

Barnard

# Bulletin

[2.17.99: Issue 3]



In this issue:

Lunar Gala and Celebration of Black History Month promote awareness of diversity; off-beat *Rushmore* perhaps a new classic; and exploring New York's East Village.



## letter from the editor

It is mid-February, and now that things are finally reaching the pinnacle of normalcy, allow *moi* to welcome *toi* to Issue 3.

As you may have noticed, the *Bulletin* has undergone some rather significant changes in the past few months. To begin with, it has been sort of a "musical chairs" extravaganza over here, as almost the entire editorial board has switched positions. If you're a numbers person, of the eleven editorial positions we have, six are currently filled by former *Bulletin* staff members who held other positions last semester, three by varying degrees of newcomers, and only one by a woman who held the same position last semester.

If you are indeed a numbers person, I bet you're saying to yourself, 'Hey that doesn't add up to eleven!' You are correct. All who are present, take note:

**The Managing Editor position at the Barnard Bulletin is still vacant. All those who would like to apply, please call x42119 as soon as possible.** If this were a website, those words would be flashing.

Anyhow, back to the momentous changes underway at the *Bulletin*. Because the blood here is fresh and we're all still getting used to our job descriptions, we decided to

abandon the old precedents, and set our own. If you haven't noticed, our layout staff is extremely visually-oriented this time around, and we try to get a graphic on almost every page. As well, we're looking for story ideas which are pertinent to our readers.

Another new addition to the staff is our artist, who has quite a few tricks up her sleeve, like the *Bulletin's* new comic-serial *Velocity*, a taste of which you got last week (and you'll see more in the weeks to come).

All in all, we are in the process of sprucing ourselves up a bit. The quest for untainted perfection is, I am sure you are aware, one which never reaches its true denouement; therefore, we are an ever-changing publication, constantly striving to improve ourselves and please our readership. In this issue for example, the avid reader might stumble upon recountings of a girl's love for her Volvo, where to buy the best music, and this city's misuse of the world's dwindling wood supply.

So, now that our President has finally been acquitted and we can all go back to life in the real world, keep up with the *Bulletin* and watch us grow.

## CONTRIBUTORS

Sarah, a junior, decided to come to Barnard to escape the "homogeneity" of her home state, Maine. She also decided

**SARAH D'AMBRUOSO**

to be an English major, not because she had nothing else in mind, but because she actually enjoys English. Sarah is a staff writer and was *Bulletin* Features Editor last semester.

One of the *Bulletin's* layout staff members, Beth enjoys putting things together visually. A first-year, she plans to major in Art History, and

**BETH RODDY**

after making enough money writing books, she wants to get a pink trailer and own a ranch in Montana.

Catherine, the *Bulletin's* web manager, has big plans for our new web presence. She sees it as a companion to the printed version, a way for people off-campus to keep in touch with what goes on inside the Barnard gates. She

**CATHERINE WALLACH**

has plans to update it more frequently, and perhaps make it even more graphically exuberant than the existing version (believe it, baby). Catherine is a sophomore and English major.

**Barnard Bulletin**

**editorial board** editor-in-chief. . jamie hardy art director. . k8 torgovnick news editor. . karen shoum arts editor. . charli long music editor. . vanessa garcia music assistant. . randall snare commentary editor. . anna isaacson photography editor. . jessica jaffe web consultant. . catherine wallach

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cover photo by jessica jaffe

**FEBRUARY 17**

Senior Class dinner  
 LL McIntosh, 8pm  
 CORRIE Lecture  
 Sulzberger Parlor, 12pm

**FEBRUARY 18**

"When Hate is a Family Value:  
 Homophobia, Hate Crimes, and  
 Family Values."  
 Ann Pellegrini, Harvard  
 University and Janet Jakobsen,  
 University of Arizona.  
 Aischul Atrium, 6:30 - 8:30pm.

**FEBRUARY 19**

Fist Year Focus Fun Flicks.  
 Sulzberger Tower, 8pm

**FEBRUARY 20**

Aeran Students Association  
 Culture Show After Party.  
 LL McIntosh, 10pm - 2am.

