish this goal.

Sexual violence occurs disproportionately against women, however, statistically making streets, homes, and campuses more dangerous for women than men. Take Back The Night allows women to fight against this statistic and reclaim the streets for themselves at least one night of the year. The inclusion of men in this march perpetuates the idea that women cannot exist safely and independently.

For some, the march's high point was when the men stood at the Columbia gates cheering the women on, rather than when they marched together. Perhaps this is the type of compromise that needs to be reached. In that moment, supportiveness and symbolism co-existed—everything was achieved and nothing was sacrificed.

### Barnard Bulletin

**editorial board** editor-in-chief jennifer "clean your box" flandro managing editor linda "did somebody say david?" rodriguez art director esther j "so, baby, tell me what you wanna do" park commentary editor jessica "put it in the bunny's underwear" ullian arts editor jen "tori tickets at 6am" berman music editor minam "let's run something on elliot smith" elder news editor eva "i spoke to beverly" goldsmith photography editor jame "the shadow knows" hardy web manager stacy "we'll powwow, maybe i can bang some thing out" cowley **staff writers** lisa dean-kluger, anna goldfarb, charli long, melissa marrus, mita mallick, cathenne wallach, samantha reeb-wilson **photographers** melissa carlson, elana levites, anelle warshall **columnists** suzi green, stephanie shestakow **management** office manager .mita "m m + g c / n w 4-eva" mallick business assistant solana "the rules" nolfo advertising manager anel "i want my ads back!" gordon office assistant .anna "zine queen" goldfarb adviser chene shendan

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cover photos by jamie hardy

# Barnard Events Calendar...April 29-May 6

Back to school...  
 Lower Level, McIntosh and  
 Hewitt Dining Hall.

## THURSDAY, APRIL 30

SGA Elections: Tuesday-  
 Thursday, Lower Level  
 McIntosh and Hewitt Dining  
 Hall.

## FRIDAY, MAY 1

Peace Games Festival.  
 Volunteer to play with NYC  
 school kids. Free breakfast,  
 lunch, and t-shirts! For more  
 information call Amy, x31482.  
 9am-3pm, Riverbank State Park.

## MONDAY, MAY 4

The Fourth Annual David N.  
 Dinkins Leadership and Public  
 Policy Forum: *Culture and  
 Tourism: Tools for Urban  
 Economic Development*. Panel  
 sessions include "Culture,  
 Tourism and Downtown  
 Revitalization," "Neighborhood-  
 Based Projects," and "NYC  
 Culture and Tourism." There will  
 be a lunch break and cocktail  
 reception. Sponsored by the  
 Barnard-Columbia Center for  
 Urban Policy. Call x48888 to  
 register. 9:30am-8:30pm,  
 International Affairs Building,  
 15th Floor.

# briefs news briefs news briefs news

## Spring is In the Air!

McAc's "Springfest '98: An International Celebration of Spring" week of festivities included musical performances, class competitions, and t-shirt painting. McAc hosted a coffee house performance by Stuart Markus at the Quad Cafe. Instrumental entertainment was provided by Percussion Around the World, and a Peruvian folk band and subway

performers contributed to the musical activities. Clash of the Classes continued throughout the week with bowling, jeopardy, and capture-the-flag. The classes participated in an Award Ceremony and barbecue to end the week of class competitions. A variety of clothing, jewelry, and hair accessory stands at the vendor fair helped end the week of celebration and welcome Spring to the campus.

# AROUNDAROUND

JAMIE HARDY



## Kaia and Melissa, of Team Dresch

fame, entertained dozens of fans last Thursday. The duo performed in Altschul Atrium before Take Back The Night. The event, sponsored by WBAR, Take Back The Night, McAc, the *Barnard Bulletin*, Bionic, and LABIA, was scheduled to take place on Lehman Lawn, but was moved due to rain. Kaia (on guitar and vocals) and Melissa (on drums) played songs from Kaia's most recent album, and enlivened the crowd with humorous anecdotes.

## Noble Laureate

## Elie wiesel

ended the Ingeborg Rennert Professorship Lecture Series last week, with a talk on the Hasidic Renaissance. The lecture was the last in a series of four given by Wiesel this year, focusing on the Bible, Hasidism, and Modernism.



ELANA LEVITAS

the Columbia women's rugby team played against Princeton, one of the best teams in the country, last weekend. Pictured are Hannah Brown (BC '01) and Eliza Long (BC '00).

**All Students:** Refer to Dean Blank's memorandum on the completion of coursework, to be distributed to all students and faculty members, for instructions to follow in cases of extenuating circumstances at the end of the semester.

**All F-1 International Students:** If you are leaving the United States at the end of the semester, have your I-20 forms signed by either Dean Webster or Dean Kuan Tsu at least one week before your planned departure. If you would like to apply for temporary employment authorization or "optional practical training" to gain work experience in your major field of study for the summer (for returning students) or longer (for graduating seniors), you must speak with Dean Webster or Dean Kuan Tsu as soon as possible.

**Anyone Studying Elsewhere in Fall '98:** (including Spelman, Biosphere, Reid Hall, and domestic study) must fill out a study leave form. Forms are available in the Dean of Studies Office, 105 Milbank.

**Travelling Abroad this Summer or Fall?** (not in Western Europe) If you will be needing

immunization shots, go now. The vaccination process takes several weeks.

# BEAR essentials

**Campus Housing Cancellation Fees:** If you have contracted for Fall 1998 housing and cancel it in writing to the Housing Office on or before July 1, there is a \$100 cancellation fee; if you cancel after July 1, there is a \$200 cancellation fee. For students going on a study leave, there is no fee as long as housing is canceled in writing to the Housing Office on or before July 1; thereafter, there is a \$100 cancellation fee.

**Students Interested in French:** Note a newly-approved major in French and Frenchophone Studies posted on the bulletin board

in the Dean of Studies Office. For further information, contact Professor Connor, Connor@columbia.edu, or Professor Gavronsky x42052.

**Premeds** applying to medical school in 1998-99: Before you leave campus for the summer, please let Dean Bournoutian or Ms. Abdo know who is writing your com-

mitted letter. Also, make sure to check your premed file during the summer to make sure that your recommendations have been submitted.

**Attention Tutors and Tutees:** The last day to submit timesheets is Wednesday, May 13. Timesheets submitted after this date will not be honored. Tutees with outstanding balances should come immediately to the Dean of Studies Office and settle accounts. Failure to settle an account before the end of the semester may result in your registration being blocked in Fall 1998.

## 1998 STUDENT GOVERNMENT ASSOCIATION ELECTIONS

The following is a list of candidates:

**EXECUTIVE BOARD**  
 VICE PRESIDENT OF STUDENTS: [Name]  
 VICE PRESIDENT OF STUDENTS: [Name]

**REP COUNCIL**

# PRESIDENT, VP PLATFORMS

# Candidates Speak:



## Leora Hanser, SGA President

A rich and diverse environment, Barnard possesses a plethora of resources for students; however, these assets are often unknown to students and are clearly underutilized. The Student Government Association is one such example. It is the responsibility of SGA to address the interests and concerns of students and to develop viable solutions to their difficulties.

