

# Barnard Bulletin

23 September 1998 • Issue 2



First-Years  
On Feminism:

The next Generation Speaks



One of the more difficult (and annoying) lessons that I have learned at Barnard is that mothers are usually right. I was not particularly happy to discover this, and it still irks me, but I have accepted it nonetheless. So you will have to forgive me for bringing my mother into the *Bulletin* once again, in the form of an unusual anecdote.

Several years ago, my mother attended a lecture at which the audience was mostly comprised of businesswomen. One of the speakers went to the podium and asked the audience, "How many of you believe in equal pay for equal work?" Every woman in the audience raised her hand. The response was the same for "How many of you believe in the Equal Rights Amendment?" and "How many of you believe in women's liberation?" But when the speaker asked "How many of you consider yourselves feminists?" the audience was silent.

In this issue of the *Bulletin*, Sarah D'Ambruoso finds out what "feminism" means to Barnard's Class of 2002. Some, like the women at the conference, believe in feminist principles but are reluctant to apply the title to themselves. Others associate feminism solely with the radical movements of the 1960s and '70s. These first-years' responses are particularly interesting because they reflect the attitudes of a group of young women at the very beginning of the journey, young women who chose to attend an institution that is devoted

to empowering them and giving them a sense of their own value. They are about to receive an intensive lesson on the various meanings and interpretations of feminism through an immersion course. They will find themselves surrounded by feminists and non-feminists, women who know what feminism means to them and women who are still exploring all of its possibilities.

I personally feel that by attending Barnard, where the understanding that female students are equal to their male counterparts is implicit, we are all acting as feminists. We consistently prove wrong those who doubt our abilities, we constantly achieve our personal goals, and we never doubt our own worth as women. Our own achievements make us activists. I consider this feminism in its purest form.

The first-year class has shown me, however, that accepting the title of "feminist" is a matter of personal choice, and one need not accept that title in order to live by its principles. The first-years do not have to call themselves feminists; they have already taken the first steps toward self-awareness and knowledge. Read what they have said, and explore your own definitions of feminism in the process.

Jessica Ullian

## CONTRIBUTORS

A junior Political Science major, Stacy Cowley is currently an Associate Editor at the **STACY COWLEY**

*Silicon Alley* Reporter. Her major interests include the Internet, musical theater, and small pets. She writes a weekly column for the *Bulletin* and is currently coordinating the *Bulletin's* Web team.

Sarah D'Ambruoso joined the *Bulletin* staff this semester as a Features Editor. She is a junior English **SARAH D'AMBRUOSO**

major who attempts "to get to the bottom of what the women's movement is. Is it what's shown in popular culture or is it what we read in Feminist Texts?"

Music Editor Miriam Elder, a junior Women's Studies major, enjoys exploring "innovative, not macho, testosterone-filled" music. Her **MIRIAM ELDER**

favorite artists include Sleater-Kinney, Elliott Smith, Radiohead, and the Pixies. She has been writing for the music section since the first issue of her first year.

### Barnard Bulletin

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cover photos by natalie servidio

# Barnard Events Calendar...September 23-30

**WEDNESDAY, SEPTEMBER 23**  
*Lonely Chambers: The Army  
 Dickinson Homestead.*  
 A lecture with Diana Furst,  
 Visiting Professor of Women's  
 Studies. 5:30pm, Held Lecture  
 Hall, 304 Barnard Hall

**THURSDAY, SEPTEMBER 24**

Internship Orientation  
 4:30pm Ella Weed Room,  
 Milbank

Welcome Back Vendor Fair  
 10am, Lehman Lawn

**FRIDAY, SEPTEMBER 25**

Last day to register for Fall  
 1998 Mini-Courses. 10am-3pm,  
 Lower Level M Intrah

**MONDAY, SEPTEMBER 28**

*Family Matters: The Status of  
 the New Family.* A lecture with  
 Paula Ettelbruck, Legislative  
 Council of the Empire State  
 Pride. 6pm, Held Lecture Hall,  
 304 Barnard

**TUESDAY, SEPTEMBER 29**

Study Savvy: Time management  
 and study skills tips from Dean  
 Kreger. First-years only. 7pm,  
 Brooks Living Room

briefs news briefs news briefs news

**Carmelle Robert Leaves CAO**

"It's a love story," said Doris Miller, Assistant Director of College Activities, when asked why Carmelle Robert, former Associate Director of College Activities resigned. "She went to go be with her fiancée in Atlanta." Doris stressed that Robert did not leave Barnard for another job.

Robert had served as Associate Director since November 1996. Her responsibilities included advising student clubs and organizations and working with the senior class for senior week. Robert chaired the African-American Council and served on the Committee on Race, Religion, Identity, and Ethnicity (COR-RIE).

"She had a great relationship with the students. The students who worked with her liked her very much," said Director of College Activities Joe Bertolino who praised Robert for her eye for detail and excellent organizational skills. "We could always count on her to take care of the specifics."

College Activities is currently interviewing candidates for the vacant Associate Director position. The candidate must have a master's degree in student personnel or counseling and two years experience in student planning, student affairs or student organizations. He or she must also be efficient and able to work in a fast-paced environment. "We're looking for a generalist," said Bertolino. He is hoping to have the position filled by mid-October.

**Leslie Calman Resigns From CROW**

Leslie Calman has resigned as Director of the Center for Research on Women (CROW). She is now Deputy Director of the National Organization for Women's Legal Defense and Education Fund. Calman came to Barnard in 1970 as a student, then later returned as a part-time professor of Political Science from 1977-1979. Calman became a full-time profes-

sor of Political Science and Women's Studies in 1981 and was appointed director of the Center for Research on Women in 1991.

"During her term as Director of the Center Calman made great strides towards popularizing the program," said David Hopson, Administrative Manager for the Center. "She brought a diversity that appealed to a great deal of people beyond the Barnard community."

CROW, founded in 1971, is dedicated to exploring women's issues. The center maintains a research facility and library which houses the Myra Josephs/Birdie Goldsmith As Resource collection and an organizational file on women's organizations and internship opportunities.

The Center also sponsors numerous conferences such as the "Speaking of Women" series, which brings together scholars and activists to discuss issues at the Center, "The Helen Rogers Reid Lectureship," which honors distinguished women in public life and the arts who have shown a significant commitment to improving the lives of all women", and "The Scholar and the Feminist Conference," which is a day-long event aimed at bringing scholars together to "explore significant questions in women's lives."

"I think the center has become a center of intellectual activity and can't help but influence people who participate in the program," said Calman.

"A committee will be formed to bring the Center through the post-Leslie Calman era," said Elizabeth Boylan, Provost and Dean of the College. The committee will decide the long-term plans of the Center and will set the general guidelines for hiring a new director. Boylan hopes to have the position filled by this spring. Angela Zito, Assistant Professor of Religion has been appointed Acting Director. She was chosen after consultations with members of the Center's advisory committee, said Boylan.

**Pre-Law Students:** There will be an important meeting about the law school application process for all students planning to apply to law school this year. The meeting will be held on Thursday, September 24, 12-1pm in the Altschul Atrium. If you attended the meeting last April, you do not have to attend this one. If you cannot attend, please contact Ms. Abdo, x47599.