**FEBRUARY 21**

Multicultural Committee's  
 "Return to the Source."  
 A musical ensemble that traces  
 the evolution of the African-  
 American music from Spirituals  
 to Blues to Jazz to Gospel to  
 Rap.  
 LL McIntosh, 6 - 8pm.

**FEBRUARY 22**

Dr. Cornel West Lecture.  
 Professor of Religion and Afro-  
 American Studies at Harvard  
 speaks about race relations.  
 Book signing immediately follow-  
 ing in the lobby.  
 LeFrak Gymnasium, 8pm.

# Women in Judaism Forum: Paula Hyman Visits Barnard

by Neela Rao

The third installment of the Rennart Women in Judaism Forum took place on February 4 in Sulzberger Parlor. Paula Hyman, the Lucy Moses Professor of Modern Jewish History at Yale University presented a lecture entitled, "Women at the Center: The Emergence of Women in Modern Jewish History."

Hyman is a leader in the field of Jewish Women's History. She has written many books on the subject including *The Jewish Woman in America*, and *Gender and Assimilation in Modern Jewish History*. She specializes in the history of French Jews and Jewish memoir. Hyman taught

Jewish history in Columbia University but in 1987 moved to Yale University. She is currently working on the historical introduction and footnotes to an English translation of *Memoirs of a Jewish Revolutionary Woman*, by Puh Rakowski.

The lecture focused on the movement of Jewish women to the center of the Jewish community. "Women have moved from the margins [of the Jewish culture] to find greater representation and voice in the community." Hyman suggested that the root of this movement towards centrality can be found in the development of industrialization and bourgeoisie culture that occurred at the turn of the century. Jewish women took on the standards of the bourgeoisie that placed women as the

moral and spiritual center of the Jewish community. As the responsibility of the spiritual and moral education of the Jewish youth fell more and more on the woman, the Jewish woman's prominence increased. Hyman commented that women used this moral responsibility to further their place in society by taking on public roles in social service.

Photo by Lara Crock



*Paula Hyman speaks*

Rakowski's memoir served as the framework for the lecture. Hyman pointed out that memoirs by Jewish women in the past have not been incidental in Jewish history because, "[Women's] lives were considered marginal." But Hyman used Rakowski's philanthropic achievements in the early twentieth century as an example of how women in the Jewish

community have fought marginalization within the culture. Rakowski's life and accomplishments illustrate the importance of the Jewish woman's experience in America and Europe. Hyman used the example of Rakowski's work in actively promoting women's suffrage in Poland and Palestine in the early 1900s to illustrate the way Jewish women challenged their marginalized status through public works. *Rakowski's Memoirs of a Jewish Revolutionary Woman*, is expected in stores later this year.

The fourth and final lecture in the Rennart Women in Judaism forum will be on March 8 in Sulzberger Parlor from 5:30 to 7pm.

Neela Rao is a Barnard junior.

**SPELMAN EXCHANGE PROGRAM** Students interested in an exchange program at Spelman College should attend an information session February 18 at 4pm, in the Ella Weed room.

**PRE-HEALTH PROFESSIONS** For all students planning to apply to medical, dental, veterinary, or optometry schools next year. This Thursday, February 18 at 5pm in Sulzberger Parlor, there will be an important meeting with Dean Boumoutian to go over everything you need to do in order to apply to these schools. If you cannot attend, please see Ms. Abdo in the Dean of Studies Office, 105 Milbank, during the week following the meeting to pick up materials.

**PUBLIC POLICY AND INTERNATIONAL AFFAIRS FELLOWSHIP PROGRAM** seeks students of color interested in pursuing careers in public policy and/or international affairs. Students must have junior or first semester senior status and be U.S. citizens or permanent residents. The PPIA Junior Institutes offer students seven weeks of intensive skill-based preparation in policy analysis during the summer with the opportunity to apply to additional programs. **DEADLINE, TUESDAY, MARCH 2, 1999** For additional information or an application, visit the PPIA web site [www.aed.org/ppia](http://www.aed.org/ppia). For assistance, contact Dean Taylor or Dean Runsdorf.