Having served on SGA as Liaison to Columbia College Student Council, and currently as University Senator, I have seen what SGA can accomplish; I would like to continue and improve upon those efforts. My work on the Senate this year has included participating on the Senate Sub-Committee responsible for reviewing the University Sexual Misconduct Policy. As President of SGA, I will ensure that this important discourse continues. As Coordinator of the Voter Empowerment Project, I know the value of community service and the significance of the skills one gains from outside activities and internships. As President, I will work to get students course credit for their valuable off-campus opportunities. The activities I have participated in have provided me with the experience and perspective necessary for a vision of change. I look forward to an effective and exciting year.

## Fiza Quraishi, SGA Vice President

As VPSG, I would like to define the SGA's role on campus to help students realize that it is an underutilized resource.

As Sophomore Class President, I have gained valuable experience in working within the SGA itself, as well as in working with others. In the past year, I have organized several events, including a coffeehouse and a class dinner, in addition to facilitating communication with Columbia and SEAS through organizing several successful parties and a lecture with a prominent speaker.

Having worked within my class, I want to now work to benefit the campus as a whole. I would like to reform the tripartite committees so as to create a forum in which students can effect change. Often, students have complaints about various student services, but they have no clue as to where they should go to voice them. I hope to create a more student-oriented and less faculty/administration dominated structure for the tripartite committees, thus providing an effective arena for students that can, in fact address and resolve complaints. As VPSG, I wish to create a more productive, user-friendly SGA.

## Jennifer Kettner, SGA President

My goals include the recognition and support of activities to which Barnard women devote their time and effort, the review and decrease of annoying and frustrating administrative policies, and, of course, the encouragement of unity within Barnard College and the wider Columbia University community. As president of a Greek organization on campus, I possess leadership experience, expertise at time management, excellent social skills, unique programming ideas, and the ability to motivate and foster team spirit. I believe in being direct and efficient in accomplishing a task. I've spent my time at Barnard involved in all facets of college life, including the Columbia women's crew team, Community Impact, and the New Student Orientation Program. I respect and acknowledge the extreme diversity of interests and activities of Barnard women and I'm interested in supporting all of them. My broad knowledge of our community will enable me to recognize the needs and desires of all the diverse members of the Barnard College student body.

## Kavita Vashi, SGA Vice President

Working as Officer of the Board on the Executive Board this year, I have had the opportunity to work with students from many different areas. While hiring office assistants to being the Student Representative of Blood Drives to being the Committee Chair of Grant Recipients, I see the diversity in Barnard's students in terms of ideas, opinions and concerns. Yet, I also see that SGA has not always represented this multifaceted student body very well.

With this knowledge and experience, I want to help make SGA a better representative of its students. Next year, I hope to address concerns that involve all students such as the 18 credit limit, the lack of computer availability and revisions in different academic requirements. I have already been involved in furthering the developments of some of these issues and hope to achieve them fully next year.

As I have seen in the past, many times, it is easy to forget that SGA is there for the students to come voice their opinions and complaints. Yet, next year, I want to make SGA such that students always feel they have a place that they can be heard.

# Barnard Women Rock Out

by Catherine Wallach

On Thursday, April 23, Barnard hosted a reading from *Trouble Girls: The Rolling Stone Book of Women in Rock*. The new book, which was edited by Barbara O'Dair, (BC '82), "celebrates landmark women in rock" with personal and affectionate essays from

Like her teenage years, [Gaines'] essay's soundtrack was the Bad Girl girl groups, like the Ronettes...who taught Gaines to wear tight turquoise pants and bleach her hair.

many authors, including several Barnard alumnae. High-profile alumna Suzanne Vega was a special guest, and she closed the reading with several beautifully-performed songs.

The reading, which was in Lower Level McIntosh, had a somewhat lower turnout than expected due to the torrential rain and the conflict with the Take Back the Night march. Still, the audience was attentive and enthusiastic.

The variation in the subjects of the excerpts was impressive, ranging from how Dusty Springfield helped Stacey Erasmo, (BC '83) discover how complex sexuality can be—"Do I want to be her, or have her?"—to how listening to the girl groups of the 1960's helped Professor Donna Gaines (Sociology) discover her inner Bad Girl.

Jonathan Reider, the chair of the Sociology Department, welcomed the audience and offered an "exhortation" to purchase the book, and to remember that, while Barnard women exemplify the "cultured woman," they are also diverse in their talents. "How rare it is," he said, "to have in one book, a reaffirmation of female solidarity and school spirit."

Reider added that, as academics, we must "look outside the academy for wisdom." The authors in *Trouble Girls* accomplished just that. O'Dair stated that, as an undergrad, she envisioned this book as a manifestation of "punk, power pop, semiotics, deconstruction, pornography...these women embodied the contradictions [she] and many other people were living."

Professor Gaines' essay, "My Ballad of Co-Dependency," had the audience rolling in the aisles with her point-blank references to teenage life in Queens, Jewish girls who lusted after Irish Catholic boys, and the "whatever happened to...feelings one gets when thinking about past almost-loves."

Like her teenage years, this essay's soundtrack was the Bad Girl girl groups, like the Ronettes and the Shangri-Las, who taught Gaines to wear tight turquoise pants and bleach her hair and wear gobs of blue eye-shadow to counteract the Good Girls, who wore penny loafers and circle pins and stayed locked in their bedrooms in suburban tract homes. This essay resonated with all the voices of all the girls who felt the same way Gaines did: these girl groups pointed at a window to danger, to fun, to things their mothers would be very unhappy about.

Holly George-Warren's excerpt from her chapter on the women who helped shape modern country music, entitled "Hillbilly Fil-lies," had some especially touching moments. The passages she read, about Loretta Lynn and the late Tammy Wynette were tender and honest about the hard backgrounds these women had come from, and the heights to which they rose while remaining true to their original goals.

The golden-throated Suzanne Vega performed three songs to end the evening: "Song

of David," "Luka," and the anthem "Tom's Diner." The first two were especially resonant in the atmosphere of Take Back the Night. "Song of David," with which Vega opened the Lilith Fair this past summer, deals with David and Goliath themes of having fatal amounts of power even when you are oppressed and seem weak. "Luka," which deals with child abuse, mesmerized the audience with its haunting refrain of "Just don't ask me what it was." Vega turned "Tom's Diner" into a sing-along, and had the audience cheerfully "do do do"-ing along to her finger-snapping.

While the speakers apologized for scheduling the reading during Take Back the Night, the events were better companions than expected. Both events questioned ideas of female sexuality and where to draw lines around it, and both come up with the same answer: women can draw lines wherever they feel they fit.

Whether they want to be, as Joy Press said in her essay on women of the UK punk scene, "folk singers in chiffon skirts with acoustic guitars," or, as Gaines said, "girls who suburban mothers kept their daughters away from." They can even, as Ann Powers said in her essay on Aretha Franklin, substitute "Baby" for "Jesus" in any song they sing, and both will sound just as sincere and powerful.

*Trouble Girls*, published by Rolling Stone Press, is available in bookstores throughout the area and in most major chains. An accompanying three-CD set, also entitled "Trouble Girls: Women in Rock," will be released on Razor & Tie label this summer.

Catherine Wallach is a Barnard first-year and a Bulletin staff writer.

Cover  
STORY

# ARTS CALENDAR

for the week of April 29th

# Three's Company

## (Except When It's Not)

by Christina Gallos and Suzi Green

ly scripted sections of their potential effectiveness.