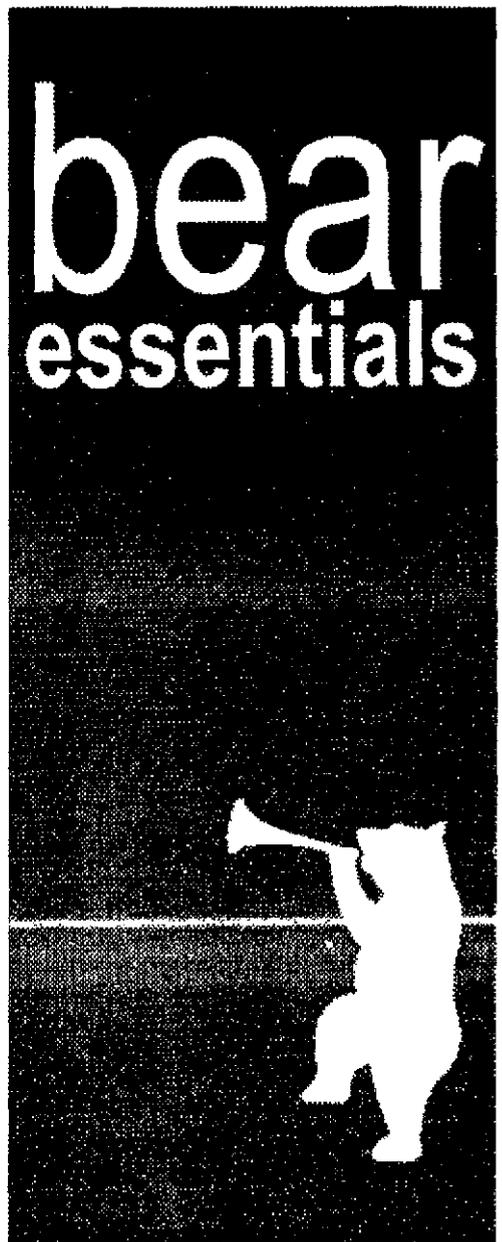
**The Committee on Programs and Academic Standing** is a faculty committee that meets biweekly on Thursdays to review student requests for exceptions to academic policies and procedures. Petitions may be obtained at the Registrar's Office and must be submitted by the Monday prior to the Thursday meeting in order to be considered at the meeting. Please contact your class dean if you have questions about procedures.

**Students interested in tutoring** for Barnard courses may apply in the Dean of Studies Office (105 Milbank). If hired, you can earn \$9.50 or more per hour worked. Please speak with Ms. Pearson if you have any questions or need more information.

**Students interested in receiving tutoring:** Please speak with your instructor about study strategies before seeking assistance from a tutor; faculty members are your first resource. If tutoring is needed, please fill out a request form in the Dean of Studies Office. Please note that it may take several days for an appropriate match to be made.

**The Writing Center** will open for the fall semester on Tuesday, September 22. The Writing Center's specially-trained peer tutors and faculty-level writing consultants can work with you on everything from First-Year English papers to lab reports and your senior thesis. You can come in at any stage in the writing process. Sign up for a conference on the door of 121 Reid Hall.

**Students interested in studying abroad** this spring or next year: It is very important for you to attend one of the informational sessions to be conducted by Dean Timea Szell in 328 Milbank Hall on either September 23 (Wednesday) or 2<sup>nd</sup> (Monday), 5-6pm. Please call or stop by the Dean of Studies Office to sign up for one of these sessions.



## THE ELIE WIESEL PRIZE IN ETHICS 1999 ESSAY CONTEST

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Send a self-addressed, stamped envelope by December 18, 1998 to  
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The Elie Wiesel Foundation for Humanity  
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This information is also available online through FastWEB (Financial Aid Search Through the WEB) at [www.fastweb.com](http://www.fastweb.com).

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# Posman's Relocates Before Leaving Barnard

by Stacy Cowley

Last spring, Posman's closed for renovations. This fall, it announced it won't reopen.

Though word of the official decision came on August 11, the signs of trouble were apparent throughout the summer. "Everybody saw that the doors were locked. Nobody was going in, everybody was going out. We thought, 'This doesn't look like it's going to be ready by mid-July,'" said Michael Ostergren, a buyer for



PHOTO BY JAMIE HARDY

Posman's. By the end of May, construction on the store had stopped.

The decision to close the bookstore was influenced by both the cost of renovations and competition from other local bookstores. "This is a hard market to serve," acknowledges Barry Kaufman, Barnard's Vice President for Finance and Administration. "[Posman's] did not want only a textbook store. They want to carry trade and scholarly books, too," a goal that put them into direct competition with Labyrinth and Papyrus.

One area of contention seems to have been the cost of repairing the building's floor. Posman's wanted Barnard, which owns the building, to cover the cost of the structural repairs, while Barnard expected Posman's to cover the renovation costs. According to Ostergren, the building wasn't sound enough

to support the concrete floor Posman's wanted to install; a recent *New York Times* article noted that the floor was "so badly worn that on more than one occasion, customers put their feet through it."

Kaufman downplayed the necessity of such repairs, dismissing the floor repairs as something "[Posman's] architects recommended," and noting that "the original agreement with Posman's called for renovations. They found the renovations cost more than they wanted to spend."

Though negotiations over renovation-related issues were underway for several months, Barnard was not officially informed of Posman's closing until August 11. Employees were also kept waiting for word on the store's fate—they weren't told of the closing until the end of July.

"There's been sort of a lack of communication to properly inform the people who work here," said Ostergren. The fifteen employees—seven of them full-time workers—"were told we could work through the [September] rush," he said, and will be on their own after that.

Chris Richards, the store's general manager, said that he and "certain other full-time employees" were told they would be offered employment within the Posman's chain (which includes locations near New York University and the New School University, as well as a distribution center in Queens and a forthcoming store in Grand Central Terminal), but have not been told what or where those positions will be.

Barnard is currently deciding what to do with the vacated space. Posman's has been there since December 1996, and college bookstores, under the ownership of several

different companies, have been in the building for the past thirty years. The new business, however, may not be a bookstore. Kaufman said that Barnard is "considering several options" and hopes to choose a new tenant in the near future, since leaving the space unoccupied results in lost revenue for the college. He also notes that whatever business moves in will have to handle some renovations, since "the bookstore now is really a shell."

Kaufman and other members of the administration are also deciding how to handle book needs for the spring semester, a decision that they plan to make within the next month so that a system will be in place to handle end-of-semester book buybacks and spring reading lists. Discussions are underway with Posman's, Richards says Posman's would be "very happy and prepared" to remain at Barnard for the spring. "We enjoy our relationship with the school and the students and would be happy to continue that relationship," he said. If Posman's stays, they will remain in their current temporary location in the McIntosh bowling alley.

Stacy Cowley is a Barnard junior and a Bulletin columnist.

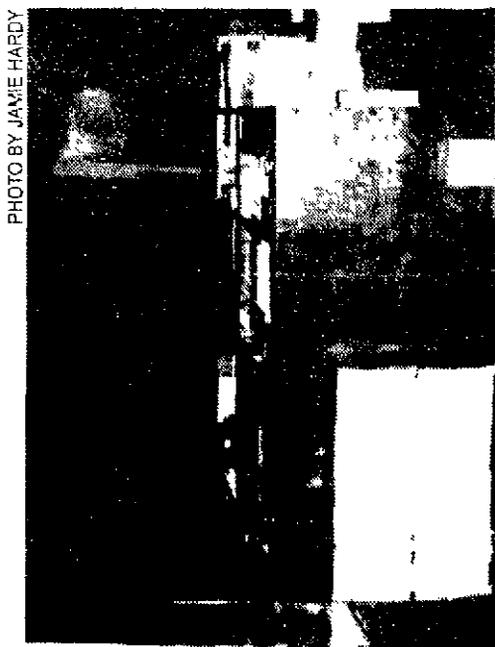


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the layout assistant will need interest in design and willingness to learn. experience with quark xpress or other layout program would be a good thing, but not terribly necessary.