**SCIENCE AND MATH MAJORS** The U.S. Department of Energy, Office of Science, has established a program with the National Energy Laboratories, known as the Energy Research Undergraduate Laboratory Fellowship (ERULF). ERULF students receive a stipend, housing allowance, and travel aid. Possible placements are in labs such as Argonne, Fermi, Oak Ridge, Brookhaven, and Princeton Plasma Physics. Applications are available on-line at [www.ora.gov/doc\\_erulf](http://www.ora.gov/doc_erulf). Contact Dean Runsdorf for additional information at x42024.

**JUNIORS** The Clark Fellows Program provides fellowships to students with a strong academic record and a demonstrated interest in management and leadership of non-profit and community-based organizations. Those selected will receive \$30,000, which includes a stipend and tuition assistance toward an appropriate master's degree. Contact Dean Runsdorf at x42024.

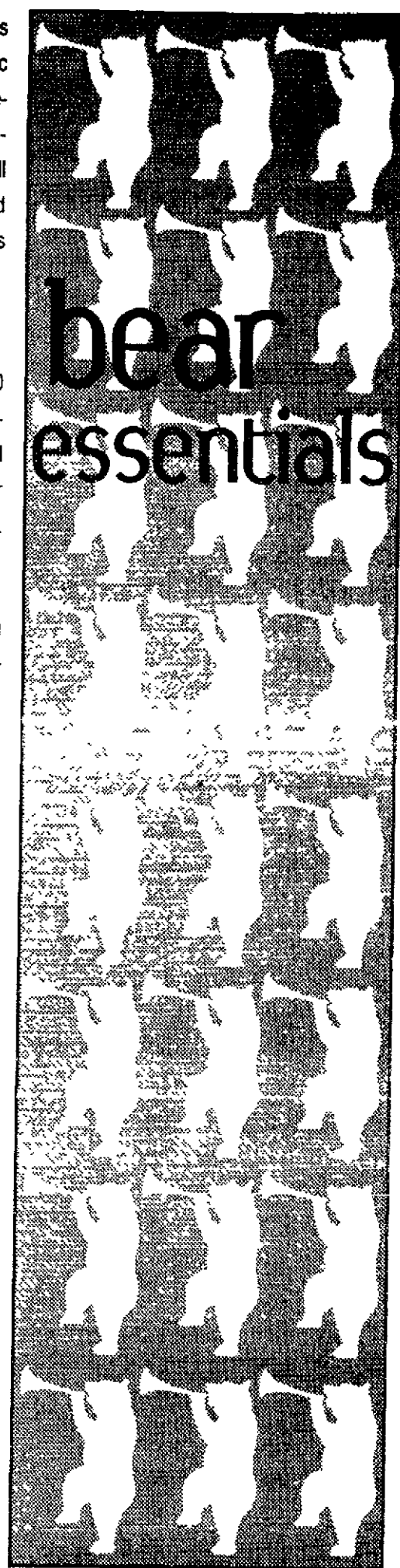
**SOPHOMORES AND JUNIORS** The Morris K. Udall Scholarship Program awards up to \$5000 to students interested in a career in environmental public policy and to Native Americans and Alaska Natives who hope to pursue a career related to health care and tribal public policy. Contact Dean Runsdorf at x42024.

**STUDENTS WHO ARE 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.

**TUTORS** 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.

**LOOKING FOR HELP IN MATH?** Come to the Math Help Room, located in 333 Milbank Hall. Hours: Mondays, 10am to 5pm and 6 to 8pm; Tuesdays, 11am to 6pm and 7 to 10pm; Wednesdays, 10am to 5pm and 7 to 10pm; Thursdays, 11am to 5pm, and Fridays, 10am to 5pm.

**SENIORS** If you have not yet filed a cap and gown order form, please do so at once in the Office of College Activities (forms were due February 10).