In these days of gender mixing, blending and stirring, two current films tackle the ambiguous possibilities of modern relationships. The first of these films, *Two Girls and a Guy*, stumbles upon the path of two girls whose lives converge with the doorstep revelation that their respective deified boyfriends are, in fact, one and the same philandering miscreant. On the flip side, *Shooting Fish* follows the madcap schemings of two blokes as they attempt to fleece the rich to fund their dream estate, accompanied by their somewhat hesitant gal accomplice. Although these two films both seek to explore the interconnections between a central trio, they differ strikingly in their visions.

While every moment of coffee-ground cynical realism in *Two Girls and a Guy* prompts audience awkwardness, every second of the cotton candy confectionery that is *Shooting Fish* inspires rampant giddiness. *Shooting Fish's* director **Stefan Schwartz** makes no pretense of conventionality, opting to revel, instead, in the fantastical. The characters romp from one scam to another through a Candyland London, swindling the audience's hearts in the process. Actor **Dan Futterman** as the fast-talking Yank is a perfect complement to **Stuart Townsend's** adorably tongue-tied techie. Into this long-established friendship and scamming partnership enters **Kate Beckinsale** as a witty, equally ingenious accomplice and potential love interest with an agenda of her own. The movie's success lies in its ability to sell its whimsicality to a happily willing audience. Never once is the light-hearted vision muddled by inconsistency. The result is an intoxicating blend of mirth and gaiety.

*Two Girls and a Guy* strives to be a realistic commentary on the myth of fidelity. Director **James Toback** gave free license to his actors (**Robert Downey Jr.**, **Heather Graham**, and **Natasha Gregson Wagner**) to improvise much of the film's dialogue. Consequently, there are moments of such startling veracity that audience members uncomfortably feel as if they are eavesdropping on private conversations. Downey, Jr. capitalizes on this freedom, captivating the audience with an endearing portrayal of the duality of his character. Simultaneously a cheating bastard and a broken little boy, he effectively places the audience in the position of the jealous but protective girlfriends played by **Graham** and **Gregson Wagner**. In contrast, **Graham** often felt flat and unemotional and **Gregson Wagner** gave off the impression of some sort of strange techno-cheerleader. Unfortunately, these shortcomings combined with the intimacy of certain moments rob the more obvious-

The two films lie at opposite ends of the spectrum; the former depicts the harshness of reality creeping into and obliterating an idealized concept of love, while the latter glorifies and ultimately triumphs in an idealistically romantic conclusion. Overall, *Shooting Fish's* alternate reality portrayal of love is far more enticing than *Two Girls and a Guy's* bleak portrait of the futility of fidelity.

*Christina Gallos is a Barnard senior. Suzi Green is a Barnard sophomore.*

Movie  
REVIEW

### MUSIC

•The Carter Family  
640 West 22 Street  
Tracing Model  
Through June 14  
Photo and video installations

### GALLERIES

•Wessel and O'Connor Gallery  
242 West 26 Street  
*The Body in Question*  
Through May 10  
Photographers from Australia and New York exhibit their work

### DANCE

•Wonderland  
April 29 @ 7pm, May 1 @ 7pm, May 2 @ 7pm  
@ 7pm  
Minor Latham Playhouse

•A Work by Barnard Senior Kakuji Davis  
April 30 @ 8:15pm, May 1 @ 8:15pm,  
May 2 @ 8:15pm  
Featuring performances by Barnard seniors Nathalie Jones, Kami Lewis, and Tiphani White  
Minor Latham Playhouse

•Blind, we run into ourselves  
May 2 @ 5:30pm, May 3 @ 7pm  
A site-specific work by Barnard senior Julie Greenhill  
Grant's Tomb: Riverside Drive between 120 and 121 Streets

### THEATRE

•Between The Plains  
Irish Arts Center  
653 West 61 Street, 749-3002  
A Brazilian rainforest sets the scene for love and murder

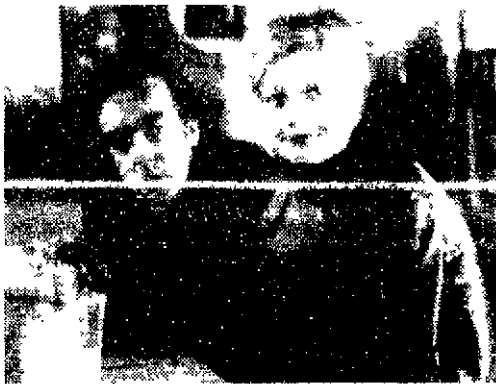


# Doors Slam in Paltrow's Face

by Christina Gallos

"Sliding doors" is a metaphor for "the opening and closing of possible opportunities." I learned that on Oprah. In this case, "sliding doors" (elevator or subway doors, for example) is a visual metaphor for the identically titled movie starring Gwyneth Paltrow (*Great Expectations*) John Hannah (*Four Weddings and a Funeral*), and John Lynch (*Some Mother's Son*). In *Sliding Doors*, Paltrow plays Helen, a pretty and perky public relations executive. Helen is unjustly fired

from her prestigious position for stealing vodka from the company. Her whine of, "I bought replacements!" is ignored by the all-male executive board. It seems Helen's feminine wiles are useless here. So poor, woe-



Paltrow as one of the Helens

begotten Helen runs to the comforting shoulder of her pseudo-writer boyfriend, Gerry. But, upon entering the tube station, she somehow enters "X-Files" territory, inexplicably

splitting into two Helens, one who makes the train and one who does not. In one instance, Helen's path is blocked by a little girl, and in the other, the girl's mother snatches the daughter out of Helen's way. One Helen

boards the train, while the other is left behind, and we are left to follow the diverging paths of these two alternate Helens. Confused? Luckily, one of the Helens quickly has her hair cut and dyed so that we can tell the two apart. Whew.

While based on an intriguing idea, *Sliding Doors* is, sadly, one of those films whose con-

cept is more interesting than its execution. While it dares to explore whether a person's future is determined by random chance or predetermined fate, it unfortunately does not do so in an original way. Instead, it mostly follows the path of other standard "romantic comedies." First-time director Peter Howitt's work is also done by the book; he fails to make use of the special effects which this supernatural tale begs for. Howitt also wrote the script for this film which, despite being darkly hilarious and wryly charming at points, meanders painfully. It seems the script itself

could have used "sliding doors" to cut some of its extraneous plot twists, especially the last one, which left the audience laughing at an inappropriate moment. The biggest drawback, however, came in the form of Ms. Paltrow, who

failed to encourage an emotional investment (or, for that matter, even an interest) in the fate of her character(s). Instead of displaying distinctions between the two Helens (some would call it "acting"), Paltrow vacillates between being perky or morose, regardless of which Helen she is embodying; the audience is forced to rely on appearance to distinguish between the two. John Hannah, in contrast, gives as bewitching a performance as would-be suitor James.

Does missing one chance alter the course of future events? In the end of this film, I did not really care if it does for Helen, but I did wonder what chances I myself missed while viewing this film. Damn those sliding doors.

Christina Gallos is a Barnard senior.