[e-mail: [bulletin@barnard.columbia.edu](mailto:bulletin@barnard.columbia.edu) or call: x42119, x42812] for an informal interview

## Conscientious, organized, efficient

work-study student needed to assist in general office functions at the *Bulletin*. Contact Anna at x42119 or drop resume at 128 Lower Level McIntosh.

E-mail the Bulletin!

Want to respond to an article? Interested in writing for the Bulletin? Need to report a problem? Want to know more about the Bulletin? E-mail [bulletin@barnard.columbia.edu](mailto:bulletin@barnard.columbia.edu)

# First-Years on Feminism:

## [part I]

by Sarah D'Ambruoso

*Editor's note: This article is the first in a series, to be continued in next week's issue.*

Feminism Everyone knows the word, and what it means to their mothers, grandmothers, and perhaps even fathers. Many Barnard students know what it means to them. But what does feminism imply for a new class of Barnard women, who are among the first generation of college students to be officially marked "children of the eighties"? What does it mean to be at a progressive women's college to a group of women who are coming of age in an era of "bleak feminist politics," as *Time* magazine recently put it? It means that our first-years have some interesting things to tell us about the way feminism is portrayed in a cultural context

What exactly is feminism, though? If so many strong, intelligent, independent women resist the word so habitually, then logically speaking, feminism must be a very repulsive ideology, right? The question is facetious, of course, but the facts remain in a recent poll taken by Time, Inc./CNN, over 65% of the 721 women they surveyed answered "no" to the question "Do you consider yourself a feminist?"

The results of an impromptu poll of about 20 first-year students are illustrative of the effects of popular versions or conceptions of feminism, and demonstrate why so-called pop feminism might not even be feminism at all. The raw data is staggering: only 25% of the students checked the "yes" box under the

question "Do you consider yourself a feminist?" Around 50% chose the "on certain occasions" box, and another 25% selected the "no" box.

Pop culture right now is obsessed with the "Girl Power" movement, which to many feminist scholars is a contradiction in terms. "But if the feminism of the '60s and '70s was steeped in research and obsessed with social change, feminism today is wed to the culture of celebri-



PHOTO BY NATALIE SERVIDIO

ty and self-obsession," reads a June 29 *Time* article. Indeed, the recent trends in what passes for feminism today seem to dwell largely on



PHOTO BY NATALIE SERVIDIO

*Cosmo*-esque topics like "how to be a more independent girlfriend" or Ally McBeal's mangled love life. Feminism has also been, to a certain degree, commodified by popular culture. The "Girl Power" movement has become (or maybe was never really more than) a mar-

keting scheme to attract young consumers. *Time* cites Teen Research Unlimited as estimating that 12-19-year-old young women spent over \$60 billion dollars last year.

Indeed, there seems little resemblance to feminism in the products marketed under the guise of "Girl Power" here: Buffy may kick vampiric ass, but she still has to wear high heels and push-up

bras to emphasize her femininity and compete for male viewers. But with all due respect, even Buffy is better than Barbie, who seems to have changed her tune in recent years. Remember "Math is hard!" Barbie, who debuted in the children's market in 1992? Well, now there's "Barbie, MD," who apparently had a very helpful calculus tutor.

Another question on the survey asked the first-year students to rate the feminist potency of various well-known women who are often hailed by various critics as feminists (students were allowed to vote more than once). Betty Friedan won 16 votes, followed closely by Madonna and Hillary Rodham Clinton, who each received 14 votes. Gloria Steinem accumulated 11 votes and Ally McBeal and the women singers on the Lilith Fair tour each got seven. Other contenders were bell hooks and the Spice Girls, as well as Eleanor Roosevelt, who received one vote.

Most interesting, though, remains the results of the first question, "To your mind, the word 'feminism' implies..." Students were given a list of options which included some frequently employed stereotypes of feminism and were told to check off as many as they felt

STORY  
COVER

# A New Generation Speaks

applied. "Equal rights for men and women" came in first with 12 votes, while "assertiveness" received ten votes. "Courage" and

critiques of culture at large through the lens of gender," explains Wiesen. She states that most students come to Barnard without a for-

reaction to such a group tinged this particular student's view of feminism.

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Remember "Math is hard!" Barbie, who debuted in the children's market in 1992? Well, now there's "Barbie, MD," who apparently had a very helpful calculus tutor.

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"women earning more" tied for third with eight votes each. "Aggression," "community service," "having control over one's sexuality," "having the freedom to become whatever you want," and "independence from men and male values" each garnered four votes. "Hatred of men and male values," got two votes, while one student wrote in "a sense of knowing the value of women." These results show that although Barnard first-years are familiar with issues which were once crucial to feminism, namely the struggle for equal rights and wages, they seem unfamiliar with less socially accepted ideas, like the fight for women to maintain control over their sexuality and achieve independence from socially-imposed beauty ideals.

Liz Wiesen, a professor in Barnard's

Women's Studies department, says she's "not surprised" to hear of Barnard first-years' apparent hesitation to take on feminist identities. "Most first-years haven't had enough exposure to the really intriguing and important

mal introduction to the canon of feminist literature, knowing the little they do know about feminism only through the vague constructions and misapplications of the term propagated by the media. "Some students arrive here thinking about feminism with regard only to how it can help them better their relationships with men," she says.

Wiesen also points out that "there is a [cultural] stigma attached to feminism." As an

But there are other reasons to avoid the label: many young women are simply confused by what seems to be an abundance of different, microcosmic feminist movements, which sometimes have opposing or radically dissimilar agendas and philosophies. Factionalism in feminism is nothing new, according to Wiesen. "There were always multiple feminist movements. It was an ongoing struggle from the start between the mainstream feminists who had achieved a certain level of respectability, and the grassroots anti-institutionalists whose convictions were less acceptable to both mainstream feminists and culture." Wiesen cites the African-American feminist movement, which had its political genesis in the Civil Rights movement, as one such example of "less socially accepted" factions of feminists. "Critiques from within the movement

PHOTO BY NATALIE SERVIDIO



were ignored, which engendered a politics of identity among women. Those who had gained a particular voice chose to write out the less respectable membership, which led to factionalism and removed energy from the movement.

The quest for respectability left us with a tepid feminism, in terms of what mainstream culture wants to listen to or

example, Wiesen related a story a former student had shared: "Her high school disallowed all extra-curricular activities because a gay/lesbian group was trying to get representation." Wiesen believes that the school's

allows us access to." Wiesen cites the work of Naomi Wolf as one such example of "tepid" or *Cosmo* feminism.

So what does it mean to be a feminist at Barnard? For many, feminist ► page 11

# KNOWING WHO SURES YOUR SITE **Y2K+**

by Stacy Cowley

I have an online bookstore I run as a hobby in my spare time. At the very bottom of the page is an innocuous-looking banner ad. Technically, it's a pageviews tracker: it's supposed to display the number of times my page has been loaded. I have that function turned off. Anyone looking at my page has no idea how many other people have been there.