# Students Say No to NYC'S Use of Rainforest Wood

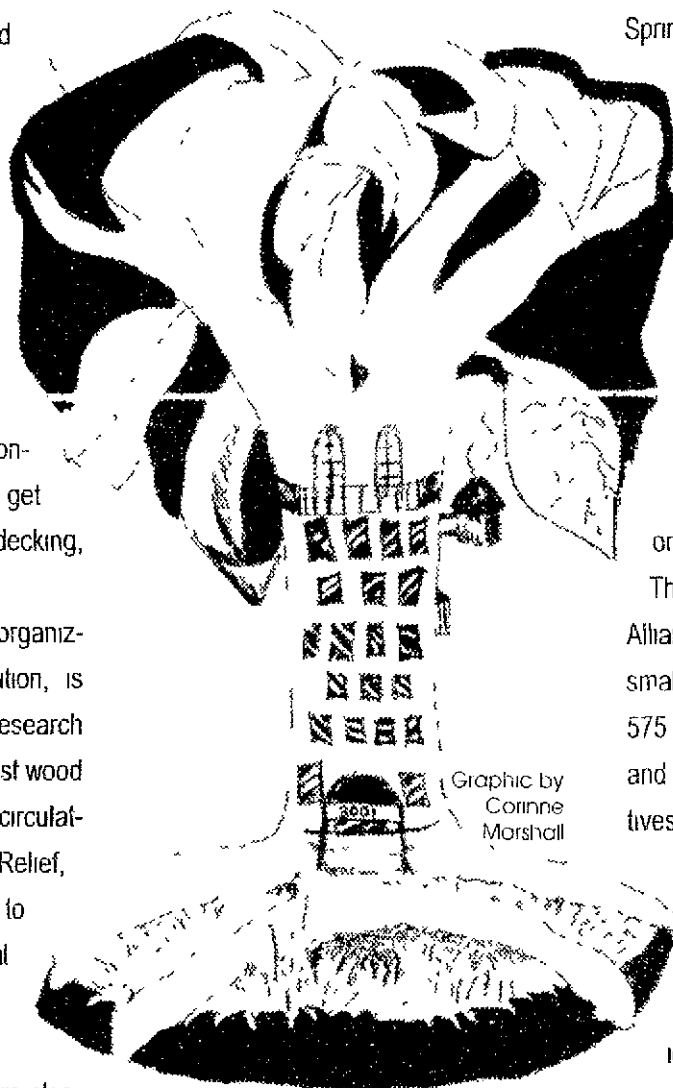
by Kit Slack

The Barnard-Columbia Earth Coalition, Columbia's only student environmental group, has recently joined with sixteen other New York City colleges and high schools to take on a campaign against destruction of the rainforest. This may seem like a far-fetched focus for urban environmental groups, many of whose members rarely walk anywhere wilder than Central Park, but the truth is that a huge amount of the wood that gets cut down in tropical rainforests and Canada ends up here (Yes, there are rainforests in Canada). New York City is one of the nation's largest consumers of tropical hardwoods, they get used in boardwalks, benches, bridge decking, and railway cross-ties.

Laura Yeung CC '99, one of the organizing coordinators of the Earth Coalition, is working with the Sierra Club to research exactly where the city is using rainforest wood right now. The Earth Coalition is also circulating a petition drawn up by Rainforest Relief, a grassroots organization in NYC, to stop the city's purchase of tropical hardwoods to repair Coney Island's boardwalk.

Barnard and Columbia students are also working to reduce private consumption in New York of wood from the rainforest. Home Depot, the world's largest retailer of rainforest wood, has opened a store in Queens, and is planning to open a mall with Costco in East Harlem. Home Depot has 30% of the home improvement market. They have been promising since 1992 that they were going to phase

out rainforest wood, which would have dramatically decreased demand for it and increased demand for alternatives nationwide. However, six years later, they still sell cedar and hemlock from Canada's Great Bear rainforest, the largest coastal temperate rainforest. Great Bear used to



Graphic by  
Corinne  
Marshall

have 353 watersheds unaffected by logging—now it only has 68, and all those are slated to be logged in the next ten years. Home Depot also sells mahogany from the Amazon, where an area the size of Belgium is logged each year, and plywood from Southeast Asia, where all old growth outside parks will be gone by 2010.