## ARTS CALENDAR

for the week of April 29th

• *The Death of Frank*  
Synchronicity Space  
56 Mercer, 233-6224  
Emotional violence and slings in  
Stephen Soderbergh story

• *Flower Plays*  
Promenade Theater  
2162 Broadway, 239-6200  
Three one act comedies

• *Young Eugene*  
Provincetown Playhouse  
133 MacDougal, 998-5967  
• *The life of Eugene O'Neil by Lowell*  
Swartzell

• *High Society*  
St. James Theatre  
245 West 44 Street, 233-0200  
A Cole Porter musical about a ruined  
socialite wedding plan

• *Too Jewish Too*  
Playhouse 91  
318 East 91 Street, 831-2000  
Yom Kippur causes competitive reli-  
giousness

• *A Slow Boat Home*  
Theater for the New City  
100 First Avenue, 254-1109  
A 1965 cruise ship brings home a  
Harlem man who has been abroad for  
eight years

### FILM

• *Two Girls and a Guy*  
Angelika  
Houston and Mercer, 995-2000  
See review in this issue

• *The 4th Avignon NY Film Festival*  
French Institute  
59 Street, 335-6160  
Through May 3  
Classic French films

REVIEW  
Movie

# Margaret Holben Ellis: Conservator, Professor, Chairwoman

Technical analysis, dating and authentication, preserving archaeological artifacts, museum work, conservation education—these are some of the possibilities for one who has trained as a conservator. There are many opportunities in this young profession. **Margaret Holben Ellis** (BC '75), a highly distinguished alumna who heads the Conservation Center at NYU's Institute of Fine Arts (where she received her MA and Conservation diploma), shared her thoughts on her career in conservation and her experience at Barnard.

Conservation entails preserving all kinds of cultural property and encompasses interdisciplinary approaches to the study and care of art and other objects. The American Institute for Conservation activities include "carrying out technical and scientific studies on objects, stabilizing the structure, reintegrating the appear-

NYU. Ellis is currently affiliated with the American Institute for Conservation, the International Institute for Conservation, and the Institute for Paper Conservation, to name a few.

Ellis has been the recipient of many prestigious awards such as the Rome Prize, which granted her a six-month residency at the American Academy in Rome. This fellowship enabled her to work on various projects such as the expansion and revision of *The Care of Prints and Drawings* and the development of other publications. The National Endowment for the Arts Rome Prize was only one of two ever given for conservation.

"There exists no entrenched, inflexible way of career development," Ellis remarks. "Conservation is very versatile—there are a lot of directions you can go." Conservation training programs are the necessary route. The special require-

background. She couples this with her expertise in understanding of objects from a physical point of view. She explains that "it is necessary for art historians to understand the technical aspects of the works they study. More and more, museums are bringing together curators and conservators when exhibitions are planned."

As an undergraduate Art History major at Barnard, Ellis felt she received "a fabulous foundation in the discipline." She fondly recalls courses with professors Barbara Novak and Jane Rosenthal. She found Barnard to be a nurturing environment. "When I decided I wanted to study conservation, no one expressed any hesitation that this was not what I should be doing. Barnard was extremely supportive. There was never any question that you were not going to succeed." Not only has Ellis succeeded, she continues to excel as a scholar, conservator, educator, and

## women@art.nyc

by stephanie shestakow

ance of deteriorated cultural artifacts, and establishing the environment in which artifacts are best preserved."

As well as her duties as chair and professor at the Center, Ellis works as a consulting conservator for the Metropolitan Museum's prints and drawings department (her specialty is twentieth century works on paper), the Newark Museum, and the Villa La Pietra, which is part of



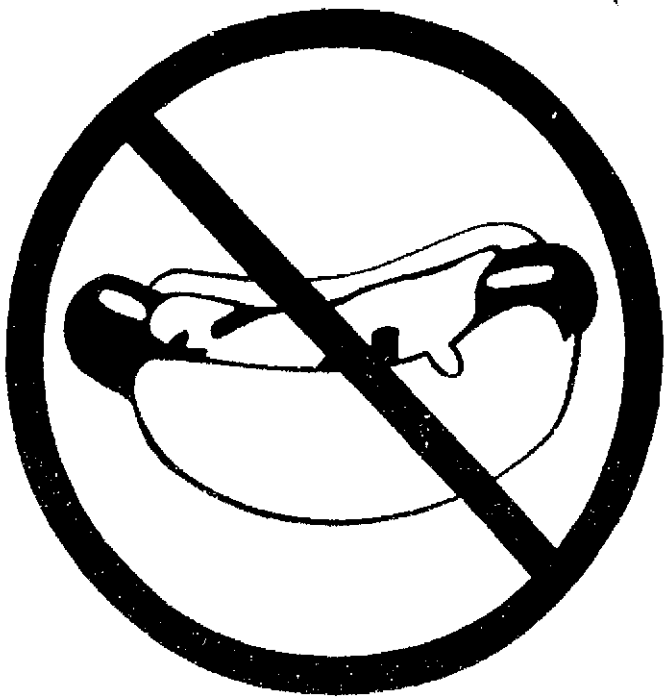
ments for the Center's program are a minimum of four undergraduate art history courses, with four science courses (including two in organic chemistry), and a reading knowledge of French and German.

Ellis finds her profession exciting. It allows her to use her strong art history

administrator.

I hope the Barnard community has enjoyed my column highlighting women working in the New York City Art world. Their work continues to make a generous contribution to the cultural life of the city.

*Stephanie Shestakow is a Barnard senior who will begin studying for an MA in art history this fall at University College London.*



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# MUSIC CALENDAR

for the week of April 29th

**WEDNESDAY 4/30**  
The Gears @ Mercury Lounge  
The Gears @ Mercury Lounge

**THURSDAY 4/30**  
Alex Chilton @ Acme Underground  
Poems Specter/ The Independents @  
Brooklyn  
Our Lady Peace @ Hammerstein  
Ballroom

**FRIDAY 5/1**  
Gloria Gaynor @ Town Hall  
The Business @ Coney Island High  
Alex Chilton @ Acme Underground  
The Pietasters @ Irving Plaza

**SATURDAY 5/2**  
The Gateway People @ Wetlands  
The Beta Band @ Knitting Factory  
The Jon Spencer Blues Explosion @  
Tramps  
Incense @ Lion's Den  
Alex Chilton @ Acme Underground  
Gary Numan @ Irving Plaza  
Jay's County @ CBGB

**SUNDAY 5/3**  
Richie Havens/ The Smithereens @  
Hoboken Art & Music Festival

**TUESDAY 5/5**  
David Byrne/ King Chang @ Irving  
Plaza

**COMING UP**  
5/6: Madder Rose @ Mercury Lounge  
5/6-5/10: Kristin Hersh @ Knitting  
Factory  
5/10: Modest Mouse @ Tramps  
5/12: Brock @ Hammerstein Ballroom  
5/13: Bad Religion @ Irving Plaza  
5/13: Animal Liberation @ CBGB

## Samiam Delivers Punchy Pop Punk

by Anna Goldfarb

Samiam is splashing radio waves across the land with the hit single "She Found You." People are wondering to themselves "Who is this band?" Armed with phone and tape recorder, I interrogated the singer, Jason Beebout, about the band's newfound, and long-awaited, success.

Calling me from a Mississippi pay phone, Beebout dropped band history and their plans for world domination. Originally from Berkeley,



Samiam brings punk to the mainstream

California, Samiam has been around since 1988. With peers in such seminal East Bay bands as Green Day, Operation Ivy, and Jawbreaker, Beebout was raised in the punk rock scene of Berkeley. Reminiscing about these times, he mused "I grew up attending shows at Gilman Street. It was great."