I do, though. The information the tracker displays on my page is just the tip of the proverbial iceberg. When I log in to check my information, I not only know how many people have visited my page, I can find out what URL they came from, what time they were on my page, what browser they're using, and what their IP address is. That's the info I get from a free stats program—imagine how much information someone running a multi-million dollar commercial program can glean.

I'm not a big online privacy fanatic. Generally, I don't care how much people can figure out who and where I am from my Web-surfing habits—I suspect the most nefarious thing that will come from my unguardedness is more carefully-targeted banner ads on the pages I visit. (Amazon is getting damned spooky about the books they recommend "based on my past reading habits.")

Still, I couldn't help but be taken by surprise earlier this week when I got a glimpse of just how well major websites know their user demographics. I got ahold of a media kit for Time Warner's Pathfinder, the monolithic network of sites for most of Time Warner's media properties, including *Time*, *People*, CNN and

Netly News. They've got stats-tracking down to a science: the median age of Time Digital readers is 37, their median household income is \$62,000, and 35% are women.

To be fair, the art of targeting readers isn't a new one. The media kits for TW's offline magazines are just as extensive and detailed. Those stats, though, are always gathered from a distance: you can find out a lot about a magazine's readers as whole, but practically nothing about J. Smith from Morningside Heights. Online, that anonymity is gone: once I visit a site and my IP address is logged, my identity is established. It's a simple matter for the site's owners to follow the future exploits of 128.59.144.125.

No one running a reputable site has the time and inclination to stalk individual users, and it's still a difficult thing to connect a number with an actual person without the help of court orders. What's around the corner, though, is a level of personalization we've never encountered before in any medium.

**Forget Amazon—the Advanced Book Exchange ([www.abebooks.com](http://www.abebooks.com)) is the real bookworm's paradise on the Web. The site allows hundreds of used bookstores to list their inventory in a giant, searchable database. Virtually every book ever printed is somewhere in the Exchange, with prices starting as low as \$1.00.**

Many sites are taking advantage of this ability in small ways: nytimes.com will store your password and user ID so you don't have to log in every time, and Excite and several other portal sites will let you configure a start page. It's the behind-the-scenes ways of tracking users that are becoming the most interesting.

Right now, most sites are just beginning to play with their targeting options. Amazon

knows about your book preferences and SportsLine may know what teams you follow, but no one is aggregating all that information to form a comprehensive profile of individual users. It won't be long, though, until someone does: after all, advertisers already pay thousands of dollars for loosely targeted banner ads. Half a million impressions on a site with a decent number of visitors—a viewership comparable to what an advertiser would get from an ad in a moderately popular national magazine—currently costs around \$15,000. How much more will advertisers be willing to pay for information that will allow them to target those ads with stunning precision?

What's unique about the online medium is how easy it is to individualize. No matter how much information *Time* magazine collects about its subscribers, the ways it can use that information are limited by the constraints of print: while *Time* does target ads according to readers' zip codes, it will never be able to put different ads in each copy of the magazine. Yahoo! will have no problem running a different set of ads for each different user. If someone can compile all the information various sites have collected about a user's online habits and sell that information to ad-supported sites, they'll uncover a goldmine. Find out from Amazon what books 128.59.144.125 reads, get her music preferences from Music Boulevard, the list of stocks she follows from Yahoo! Finance and her favorite sports teams from CNNsi, then build a profile and sell it to the search engine Hotbot—then, when she next surfs over to Hotbot, the ads she sees will be perfectly targeted and much more likely to capture her attention.

Hey, it could be the next killer app.

Stacy Cowley is a *Barnard* junior and a *Bulletin* columnist.

◀ **FEMINISM** from page 9 activism involves participation in Take Back the Night, a campus-wide march around Morningside Heights and evening speak-out. But Wiesen criticizes the event because "it seems to be the sole place on campus where for one night, people appear to be energized around a feminist concern. The real question is how to think bigger than that."

Shedding light on the current state of feminism at Barnard, Wiesen remarks, "It seems that the Center for Research on Women is

mostly utilized by the white students, whereas women of color on campus have their own groups. One common goal for Barnard feminists might be to increase communication between feminist groups organized around certain ethnicities and identities, and the Center. Co-sponsorship of events is not enough."

Wiesen urges participation on all levels, by all students. There needs to be a women's group modeled on the Bryn Mawr association called 'The Backpackers,' which is a group of white women who work on dismantling racism.

White women need a place to really work on the project of backing the leadership of women of color in a hands-on way. The next step is to be able to enjoy and use diversity, but also move past certain timidities between groups and work on overlapping goals that all groups in question want to reach. These organizations need to find better ways of communicating and utilizing each other's resources. A 'Backpacker'-type group could help mobilize these efforts."

So, at the most fundamental level, what is feminism today? Is it an ideology? Is it absolutist? In a word, no. As Wiesen asserts, "Feminism is a critique of the powers that be. It should enable one's passions to flourish—it's not about falling in line. It is about removing the limitations of one ideology and not reimposing new restrictions through a new ideology. During the Second Wave of feminism [in the '70s], there was no room for mistakes. Feminism is now much more tolerant of the multiplicity of viewpoints and even finds them productive.

"Feminism is about a broader constituency of the population having agency and access to power," concludes Wiesen. It is a different and enlightening way to see the world, to examine culture—and to do with that knowledge whatever you want. You don't have to start recycling and join Greenpeace to appreciate the value of an environmentalist critique of society—the same is true of feminism. Wiesen cites Audre Lorde and Emma Goldman as examples of feminists who "refused to sacrifice pleasure," a value important to both women, and who used the resources and concepts feminism has contributed to eke out their own unique niches in society.

*Sarah D'Ambruoso is a Barnard junior and a Bulletin Features Editor.*

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for the week of September 23

# Surrealists Fight for Expression Between the World Wars

by Jen Berman

Circus, Paris," also makes an interesting statement through the use of silhouettes. The foreground bears the smoky, smudgy outline of a horse while the background is illuminated by crisp, vibrant flames. The angles of the light work to make the horse look like a charcoal

From Man Ray to Berenice Abbott to Aleksandr Rodchenko, the exhibit "Modern Times: Photography Between the Two World Wars" at the Metropolitan Museum of Art explores the impact of Surrealist art during this period. Using the 35mm camera as their weapon, these artists set out on an expedition for a "total revolution in the individual's consciousness." This statement becomes apparent in the smoky, blurry figures that dance throughout the exhibit and in the photographers' obvious play with documenting change by isolating individual breath-short moments.

One of the key elements of the exhibit is the use of ambiguous silhouettes and figures. One cannot tell exactly whether a subject is dancing or falling, skipping or dying. The first room of the exhibit showcases Alexey Brodovitch's "Le Ballet Tricorne." Brodovitch valued distinct, separate images not for themselves, but for components of a bigger design. The most crisp image in the photograph at first appears to be a body falling from a great height. But closer examination proves that it could also be the shadow of a dancer in the thralls of performance. To achieve such ambiguity with photography, an art form that depends more on the real and the concrete than any other, is truly an accomplishment. This was done by photographing with an extremely fast exposure, so as to catch the actor mid-moment and create an image that happens too quickly to be discerned and remembered by the naked eye.

"Horses Jumping Through Fire, New York



drawing, even though it is a photograph of a real horse at a real moment in time.