This past fall, a coalition of grassroots environmental groups organized 80 demonstrations calling for boycotts of Home Depot on a single day. As a result, according to Tim Keating of Rainforest Relief, Home Depot has recently made a new promise that they will announce a new policy on rainforest wood this Spring. "Now's a good time to turn up the heat even more," says Keating. Earth Coalition members, including BC first-year Meghan Avolio, are working with Rainforest Relief to plan a demonstration against Home Depot coming up in March. Also in March, Tara Tzlacheta is running a fund-raiser, through the Nature Conservancy, to protect the rainforest acre by acre.

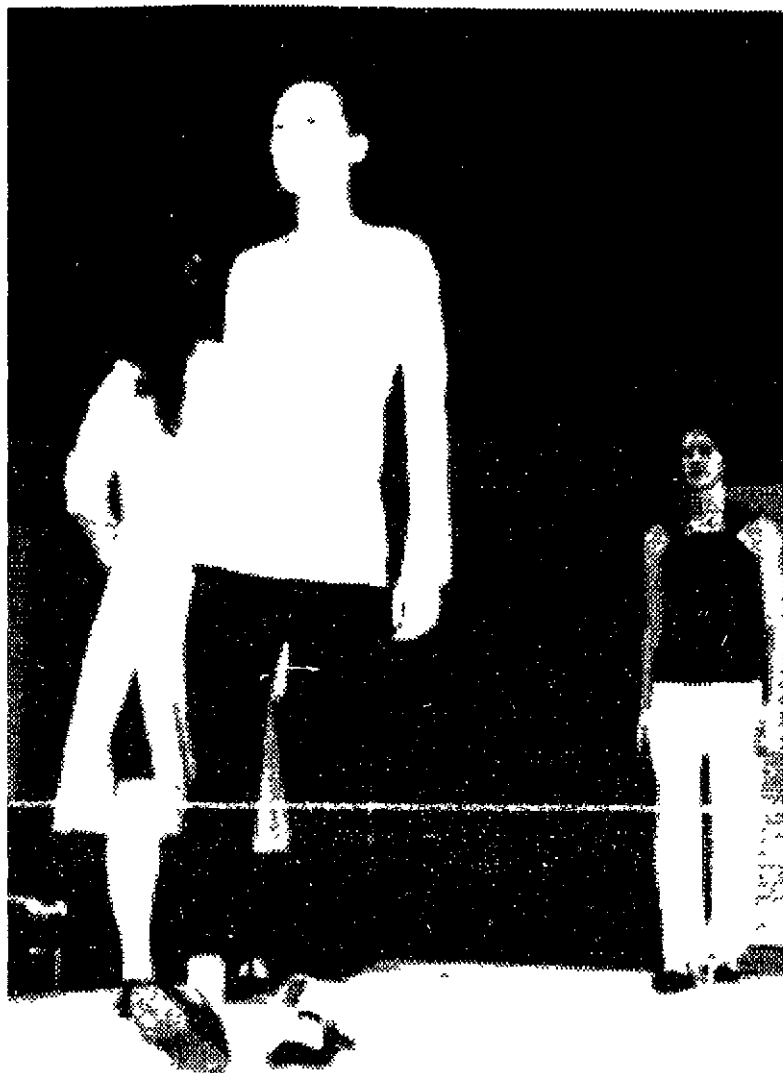
Rainforest activists aren't the only ones worried about the new Home Depot. The East Harlem Business and Residents Alliance says the mall will put 1000 workers in small businesses out of a job, and hire only 575. Money will move out of the community and into the pockets of Home Depot executives in Atlanta, Georgia.

The mall will also cause 65 to 80 new heavy-duty diesel trucks, spewing particulate air pollution, to move through the neighborhood on residential streets. Seven out of nine of the diesel bus stations in Manhattan are in Harlem, which already has sky-rocketing childhood asthma rates. (Manhattan does not even comply with EPA standards for particulate pollution downtown where air pollution is measured.) Air quality for 3000 children in eight surrounding schools will be affected by the new traffic.

Kit Slack is a Barnard junior.

# Chinese Students Club Holds Lunar Gala

Photo by Jessica Jaffe



Students walk the runway in the "Futurist Elegance" fashion show

by Karen Shoum

On Saturday, February 6, the Chinese Student's Club (CSC) held its 20th annual "Lunar Gala"—a fashion and culture show celebrating the Chinese New Year of the Rabbit. 500 guests enjoyed entertainment ranging from the traditional to the modern, along with a fashion show featuring thirteen top designers including DKNY and Shin Choi.