Samiam's new record *You are Freaking Me Out* follows their major label debut *Climsy*, released in 1995. Samiam continues to unleash its trademark punchy pop-punk with relentless catchy hooks.

The record blasts off with the song "Full On," in which Beebout pleads "I'm the one with the unreached goals/ never thought I could sink so low." Complete with a guitar solo, the song explodes like fireworks. In "She Found You," bouncy upstrokes lend a slight ska flavor. The chorus resonates "Just when I thought you were breaking down/ she found you." This song deserves to be on every summer mix tape that you make.

The rest of the songs on the CD prove to be just as beat-strong and melodic. The end of "Nothing New" tends to drag a bit, especially when the band does a miscalculated

cover of the Beatles' "Cry Baby Cry." But I am willing to forgive them because the first few songs are so well-done.

When I inform Beebout that the interview is for a women's college newspaper, I can hear him smile. He confesses that "women are the inspiration for Samiam's songs." Most of

their lyrics "come from his anger with society" and deal with his frustration with relationships.

With a few MTV videos under their belt (which Beebout is convinced no one has ever seen) and their radio

single sky rocketing up the charts, Beebout insists that success has not changed the band members one bit. So, how does he reconcile his fierce punk rock roots with huge stadium tours complete with deli trays and backstage schmoozing? He explains that it is "not that much different [from playing punk shows] except for the fact that the stage is immense and that you can't see the other members of the band since they are so far away. You can't see the whole crowd when there is 20,000 people. Smaller clubs are still more fun to play."

Beebout asserts that being able to live off of his music has been a life-long dream. He assures me that although the venues that they play in have become bigger, their heart is still in it one hundred percent.

Samiam is currently touring the U.S. and will be opening up some dates for their buddies Green Day this summer. Take note. Samiam has arrived.

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

Album  
REVIEW

# Thompson Brothers Band Plays Solid Country Music

by Jessica Ullian

*Blame It On The Dog*, the second release from **The Thompson Brothers Band**, lives up to its promise of "pushing the envelope of country." The album is a solid mixture of country and rock, with a few killer tracks and some fantastic musicianship by **Andy Thompson**, **Matt Thompson**, and **Mike Whitty**. Unfortunately, every now and then the band pushes the envelope too far and strays into the realm of lite rock. Luckily, the homages to easy listening are few and far between, and the remainder of *Blame It On The Dog* is pure country fun—a must for any closeted country fan who just isn't ready to buy a **Garth Brooks** album.

The Thompson Brothers Band's occasional reluctance to launch into hard-rocking country territory can be attributed to the Band's origins in the suburbs of Boston. The trio, with Andy Thompson on guitars and vocals, Matt Thompson on drums, and Whitty

the  
thompson brothers  
band



blame it on the dog

said. The latter does not occur often, however, and it speaks well of the band that the only truly wretched song ("A Million Miles Away") was not written by any of the band members. The album starts off slowly, but perks up by the fourth track and does not disappoint again. The band is best at its most country, as evidenced by songs such as "Caroline" and "Broken for Good." These tracks' key attributes are the strong and original guitar riffs and the unabashed, down-home drawl of Andy Thompson's voice. "Back On the Farm," however, is the gem of the album—an ode to lost love and chicken feed. The comedically ironic lyrics are a particular strength, in addition to the solid and original beat that drive them.

Several tracks on the album indicate that

the Band is probably best enjoyed live. In particular, "Run Away with You" stands out as a potentially great live number due to its jam-session-style instrumentals. If the guitar solo is a sign of anything, the band's next New York appearance is definitely something to

watch for  
on bass, has been together since all were thirteen. Five years later, the group moved on to the Nashville music scene, where they were eventually signed to the RCA/Nashville label. *Blame It On The Dog* is the band's first full-length album; its first effort was an EP entitled *Cows On Main Street*.

The Brothers are much like the little girl of nursery rhymes: when they're good, they're very very good. When they're bad . . . enough

watch for

The Thompson Brothers Band can probably rely on their blue-eyed charm while on the long road to MTV exposure, but the Nashville Network is where these true country boys belong. To learn more about the band and hear some of *Blame It On The Dog* and *Cows On Main Street* check out their website at [www.thompsonbrothers.com](http://www.thompsonbrothers.com).

Jessica Ullian is a *Barnard* junior and the *Bulletin* Commentary Editor.

## MUSIC CALENDAR

for the week of April 29th

50s Garage @ Rockwell  
BT: TC @ Coney Island

### JAZZ/CLASSICAL/ WORLD MUSIC

#### WEDNESDAY 4/29

Harold Ashby Quartet @ Village Vanguard  
Ravi Coltrane Quintet @ Sweet Basil  
Yanko Valdes Trio @ Kavehaz  
Pharoah Sanders Quartet @ Iridium

#### THURSDAY 4/30

Harold Ashby Quartet @ Village Vanguard  
Ravi Coltrane Quintet @ Sweet Basil  
Pharoah Sanders Quartet @ Iridium

#### FRIDAY 5/1

Ishad Khan/ Zakir Hussain @ Symphony Space  
Rutumba @ St. Peter's Church  
Folk Ways at 60 @ Carnegie Hall  
Harold Ashby Quartet @ Village Vanguard  
Ravi Coltrane Quintet @ Sweet Basil  
Low Anderson Big Band @ Birdland  
Pharoah Sanders Quartet @ Iridium  
The Blues Jumpers @ The Supper Club

#### SATURDAY 5/2

Hassan Hakmoun/ Amida Bousseou @ Town Hall  
Achihoam Nini @ Brooklyn Academy of Music  
Harold Ashby Quartet @ Village Vanguard  
Ravi Coltrane Quintet @ Sweet Basil  
Stanley Jordan @ Birdland  
Pharoah Sanders Quartet @ Iridium  
The Pipped Fedoras @ The Supper Club

#### SUNDAY 5/3

Chico O'Farrill's Afro-Cuban Jazz Big Band @ Birdland

# \*popscene\*

by Suzi Green

I've survived many rites of passage in the course of my sometimes maniacal appreciation of music. I've done all of the firsts: first tape, first pop magazine, first CD, first concert, need I continue? Up until this point, I've relegated my activities to the more pedestrian sort. They have all been adequately low-key and personal, bar maybe the Blur sticker on the back of my little Volkswagen. With the spirit of change and experimentation, I determined it was time to expand my range of activities and bring myself into the twentieth century I would go where I have never gone before—the Internet. Poking about official band web sites and fan-produced sites filled my heart with delight. There were others like me, others with obsessions similar to mine; most importantly, others with obsessions worse than mine I looked up obscure lyrics. I downloaded rare band photos. I laughed at the fan commentary and the critiques of the music press. It was an altogether innocent time-filler. No commitment, no identity, no problem.



The three million trips I make to my e-mail account to check my messages began to be accompanied by a quick skim over news posted at the various sites. It was just a way to satiate an inquiring mind, I figured. What better forum was there than the Internet to discover the new world? Exploring one site exposed me to a virtual community of like-minded individuals. This wasn't a time-consuming obsession, it was an informative romp through new technology, or so I told myself. I graduat-

ed to newsgroups. In this arena, you cut out the middleman and get down to the serious fan base. Controversies rage on for postings upon postings about the tiniest of details. It was bringing the music back to the people. However, this "innocent" pursuit quickly transformed into a dangerous waste of time. I found myself staring at the computer screen for hours on end, attempting to write papers only to find my mind occupied with the urge to check the newsgroups to see what everyone had to say.