The Surrealist bent of this period is especially apparent in Hans Bellmer's "La Poupee" ("The Doll"). This hand-colored photo displays a collection of legs, joined together and dangling, suspended or floating out of a closet. Inflamed red sores cover the legs, which have visible hinging joints at the knees and on the upper thighs.

Another good, and perhaps more playful, example is Dora Maar's "Portrait of Pere Ubu." It is the first and most startling image that you see when you enter the second room of the

**Artists**  
 New York State Thruway Museum  
 43 Orchard Street at Broome Street  
*True Joe: A Sculptural Installation by Linda Lee*  
 Through October 31  
 Sculpture that looks at immigrant and child labor

Museum of Chinese in the Americas  
 70 Mulberry Street at Bayard Street  
*Family Portraits: Photography students at the Fashion Institute of Technology display pictures of families*

Cooper-Hewitt National Design Museum  
 2 Coles St. Canal at Fifth Avenue  
*Under the Sun: an Outdoor Exhibition of Light*  
 Solar-powered structures at work

Museum of American Folk Art  
 Columbus Avenue between 65 and 66 Street  
*Edge to Edge: Selections from Studio Art Quilt*  
 Through September 27  
 18 craftspeople display their quilts

**FILM**

John Huston Festival  
 Through October 11  
 American Museum of the Moving Image  
 Thirty-fifth Avenue and 36 Street, Queens  
 718-784-0077  
 Some of the featured films by these famed directors include *The Asphalt Jungle* and *Let There Be Light*

exhibit, as it is positioned directly across from the doorway. At a glance it looks almost like a Muppet gone evil or a character from some horror or sci-fi movie. A closer look (or, more likely, a reading of the placard next to the piece) reveals that it is an extreme close-up of a baby armadillo. This piece illustrates particularly well an overriding theme both of the period between the wars and the exhibit: things are not always what they seem



Like the Chaplin film that bears the same name as the exhibit, the photographs attempt to question social changes in a playful manner. The time between the two World Wars was a somewhat turbulent one. The 1930s saw the rise of both Fascism and Stalinism, which agitated many of the showcased artists. Through their photographs they worked to gain a different perspective on the fast-changing world in which they lived.

Unfortunately, the advent of World War II silenced and destroyed some of the movement and the artists. For example, one photographer, Yva, whose piece "Tanzbar" ("Dance Bar") hangs in the exhibit, was forced to give up photography at the beginning of the war and was eventually killed in a concentration camp. But some of the Surrealist ideals,

such as looking at things from novel angles, survived their creators. This is well-illustrated in one of the hallways leading up to the exhibit,

where the recent acquisition, Harold Edgerton's "Atomic Bomb Explosion" hangs. Edgerton, who worked for the Atomic Energy Commission during World War II, was interested in photographing the explosion mid-moment. But instead of photographing the explosions from the expected angle, he

maneuvered himself so that the explosion looks as though it is something examined beneath a microscope.

Many of the Surrealist photographs in the exhibit catch action mid-breath. With his specially designed Papatron camera, Edgerton was able to follow in the path which the Surrealists had begun to forge by catching an image of the explosion which happened so quickly that it could never be glimpsed by a human eye.

This exhibit, housed in the Howard Gilman Gallery at the Met, showcases photographs from "one of the richest [periods] in photographic history."

*Jen Berman is a Barnard junior and a Bulletin Managing Editor.*

## ARTS CALENDAR

for the week of September 23

*A Merry War*  
Lincoln Plaza  
Broadway at 62 Street  
757-2280

This adaptation of the George Orwell novel stars Helena Bonham Carter

*Free Tibet*  
Village East  
Second Avenue at 12 Street  
777-FILM #922

Sonic Youth and the Beastie Boys play, and fans are interviewed in this documentary on the 1996 New York Tibetan Freedom Concert

## THEATER

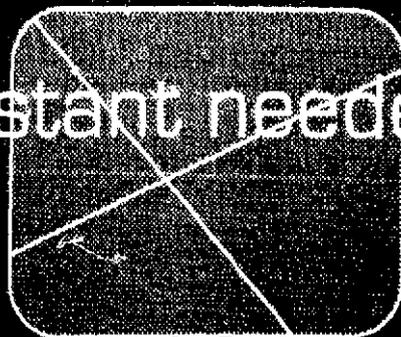
*The Uneasy Chair*  
Playwrights Horizons  
416 West 42 Street  
279-4200  
A comedy about a London boarding house starring Dana Ivey

*Caught in the Act '98 Festival*  
HERE  
145 Sixth Avenue  
647-0202  
A showcase of 15 international one-act plays performed in English

*The Cherry Orchard*  
Washington Square Park  
330-8086  
Through September 27  
Chekhov's piece performed outside and free

*The Circle Hamlet*  
L.S. 70  
333 West 17 Street  
358-3606  
Hamlet performed so that every audience member is in the front row

layout assistant needed



call for an informal interview x 42119

# MUSIC CALENDAR

for the week of September 23

## ROCK

Wednesday 9/23

Blissie @ Shine

The Merry-makers @ Arlene Grocery

Thursday 9/24

Local 17 The Superjeans @ Bowery Ballroom

Magnapop @ Brownies

Big Head Todd & The Monsters @

Tramps

Candlebox/ Brother Cane @ Irving Plaza

Friday 9/25

Bob Mould @ Irving Plaza

Letters to Cleo @ Pratt Institute Memorial Hall

Wam! Das Is! Punk Rock @

Continental Airlines Arena

The Swingin' Neckbreakers/ Girl

Trouble @ Maxwell's

Skeleton Key @ Knitting Factory

The Makers/ Speedball Baby @ Coney Island High

Saturday 9/26

Angelique Kidjo/ Soweto Soleil @ Tramps

Sunday 9/27

Indigo Swing @ Roseland

Monday 9/28

Sunny Day Real Estate @ Irving Plaza

Heather Nova @ Bowery Ballroom

## COMING UP:

10/3: The Jon Spencer Blues Explosion

10/10: Mary Lou Lord @ Bowery Ballroom

10/28: Depeche Mode @ Madison Square Garden

10/28: Bull to Spill @ Maxwell's

10/29: Rancid @ Roseland

10/31: The Queers @ Coney Island High (early show)

# Snowpony Confirms Supergroup Status With Latest Release

by Miriam Elder

Not three years old, **Snowpony** is already well-accustomed to the critical raves and sold-out shows it has been conjuring up. Not only is Snowpony's latest release, *The Slow-Motion World of Snowpony* (on Radioactive Records), one of the most awaited albums of the summer on the British pop scene, but the band members are no newcomers to popular music. Combining experience and a fresh outlook on life and music, Snowpony has lived up to its promise of being the supergroup of the moment.

Formed in 1996 by Katherine Gifford (ex-Stereolab keyboardist and Moonshake vocalist), Snowpony also includes **Debbie Googe** (ex-My Bloody Valentine bassist) and **Max Corradi** (the former drummer for Rollerskate Skinny and Quickspace who



has left the band since the recording of the album, to be replaced by **Kevin Bass**, another ex-Moonshake member). Their debut UK single "Easy Way Down" was released at the end of 1996 to top the lists of critics and fans alike.

"Easy Way Down" is also the first track on the new album. The song begins with a truly "infectious groove." Gifford's voice enters almost immediately, "It's easy to be comfortable/ But it's a long way down to the sea." Her voice is at once seductive and nonchalant, a combination that has inspired critics to say her vocals are like those of an ice princess.