The Chinese Lunar New Year, as stated on the program, is the longest chronological record in history, dating back to 2800 B.C.E. when the Emperor Huang Ti introduced the

first cycle of the zodiac. According to the lunar calendar, the year is now 4697 and it is entitled the Year of the Rabbit according to the legend of Lord Buddha, who named a year after the twelve animals which bid him farewell before his departure from Earth. With the rabbit symbolizing longevity and immortality, all individuals born during this Year of the Rabbit will be sensitive and elegant and have the most fortune of the other animal signs.

Beginning with a "Journey

Through Time,' the Lunar Gala opened the evening with the Cultural Show commenced by the traditional Lion Dance as a symbol of good luck for the New Year. The Show also presented a display of traditional Chinese clothing from various dynasties as well as several dance routines that ranged from modern to traditional. Other performances included demonstrations of self-defense along with a Chinese juggler and performer, Yang Xiao Di, who is currently a trainer and performer of the National Circus Project.

The second half of the evening was lit by a student-run fashion show touting the theme "Futurist Elegance." Clothing styles

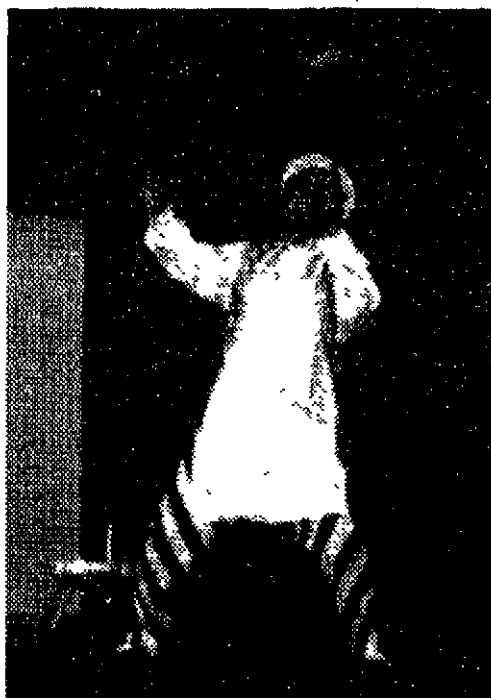
and student-choreographed showings, indeed, revealed the elegance and attitude of the fashion trends coming this spring. As audience member Connie Moy '02 stated, "I really enjoyed seeing the latest fashions modeled by our students. I thought the show was very well done."

Ingrid Yang '01, Barnard Vice-President of CSC and emcee for the event was very happy about its success and turnout. "In the past couple of years, the CSC has had bad turn-outs for events, but this year we have more enthusiastic people and good, innovative events." She also owes much of the Lunar Gala's success to "more initiative-taking freshmen" and "more advertising."

Jihyun Park '02, an audience member said "I really liked the fashion show" and with minor difficulties the show was a success."

*Karen Shoum is a Barnard first-year and the Bulletin news editor.*

Photo by Jessica Jaffe



Chinese juggler Xiao Di performs during the Lunar Gala.