I forged on regardless (or maybe with the intent purpose to spite my papers), alternating between websites and newsgroups. Finally, I made the big step. I posted a message. Sheepishly, I professed my greenness in the whole Internet world. I was rewarded with a prompt reply from an unknown person from across the world. Truth be told, it scared me. Before, the place to meet likewise-obsessed fans would be in a concert setting. You would meet a person, talk about the music, and maybe even remember their name afterwards. It was a highly personal, in-the-flesh sort of system. Now it's completely, well, anonymous. I am only differentiated by the e-mail address attached to my message—a rather frightening, but invigorating, concept. I have within my power the ability to develop acquaintances based merely on a shared interest in the same genre of music and mutual access to a computer. So this was what those AOL commercials have been promising me: the thrill and the threat of a completely connected world. You can make friends or enemies at the click of the mouse button. It's a crazy world we live in, man, but I'm digging it.

## Getaway People Create Spirited New Style

by Lisa Dean-Kluger

*We are all urban misfits destined to break out of our psychic prisons*

—*Getaway People Manifesto*

A combination of old-fashioned R&B and futuristic funk, the **Getaway People** are quickly blazing new musical trails. The band's name comes from an old ad for British Petroleum ("Are YOU one of the Getaway People?") and the People themselves come from Stavanger, Norway, a tiny town that houses

one of music's best kept secrets. The fab five, **Boots, Honda, Stone, Race, and Leroy**, use music to spread their off-beat way of life. Their manifesto perpetuates getting away from it all, leaving the maddening crowd to realize one's authentic potential, be it physically or spiritually. The band assembled in 1994 and their self-titled album was released April 7. With a sound akin to **Beck** or **G. Love**, the Getaway People combine throaty vocals and catchy lyrics with old-school samples and contemporary rhythms.

Unconventional and inventive, the Get-

away People have lyrics that pique the listener. A mixture of funky grooves, irony, satire and sage advice, the album provides a fresh perspective for cynical soul fans everywhere. "She Gave Me Love" is a tribute to erotic desire with a bouncing sound and quirky lines: "And as the train pulls out at a quarter to five/ With a knowing sigh/ her and I, we get funky/ To the rhythm of the choo-choo train." The pulsing bass and fantastic organ rhythms prompt dancing and singing in any funk fan. "Rockin' the Cradle" tells the woeful tale of Madeline, a young girl who lost ► *next page*

her innocence at an early age. Despite the upbeat tempo, the songs true meaning rings loud and clear: "Body of a woman, no more than a child/ Nevertheless, hormones run wild/ She needed love they gave her lies/ The promise of a paradise." Although the song has a somber message, the resounding cadence continues throughout the album. Steady percussion completes the musical hodgepodge and furthers the danceable quality of this rhythmic album.

"Mr. E" furthers the head bobbing way of the Getaway People with equally dark lyrics. The song about a fictional rock and roll band illustrates the devastating effects of drugs. Masked by a groove-able beat, the funeral tale warns listeners about the dangers of drug use without dampening musical spirits: "Four little kids in a rock n' roll band got an axeman goin with a demon in his hand/ From the A to the B to the X-T-C to the D doing E, then there were three." Discouraging the traditional rock star demise, the Getaway People use their funky sound to deliver an important lesson to listeners.

The Getaway People are devoted to paving a new road towards musical nirvana. Lyrics, rhythm, variety and catchy samples create the perfect musical package in this self-titled album. The acoustic sound coupled with the spirit of the band forms a package that is worth the purchase. Their manifesto sums up their music. If you too are destined to break out of a psychic prison, then you should sample the sounds of the Getaway People.

*Lisa Dean-Kluger is a Barnard first-year and a Bulletin staff writer.*

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# Global Journal

a continuing series of correspondence from Barnard students roaming the Earth.

## "¿Qué Onda con México?"

by Jillian Cohen

Although my "year abroad" is technically coming to an end, I don't think that anyone who really knows me will be surprised to hear that Mexico sucked me up and I won't be returning for the fall semester. In case you are wondering, yes it does have a little something to do with a boy, but I'm not totally *loca* and I'm certain that this is where I belong, with the smog, traffic, heat, *perros* (in both meanings of the word), and millions of other people who for some reason find themselves here in Mexico City.

Before I came to Mexico my mother warned me, *Jili don't get involved in politics. You can see, but don't touch.* I shrugged it off as parent paranoia—I didn't have any intention of coming down here to rabbleroise: I knew all along that my role here would be as observer and student, and through these roles I would do all I could to understand Mexico. Article 33 of the Mexican Constitution prohibits any foreigners from meddling in politics here and if there was any question as to its enforcement, last week's expulsion of 12 foreigners (*extranjeros*) from Mexico (in Ocosingo in the state of Chiapas) answered it. *Mi mamá tiene razón*

Despite Mexico's long history of opening its borders to *extranjeros* rejected from their own countries (Leon Trotsky is the most famous that come to mind, but Mexico welcomed herds of Spaniards during the Spanish Civil War) the Mexican government in its anti-EZLN (Ejército Zapatista para la Liberación Nacional, aka the Zapatistas) is resurrecting a contradictory xenophobic military/political agenda. And even though Mexico is a profoundly racist country (particularly against its own people), it is the government, the Partido Revolucionario Institucional (PRI), that is manipulating the people in order to further its own fight. The Zapatista movement in Chiapas is perhaps one of the most misunderstood chapters in Mexican history. In brief, the EZLN is fighting for the rights of some 12 million indigenous people in Mexico. In 1996 the EZLN and the Mexican government signed the San Andrés Lárraínzar Accords, which recognize various rights such as property, language and education of the indigenous people. Now it is 1998, and instead of fulfilling its promises, the government is trying to renegotiate the agreements. Failure to keep the initial promises has had huge consequences. Chi-

apas has literally become a war state with national and international (here the line is a bit blurred) military forces stationed in local communities, and thousands of indigenous *chiapanecos* have been displaced from their homes. As a result, members of the EZLN in Chiapas are armed and the government has reacted violently—for example, the massacre of more than 40 indigenous people on December 22, 1997 in Acteal, Chiapas, and unknown numbers of political prisoners, and the recent expulsion of 12 *extranjeros* from the region, not to mention the clandestine activities of the government.

The violent confrontation between the Zapatistas and the government has become the most important political issue here and will be a driving force in the presidential elections of 2000, if it does not manifest itself into something before then. The Zapatistas get a bad rap (it's not all about Subcomandante Marcos, in fact the EZLN is a well-organized movement that does not aspire to political power), and it doesn't help that the government invents lies in order to de-legitimize the movement in Mexico and the world community. For example, they claim that the leaders of the EZLN are actually foreigners who are using "indigenous rights" as a catalyst for "other initiatives," therefore provoking the (racist) idea that the indigenous people are not capable of organizing their own movement.

The EZLN wants the government to respect the San Andrés Accords. As long as the government refuses to complete its promise, the EZLN has pledged to continue its struggle despite the government threats, expulsions, assassinations, and xenophobic strategies. Then again, perhaps the government's strategy (which is deeply flawed) has backfired, as the recent expulsion provided the Zapatistas with a world audience and the government didn't come out looking so good—exactly what they were trying to avoid by expelling the *extranjeros* in the first place.