Snowpony's electro-pop sound ranges from beat-based songs such as "A Way to Survive" to more rock-influenced ones such as "Bad Sister." Marked by an almost arrhythmic beat, "A Way to Survive" does not sound like it was written by the same one who wrote the more rock/pop "Bad Sister." Yet that is Snowpony, as eclectic as the samples and loops that fill their songs.

"Love Letters" is one of the highlights of the album. Going through various letters of the alphabet, Gifford thinks of different words for

each letter "A 'cause I adore you/ B is best before it all went bad/ C for confusion/ and D for disillusion.../Love letters straight from my heart" Gifford wrote all the songs on the album (something she never did in her Stereolab days), and "Love Letters" features some of the more interesting lyrics

Snowpony has been described as "the lascivious sound of lazy sex in the afternoon, disappointment recalled with a wry smile over the last of tequila. Inspired by drugs, sexual excess, and bad relationships...their sound is a beguiling combination of narcotic loops and amphetamine beats."

Snowpony is currently touring the U.S. in support of *The Slow-Motion World of Snowpony*, and recently played the Mercury Lounge and Maxwell's

Miriam Elder is a Barnard junior and the Bulletin Music Editor

# TRICKY: Angel with a Dirty Face

by Suzi Green

The media-crowned "Father of Trip Hop," Tricky returned to the record stores this summer with the release of his fourth full-length

album, *Angels with Dirty Faces*. Disdaining his media title, Tricky persistently releases material that

pushes the boundaries of musical categorization. While he shares the sampling techniques of techno and house, his lyrical style screams more akin to hip hop and rap. Add in a little soul with his long-time partner **Martin Topley-Bird** and the

resultant mixture defies definition. Anal shelf stockers at record stores must hate him.

Whatever the reaction of the music industry, adventurous music fans can't help but defy the man. Tricky's individuality and refusal to be boxed in makes every release a much-anticipated event. Each album represents a departure from the last, an exciting exploration of a new direction. His genius lies in the fact that the results never disappoint. This summer's release, *Angels with Dirty Faces* is no exception.

This album finds Tricky shying away more than ever from the trip hop association that brought him notoriety in the past. He opts instead to reintroduce his hip-hop roots, as

illustrated in his EP *Grassroots*. The trippy sampling and looped vocals still make their appearances in beautiful orchestrations, but *Angels* focuses more than ever before on the cultivation of Tricky's growling, as well as his rough personal history. On his previous albums *Maxinquaye*, *Nearly God*, and *Pre-Millennium Tensions*, the trance-inducing music

almost over-shadowed Tricky's grunts and Topley-Bird's rough rapping. *Angels* brings Tricky's life and distinctive voice to the forefront. Topley-Bird's contributions are also a change of pace on this album. Topley-Bird's cool voice adds considerable depth to the more reflective tracks

rather than her previously more aggressive lyricisms. This shift better utilizes Topley-Bird's soulful, smoky voice. The tone of the entire album is changed as a result. Tricky's roughness around the edges is almost smoothed by Topley-Bird's shivering vocals and the thoughtful introspection displayed in the lyrics.

From the get-go, Tricky doesn't let the front down. The listener is reminded of Tricky's

street credentials as on "Money Greedy's," claim "Ghetto traps don't trap me, I got out/ Security social/ Standing in government lines/ I takes what's mines." In the same vein, Tricky dismisses the record industry in both "6 Minutes," with the simple question "Is this making music or making money?" and ▶ page 16



## MUSIC CALENDAR

for the week of September 23

### JAZZ/ WORLD/ CLASSICAL

#### Wednesday 9/23

Tom Cassells Quartet @ Metronome  
Sam Rivers @ Sweet Basil  
Danilo Perez Trio @ Birdland  
David Sanchez Quartet @ Village Vanguard

#### Thursday 9/24

G.E. Smith @ Manny's Car Wash  
Sam Rivers @ Sweet Basil  
Danilo Perez Trio @ Birdland  
David Sanchez Quartet @ Village Vanguard

#### Friday 9/25

New York Powerhouse Ensemble @ Lenox Lounge  
Dos Alas/ Two Wings @ Symphony Space  
Danny Nixon Trio @ Metronome  
Randy Johnson/ Eric Alexander @ Savoy Lounge  
Sam Rivers @ Sweet Basil  
David Sanchez Quartet @ Village Vanguard

#### Saturday 9/26

Tito Puente @ The Town Hall  
Randy Crawford/ Keiko Matsui/ Rick Braun @ Beacon Theatre  
Yardena @ Metronome  
New York Powerhouse Ensemble @ Metronome  
Randy Johnson/ Eric Alexander @ Savoy Lounge

#### Sunday 9/27

Sam Rivers @ Sweet Basil  
David Sanchez Quartet @ Village Vanguard  
Chico O'Farrill's Afro-Cuban Jazz Big Band @ Birdland



a weekly feature devoted to women's issues, fashion, food, and other aspects of life in new york city

# nyc living



# summer is almost gone.. but global trends survive!

by Nahid Seyedsayamdost

Oops! Another person whose name you knew last semester, but all you can say now is "Hiiiiiiii!" with a really long "iiiiii" to replace the empty space the name deficiency leaves you with. But hey, at least you recognized her! She didn't have short hair before the summer! And a lot of other people didn't either—but short hair is a

Alessandra with her Marrimaceo designer bag and wonderful thrift-store skirt

common summer trend that usually tends to leap into the fall (if not directly into winter, since the concept of fall seems to have disappeared from New York). Not only do you not remember having seen that many people with short hair before the summer...you also don't remember so many students wearing capri pants. Trends seem to have taken people by storm this summer, but just which trends have survived is something that we wanted to find out. Photographer Jamie Hardy and I went on a hunt around campus to see where students have picked up their trends.

Solvej Schou, BC '00, was the fortunate first to fall into our trap and get engaged in the chic chat. She informs us that in the far kingdom of Denmark, society finds it fashionable to wear light-cloth



Barnard, though, since she doesn't feel it's her style. But she did get a good bargain on the dress we see in the photo—the people she bought it from are friends of her Danish grandfather.

Alessandra Swiny, BC '99, tells us that in Russia she found really really short skirts with huge huge platform high-heels to be hip, and in Finland people from all ages and backgrounds seem to have found their common ground: their love for cellular phones. Even though the Finns couldn't tempt her with their cellular love, they did convince her that Marrimaceo—a Finnish designer of clothes, shoes and bags—is the coolest. In Edinburgh, Scotland the Dr. Maartens fetish still rules the country. Punk

dresses over black pants. This is not something that Solvej imported with her to

is alive! In reference to her wonderful skirt, Alessandra gave away her secret: "Most of my stuff is from thrift-stores in Texas and Ohio. They have fabulous thrift-stores; that's where you should go. They're really cheap, too, because they don't know that their stuff is cool."



PHOTO BY JAMIE HARDY

Steeple-keeping global

Carol Forbes, a fourth-year graduate student at the School of Arts and Sciences, tells us that trends in California are just much girlier, because every one has a car there. No one has to walk around too much, and so girls wear a lot of skirts and high heels.

Elaine Flores, a Barnard first-year, confirms our capri-lever, and says they must be so trendy because they suit many tastes. They're perfect for summer and fall, being neither long nor short, they're comfortable, and most of all, you can wear them with anything—sandals or sneakers. And, of course, the cargo bag slung across a shoulder is still a winner. Now, what a surprise that we found all that in one person: Elaine, as you see her in the photograph.