Being a foreigner, and moreover a *gnnaga*, in Mexico is an interesting experience, now more than ever. I hope that my third semester here will provide me with more opportunities to understand, *Qué onda con México?* Someday I will return to the U.S., but I won't be the same person. I hope that I will be better.

Jillian Cohen is a Barnard junior studying at the Universidad Nacional Autónoma de México.



# Global Journal

a continuing series of correspondence from Barnard students roaming the Earth

## "Student Finds Bliss in Venice"

by Jessica Otey

I have just returned from my Easter vacation, otherwise known as Spring Break for Catholics. While all you guys were back putting your noses to the grindstone, I got to romp around Italy—with my parents.

As I was departing to meet them in Milan, I was considering all the material I would gather, being the tourist with my monoglot parents. Consider, for example, my father standing out like a sore American thumb in his bright green-and-blue Eddie Bauer jacket, with his *two* cameras around his neck, insisting that he knew exactly where we were on the map at every moment, which, while easy enough to do in say Milan or Verona, is impossible to do in Venice. Then there is my mother, who, unfortunately, has not forgotten how to parent, and never let up for a moment when it came to my diet or my loud voice or—and this is so typical—my "attitude." Both of them made me cringe with their attempts to pronounce Italian words, although I was probably too harsh, which is also typical in parent-child relations.

I would have had all these stories and more to share, had fate not intervened in Venice. It was Cupid's fault, to be exact. Try not to groan, or roll your eyes, but yes, in the most romantic city in Italy I fell in love—at first sight. It doesn't get any cheesier than this, but it is all true.

It is late in the afternoon and I am on my way back to the hotel to join my parents (who had gone back earlier for their daily naps). I breeze through Piazza San Marco and begin to wind my way towards the hotel. It is only my second day in Venice, and I am too curious for my own good, veering off on tiny side streets to get away from the flow of tourists. Unfortunately such streets often lead nowhere. So I am alone in one of these alleys (by American size standards) when I become aware that I am being followed by someone. I know this instinctively, but it is also this instinct that tells me I am not being threatened (Living in New York has given me a sixth sense about these things.)

I am hoping I will not hit a dead end, but sure enough I come to a bank of a canal with no bridge to the other side. A man comes out from behind me, and after a minute he approaches, asking if I speak Italian. It is obvious that I am foreign, by my looks and by (almost) the sheer fact that I am in Venice. There aren't many Venetians left these days!

Travelling in Europe has taught me the importance of immediate physical attraction, as shallow as it might be. And not only is he good-looking, he turns out to be the man of my dreams: older, intelligent, mature, serious but funny, Italian but not in the horrendous stereotypical way—doesn't smoke or drink heavily, or treat me like I'm an idiot female. (On the other hand, he still lives with his parents, which is relatively normal here.)

Of all the EuroCheese I expected to encounter in Venice, *colpo di fulmine* (love at first sight in Italian, literally "bolt of lightning") was not it. I am flattered and confused that Gregorio was taken enough with me that as I breezed by him in the Piazza he decided in that instant that I was the woman for him. No one believes that he can be as wonderful and right for me as he is, and that we could have fallen for each other in the next two blissful days we spent together.

Who knows what the future will bring, as the ugly cloud of "long distance relationship" begins to appear on the horizon. Whatever occurs in the end, I figured that the story was worth it.

Jessica Otey is a Barnard junior studying in Bologna, Italy.

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commentary

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2:30 PM

**Panel Session II**

*"Neighborhood-Based Projects"*

Ruth Knack (Chair) - Executive Editor, Planning

Daniel Bacon - Director, Barbary Coast Trail, San Francisco

Matthew Bauer - Executive Director, Lower East Side BID

Pat Dowell-Cerasoli - Executive Director, Mid-South Planning  
Development Commission, Chicago

William Anthony Rogers - Executive Vice President, Greater  
Harlem Chamber of Commerce

Dcanna Specter - Executive Director, Angels Walk, Los Angeles

9:30 AM **Continental Breakfast & Registration**

10:00 AM **Opening**  
Honorable David N. Dinkins

11:00 AM **Panel Session I**  
*"Culture, Tourism and Downtown Revitalization"*  
Alexander Garvin (Chair) - Commissioner, New York  
City Planning Commission  
Kristina Ford - Executive Director, New Orleans City  
Planning Commission  
Charles Graves - Director, Baltimore City Planning  
Department  
William Rudin - President, Rudin Management Company

4:00 PM

**Panel Session III**

*"NYC Culture and Tourism"*

Lynne Sagalyn (Chair) - Professor, Columbia Business School

Gretchen Dykstra - President, Times Square BID

Betsy Gotbaum - Executive Director, The New York  
Historical Society

Harvey Lichtenstein - President & Executive Producer,  
Brooklyn Academy of Music

Jonathan Tisch - President & CEO, Loews Hotels

12:30 PM **Lunch Break**

5:30 PM

**Cocktail Reception**

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I'VE SEEN IT BUT DON'T WATCH IT. I'M A REGULAR BASIS

are you going to watch the last episode of seinfeld?  
I'M EXCITED—I THINK IT'LL BE FUNNY, BUT IT'S SORT OF SAD.

do you think the cultural phenomenon will last?

I THINK IT'S HILARIOUS BECAUSE IT'S COMING ON FOR 9 SEASONS AND PEOPLE STILL WATCH IT. IT'LL PROBABLY BE IN 20 YEARS "OH, JERRY, THAT CUTE NEW YORK GUY!" PEOPLE SHOULD WATCH X-FILES INSTEAD.

do you think the cultural phenomenon will last?  
MAYBE IN THE AFTERMATH, THERE ARE SOME KEY PHRASES, LIKE "YADDA YADDA YADDA." BUT OTHER SHOWS WILL COME UP IN ITS PLACE. I DON'T THINK IT WILL LAST THAT LONG.



beth boylan: cc2000

anna gavin: bc2000

are you going to watch the last episode of seinfeld?

I USED TO WATCH IT IN HIGH SCHOOL. I'M NOT THAT INTO IT.

are you going to watch the last episode of seinfeld?

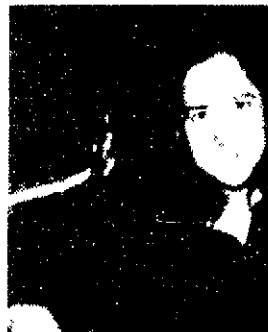
IT'S BEEN KIND OF GOING DOWNHILL, BUT I HOPE IT'S GOING TO BE FUNNY.

do you think the cultural phenomenon will last?

I THINK IT'S A CERTAIN TYPE OF HUMOR. NO ONE'S GOING TO REMEMBER THE CHARACTERS, BUT IT'S A TYPE OF HUMOR THAT OUR GENERATION APPRECIATES.

do you think the cultural phenomenon will last?

THAT'S WHAT MAKES STAND-UP COMEDY SO FUNNY, SO IT'LL BE AROUND FOR A WHILE BECAUSE THAT'S WHAT COMEDIANS DO. HE JUST MADE IT MORE ACCESSIBLE. BECAUSE MORE PEOPLE WATCH SITCOMS THAN STAND-UP COMEDY.



tamar berman: bc1999

billie swift: bc2000

are you going to watch the last episode of seinfeld?

I VERY WELL MIGHT. NO, I PROBABLY WON'T BECAUSE THERE WILL BE A GAME ON THAT I WANT TO WATCH.

do you watch seinfeld?

I WATCH IT OCCASIONALLY.

do you think the cultural phenomenon will last?

I THINK PEOPLE WILL GET OVER IT. WHENEVER THE NEXT BIG THING COMES OUT, THAT WILL BE THE NEW SEINFELD. PEOPLE SAY THINGS LIKE "THAT'S SO SEINFELD" BECAUSE SEINFELD IS ON—PEOPLE ARE VERY SUSCEPTIBLE THAT WAY.

do you think the cultural phenomenon will last?

I THINK IT'LL HANG AROUND FOR AWHILE, BECAUSE OF RERUNS. IT'S JUST PART OF OUR CULTURE.



alaina colon: bc2000

elise choukroun: bc1998

**VOX POPULI**

*Barnard Students React to Seinfeld Episode*

# Well-Woman: Sex Toys, Oral Fixation

**Q** I would like to buy a good vibrator and some sexual videos. Any suggestions as to where I can find some? I am scared of sex shops in Times Square.

**A** Have no fear, there are many places to purchase sex toys other than Times Square, such as Eve's Garden. Boasting a plethora of sex toys, sure to meet anyone's needs, Eve's Garden is located on 119 W. 57 Street. One positive aspect of shopping at Eve's is that the store is owned by women and, therefore, set up to accommodate us. For instance, men are not allowed into store unless accompanied by a woman. Another

shop that has a wide variety of toys and videos is Tic Tac Toe, located at 163 West 4 Street. This store has a great selection and reasonable prices. Should you decide that shopping for videos and vibrators is a truly personal endeavor, catalogues and web sites offer another, more anonymous option. Good Vibrations is a well-known catalogue with video descriptions and pictures of toys, to make your decision easier. To get the catalogue, call 1-800-289-8423. Good Vibrations has a web site at [www.goodvibes.com](http://www.goodvibes.com). Also on the internet, Eve's Garden is at [www.evesgarden.com](http://www.evesgarden.com). Have a great time shopping and good luck!

**Q** I think my friend has an oral fixation. What should I do? Is this normal?

**A** It is going to be difficult to answer your question because I'm not sure what you mean by "oral fixation." In psychological terms, being "fixated" at the oral stage of development refers to a person's need to nurture herself by putting things in her mouth. People who are said to have an oral fixation may suck their thumbs into adulthood, smoke, suck on lollipops, eat a great deal, and generally experience the world through their mouths. These behaviors can cause social problems. Since the oral stage of development is a very early one (the first year of life), someone who has not worked through all of the issues of that period may exhibit some immature and childlike behaviors.

If you are really concerned about your friend, you might tell her exactly what behaviors are of concern to you. If they interfere with her ability to make friends, develop meaningful relationships, and function at an age-appropriate level, then she could probably benefit from speaking to a mental health professional.

*"Well-Woman" is a weekly feature in the Bulletin. The responses, written by the Well-Women Peer Educators, answer questions from members of the Barnard community. Questions may be submitted to the Well-Woman Office, 135 Hewitt.*

## spring break fever



# Need a break?

Cheap tickets Great advice Nice people.

Ft. Lauderdale \$175  
 Paris \$344  
 London \$248  
 Cancun \$302

FARES ARE ROUND TRIP, DO NOT INCLUDE TAXES, NOR DO THEY INCLUDE DEPARTURE CHARGES PAID DIRECTLY TO FOREIGN GOVERNMENTS, WHICH CAN TOTAL BETWEEN \$3-\$75, DEPENDING ON THE DESTINATION. If a student ID MAY BE REQUIRED. FARES ARE SUBJECT TO CHANGE. CALL FOR FARES TO OTHER WORLDWIDE DESTINATIONS. RESTRICTIONS APPLY.

**Council Travel**

CIEE: Council on International Educational Exchange

205 East 42nd St.  
 New York

(212) 822-2700

254 Greene St.  
 New York

(212) 254-2525

895 Amsterdam Avenue  
 New York

(212) 666-4177

## The Bulletin has e-mail!

Would you like to respond to an article?

Want to inform us of your club's event?

[bulletin@barnard.columbia.edu](mailto:bulletin@barnard.columbia.edu)

# OPPORTUNITY HONKS!

Time is running out...  
we need to hear from you  
by May 29, 1998.  
So call us today at Toll Free:  
877-7-DAEWOO,  
or visit our website at:  
[www.daewoos.com](http://www.daewoos.com)



This is the *opportunity of a life time* to travel and make money. *Qualify* as a Daewoo Campus Advisor and *get a FREE trip\* to Korea*. Then you'll be at the center of a unique marketing program that will launch Daewoo into the U.S market during 1998.\*\*

From the moment you arrive in Seoul, Korea this summer your days will be crammed full of exciting, new experiences. You'll see Daewoo products, visit Daewoo production facilities and enjoy Korean culture. The "Discover Daewoo" program is an experience you'll never forget.

Then when you return to college as a Daewoo Campus Advisor,\*\* you'll have the opportunity to *earn money and purchase a new Daewoo car at a substantial discount.*

Help build a new car company by helping us market Daewoo cars during your spare time.

\* Complete details will be provided at a later date  
\*\* Rules of this program may vary to comply with various state regulations.  
\*\*\* Subject to eligibility and qualifications.



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# C L A S S I F I E D S

## HELP WANTED

Men/Women earn \$375 weekly processing/assembling Medical I.D. Cards at home. Immediate openings, your local area.

Experience unnecessary, will train. Call Medicaid 1-541-386-5290 Ext. 118M

Enjoy a helpful and rewarding summer at

Camp Sussex, which is located in the beautiful mountains of northern New Jersey and is about one hour from New York City. We need M/F counselors, Head Pioneering, social worker, LPN/RN/Student Nurse. Salaries are attractive! Please call for more information or write to: Camp Sussex 33 Blatherwick Dr. Berlin, N.J. 08009 Phone:

(609)753-9256 or (718) 261-8700 E-mail: Cardy1@AOL.com.

**Wanted:** Warm, highly intelligent, artistic, healthy Jewish egg donor age 20-32, option for identity release to child. Fee negotiable. Send descriptive information about yourself to: Box 122, 2721 Broadway, New York, NY 10025

## Attention Women Between 18 and 32 Years of Age

We are a loving couple, frustrated by years of infertility, now looking for an educated, healthy young woman of Germanic, Scandinavian, English, or Irish descent to be an ovum donor.

Please contact the New York University Medical center at (212) 263-6305 and use reference code 180W.

## AS AN EGG DONOR, YOU CAN GIVE THE GIFT OF LIFE.

Seeking healthy women, ages 21-32, to donate eggs to infertile couples \$5,000 compensation for your time and effort

Treatment cycle monitored at Reproductive Medicine Associates on the Upper East Side

For more information on being an egg donor, please call  
**1 (800) 824-3123.**

**REPRODUCTIVE MEDICINE ASSOCIATES, LLP**  
58 East 79th Street, New York, NY 10021

*Associated with*

**The Institute for Reproductive Medicine  
and Science of Saint Barnabas Medical Center  
Livingston, New Jersey**

The Office of Student Life would like to extend our sincere thanks and appreciation to the Barnard College Resident Assistants for a year of dedication and hard work.

1997 - 1998 Resident Assistant Staff

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