David and Sam, two Columbia seniors,

## Jordana with the popular butterfly pin

didn't look all that trendy at first glance, but then again, what's really trendy? They seemed to have their own trend going on: baggy pants with side pockets, tennis shoes, nipple rings and tongue piercings, beepers, and



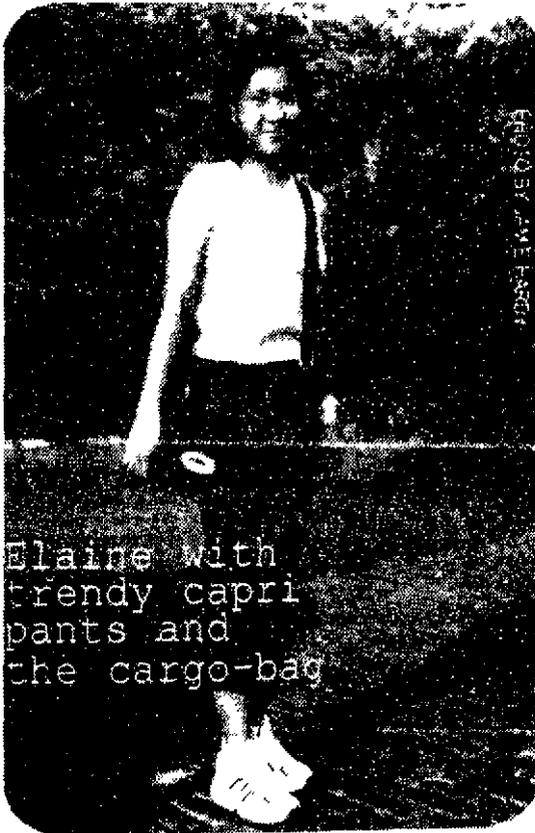
PHOTO BY JAMIE HARDY

pants that completely hid my sneakers underneath—they had a no-sneakers policy—and on top I had like a sweater-vest and a white button-down shirt, right? The bouncer had no idea whether to let me in or not. He saw my top, and he was looking for my shoes, but he couldn't see them. So he stuttered for some time. Then he saw my friends and they all looked scrubby, so he said "The age limit is 25!" What his friend

David really likes the hybrid of the Adidas b-boy gear pants and the military cargo pants with the draw string—an early '80s look with a '90s twist (see picture)—and all that for purely practical reasons. "You don't step on your pants." I guess

David finds conflicting are the thick, black horn-rimmed glasses. "They're kind of nice 'cause you look like the intellectual party-kid

that's a good way of thinking about your clothing. And David does admit that he is a "label whore" while wearing a Krispy Kreme donut T-shirt. And Sam, he is our little Polo-raver. The combination of his baggy pants, sneakers, long hair, piercings, cap, and Polo shirt is interesting. He says he likes conservative symbol-



Elaine with trendy capri pants and the cargo-bag

ism, and anyway "I'm trying to create this conflict in my wardrobe. I went to this bar in the Upper East Side with really baggy khaki

gem Jordana Zakim, a Barnard sophomore who worked for the

fashion designer Cynthia Rowley this summer, was really up on what's in and what will be hip in the near future. "A lot of people wear barrettes, and butterflies are pretty popular. People are wearing a lot of dark denims with the cuffs at the bottom—kind of the nerdy style. A lot of flip-flops, oh, straw-bags, lots of glittery make-up, big watches—everyone is wearing the big G-Shock watches. Oh, cool running sneakers like the New Balances and old school Nikes and stuff like that. For men, it's a lot of colors, '50s retro style. Looser capri-pants, clashing patterns. Speaking of capri-pants, I think the style is changing to longer, almost just a couple of inches above the ankles—more like short pants than long shorts. We're staying



PHOTO BY JAMIE HARDY

Jack Noteworthy with hemp shoes and shorts to save Mother Earth

away from the tighter pants, everything is looser, and longer—longer skirts.

You can't quite place someone like that. You look like maybe you dance, but you study. Or, I don't know, you get dressed up and go study." Well, what interesting analysis!

And, there's a lot of wrap sweaters, big chunky sweaters—everything is just much less constructed. I think people just want to be more comfortable—flat shoes are going to be very much in. You know, just more comfortable, especially for the city."

David Seyerayandosi is a Barnard sophomore and a Bulletin NYC Living Editor.

Then, finally, we captured the best

David and Sam—partners in crime



PHOTO BY JAMIE HARDY

# Speaking Out for Science Fiction

by Stacy Cowley

Growing up in the politically correct '80s and '90s, I can't say I've ever really felt discriminated against in any way. I'm white, Christian, and grew up in the suburbs—my lifestyle doesn't exactly scream 'minority.' At least, I didn't think it did, until last week. I have suddenly realized that I am indeed a member of a scorned cultural group.

I write science fiction. Almost exclusively. It's a pretty natural out-

**So many people buy into the stereotype that SF is always about intergalactic war or filled with mind-numbing technical jargon. Sure, the body of SF literature contains its share of mediocre works—but isn't that true of every genre?**

growth of my fascination with computers: I write articles for computer industry magazines, so, for fun, I write stories about how this technology will affect our lives ten years and ten thousand years from now. Not terribly good stories—I'm still a novice at this fiction stuff—but I'm trying. Like all writers, I want my stories to be spectacular. I want them to be as wonderful on paper as they are in my mind. So, I signed up for one of Barnard's writing classes.

I took one last semester and had a wonderful time. For the first few weeks, I wrote nice, normal short stories about ordinary people set in a reassuringly present-like era. Then, one night around 2 am, after consuming excessive quantities of caffeine, I had a strange dream. It turned into the beginnings of a short story set several hundred years from now, when the human race has basically uploaded itself into a geological distributed computing network. OK, so it sounds like a 1962 B-movie sci-fi disaster, but I like to hope it will turn out a little more interesting and intelligent than that.

I worked on the story frequently for the next two weeks, to my professor's mild dismay, since I kept turning in pieces of it for our weekly writing assignments. She never forbade me to bring in any more of this gibberish nonsense, but I quickly began feeling uncomfortable about her obvious confusion over what I was writing. I put the story on hold for a few weeks and kept it out of my final portfolio—though I did

include a "soft" SF piece.

This semester, when I showed up for my new writing class, I figured I'd check with the professor and see how she felt about genre fiction before inflicting it on her. At the end of the first class, I dropped the question—and was taken aback by the response. "Oh," she answered, shaking her head vehemently, "I hate that stuff."

OK, so I hadn't expected her to be thrilled about my SF inclinations, but...hate? How can anyone hate Heinlein and Silverberg and Ballard and Dick? William Gibson's *Neuromancer* created the vocabulary of the cyber age; Ursula K. Le Guin's *The Left Hand of Darkness* and Margaret Atwood's *The Handmaid's Tale* challenged gender roles in provocative ways traditional fiction never could. All three books are on the syllabi for several Barnard classes.

In genre magazines, SF is often referred to as "the fiction of ideas." It's an incredibly broad field, so huge it's often divided into subgenres: urban fantasy, "hard" SF, cyberpunk, sociological SF, high fantasy, psychological horror, and dozens of other literary styles. Some writers sample them all, others stick to one or two fields, and quite a few ignore all the boundaries and create utterly original works that defy classification. (Richard Bach is one of those—I've seen his pseudo-autobiographical novel *One*, turn up in the Fiction, Nonfiction, Philosophy, SF, Religion and Travel sections in various bookstores.)

But when I mention that I write SF, the reaction is almost always negative. So many people buy into the stereotype that SF is always about intergalactic war or filled with mindnumbing technical jargon. Sure, the body of SF literature contains its share of mediocre works—but isn't that true of every genre? And yes, most of the stories that came out of the "golden age" of science fiction back in the '40s and '50s were idea-driven to the exclusion of craft and style, but that certainly doesn't mean all SF is. A quick flip through *The Magazine of Fantasy & Science Fiction* or Gardner Dozois's annual *Year's Best Science Fiction* ought to be enough to put that cliché to rest.

I ended up not being able to take the writing class because of a scheduling conflict, which saved me from having to decide whether or not to take a class in which I wouldn't feel comfortable working on the stories I really care about. I hate it, though, that I even had to face that choice.

Stacy Cowley is a Barnard junior and a Bulletin columnist.

← **POPSCE** from page 16 cal.

In desperation, I attempted to isolate why I dislike musicals so much. It couldn't be the acting, because I exhibit no aversion to plays. It couldn't be music, because I love nearly all types of music. The only conclusion that I could muster was that it was the combination of acting and music that caused me to retch

Worst of all outcomes, I always left the theatre humming a highlighted tune or two from the musical. Contrary to all of my instincts, I would find myself drawn to the merchandise table, where I would peruse the offerings to see if I could find a recording of the "original London cast," that invariably exists. Somehow I was powerless in the face of the all-consuming catchy musical tune. With that revelation, I finally understood my deep-seeded hate of musicals. They make me want to sing out loud in public. Oh, the horror.

*Suzi Green is a Barnard senior and a Bulletin columnist.*

← **TRICKY** from page 16 with the repetition of a few notes almost coaxed from the guitar. The guitar continues as Tricky whispers, this time in obvious awe, about his daughter. "I've got me a daughter/ Carnage for two/ I call my baby Boo/ Hey "T" I've got me a little black girl/ And this little black girl's beautiful/ I try to do what's dutiful/ Teach her to lead." The pride in his voice, quite unusual for the gruff singer, grabs the listener. Tricky seems to be saying that the future need not look so bleak as the past. He will right those harsh lessons of life. His beautiful little girl must never know the emptiness of his own life.

In this vulnerability Tricky leads the listener down an unexpected path, although a mind-blowing one. Tricky knows that the path won't be a smooth one, but he dares you regardless. If one pauses to actually look, beneath the dark look is a little lost angel.

*Suzi Green is a Barnard senior and a Bulletin columnist.*

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## Well Woman: Sex Toy Care, Wellness Calendar

**Q** What is the best way to take care of my sex toys? I've got a vibrator and a dildo, both made of that clear jelly stuff, and I'm not sure what to wash them with and how to store them.

**A** According to the *Safer Sex Handbook for Lesbians*, published by GMHC, plastic and rubber sex toys should be cleaned with a bleach solution that is one part bleach to ten parts soapy water. When cleaning your vibrator, it is important to always make sure that you unplug it first, and keep all wires and batteries away from the water. Also, if your vibrator is hand held with a rotating ball, you will need to remove the

ball and immerse it in the bleach solution. White plastic and rubber toys clean up fairly easily, it is near impossible to get leather dildos and accessories completely clean. That's why it's even more important to use a condom and avoid sharing leather dildos. Keeping your sex toys clean can help insure that pesky and even threatening infections don't spoil your fun.

**Q** How can I get a Well-Woman calendar?

**A** For those of you not familiar with the Well-Woman calendar, it is a wellness calendar produced by Well-Woman. It

includes academic deadlines and information; academic holidays; campus activities; exercise and fitness tips; expressions of intimacy to try with friends, family, romantic partners, and yourself; nutrition information; stress and time management tips; personal safety tips; and some fun word games, puzzles, and pictures to color. First year students will receive the calendars in an orientation packet from Well-Woman. You can also download the calendar from the Well-Woman web site at [www.barnard.columbia.edu/health](http://www.barnard.columbia.edu/health). And of course, you are always welcome to drop by the Well-Woman office at 135 Hewitt to pick up a calendar, ask questions, or just chat.

"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.

by Mita Mallick

\$6,226. That is the price that I, or rather my parents, decided to pay in order for me to enjoy a single this year. It's a rather steep price, but for some privacy, it's a price most of us are willing to pay. After living with roommates for two years, it was high time I got a single.

When I arrived during check-in days to move in, our suite was an absolute mess. My suitemate had called me at home earlier to alert me of the conditions. She had arrived early, and spent her first days of getting reacquainted with Barnard and the city with a mop in one hand, and a sponge in the other. "How bad can it be?" I wondered.

Words cannot describe the filth of the suite. Huge, dark water stains were all over the floor and on the counter in the kitchen. Our

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fridge was out in the hall. The bathroom had mildew and the floor had not been mopped in who knows how long. My own room was another disaster area. The bookcase was missing two shelves and could hardly support books. My mattress was covered with nails and white plaster. My wardrobe and dresser were covered with so much filth that it took two rolls of paper towels to clean the grime. My feet turned black from the dirt on the floor.

Is this what I am paying for? To spend my first days back at school scrubbing and cleaning a suite which should be in presentable condition when I arrive? Of course, I don't expect it to be spotless. After all, most of us clean when we first move in. But to have to remove nails and scrub stains and mildew from the bathroom is ridiculous.

It makes me so angry to think that at the end of each academic year, I and so many others spend time cleaning our rooms from top to bottom. Honestly, I leave the room in better condition than I find it. I am

always afraid of having extra fees slapped on for not cleaning enough. I really wonder if when they charge fees for leaving a room dirty, they actually ever clean it afterwards.

I'm not naive—I understand that housing in the city is expensive. And our accommodations aren't as roomy as those of other colleges, since we aren't situated in a suburb or a smaller city. I also know that the price of \$6,226 probably goes to pay the salaries of Area Directors and to pay for the maintenance of our rooms, not to mention the heat, water and electricity we use. Yet I still don't feel that I am getting my money's worth. How much of a profit does Barnard make? Do the increases in housing rates even mirror the rate of inflation?

Last year I lived in Elliot and shared a double, which I am convinced is one of the smallest spaces two human beings have ever been

forced to share. The price of an Elliot double: \$5,548, \$678 less than a single. That's the price to pay for sleeping on a bunk bed. When the college has a housing crunch, they have been known to convert a double room to a triple. So don't they make a profit off of sticking another person in a room meant for only two?

All of us, no matter where we live, will pay the same amount for housing. A senior in 620 or the Tower will pay the same amount as a sophomore in an Elliot single. The housing office may argue and say that every-

one will have the opportunity to have better housing as they progress through their time at Barnard. But there are no guarantees. Some seniors end up living in Hewitt, or an Elliot single. The question remains whether the college could even provide every senior with a room comparable to a single in 620 or the Tower.

For \$6,226, I and my suitemates and everyone else in Plimpton will also have to clean our own bathrooms, as opposed to anyone living in a Ruggles or Claremont suite. I am not paying any less than they are. What exactly am I paying for? I'll tell you what I shouldn't be paying for: water stains, mildew, and a broken bookcase. We shouldn't be expected to pay exorbitant prices because we live in the city or because we have a single. It's about time that the money we pay reflects the services we receive.

*Mita Mallick is a Barnard junior and a Bulletin columnist.*

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