# Black Heritage Month Celebration Includes

By Kiryn E. J. Haslinger

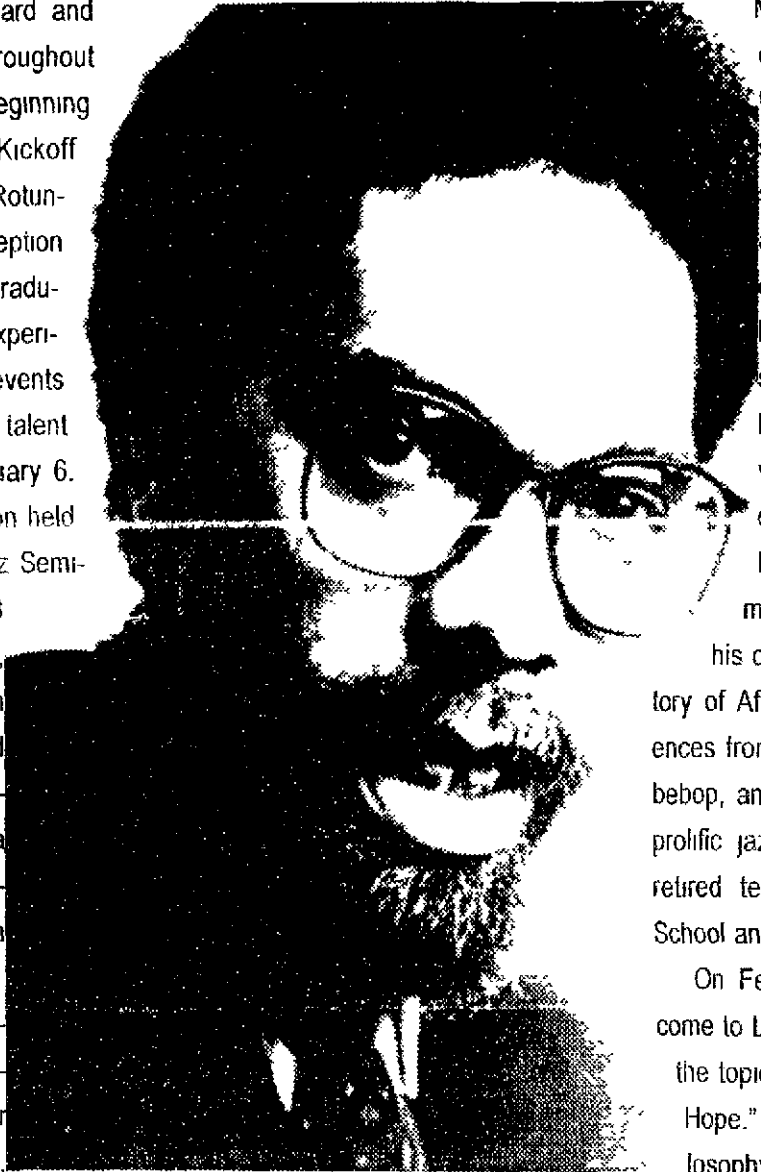
February is Black Heritage Month, a time dedicated to the appreciation and celebration of African-American culture and tradition within our community. Barnard and Columbia have been celebrating throughout the month with various events beginning with a Black Heritage Month Kickoff Reception on January 29 at Low Rotunda. Barnard held an Opening Reception on February 2, and invited recent graduates to share their post-Barnard experiences with current students. Other events included a Black Heritage Month talent show at Altschul Atrium, on February 6. The Caribbean Students Association held a party on February 12 and a Jazz Semiformal was held on February 13. Barnard also had a Movie Night, February 9 in Lower Level McIntosh where *Beloved* was shown. *Beloved* is a recent adaptation of Toni Morrison's novel which tells the story of a post-Civil War black family's adapting to freedom and search for an identity.

On February 20 the African Students' Association will have a Culture Show after a party in Lower Level McIntosh. On February 21, also in Lower Level McIntosh, there will be a concert, *Return to the Source*, where a musical ensemble will trace the evolution of music all the way from the earliest African spiritual songs to modern day R&B and rap. This event will expose the audience to many interpretations of African-American life through music. Many musical styles including jazz, blues, and gospel, will

be presented.

In Upper Level McIntosh on February 25, Barnard plans to host a closing reception for the month entitled *Tastes, Sights, and*

Photo Courtesy of American Program Bureau Inc



*Dr. Cornell West will speak about race matters on campus during Black Heritage Month.*

*Sounds of Culture*, where there will be food, music, and poetry. In Paik, Associate Director of College Activities and supervisor of Black Heritage Month events, described the celebration as "a big potluck of talent and food." This event is intended for whole campus participation, including all students, fac-

ulty and staff. Barnard will close the month with a Fashion Show at Miller Theater with a party afterward in Lower Level McIntosh on February 27.

On February 17, musician Makanda Ken McIntyre will perform a free jazz concert in Lower Level McIntosh from 7 to 9pm. McIntyre was classically trained at the Boston Conservatory and received his doctorate from the University of Massachusetts. However, in many ways, he is also a self-taught musician, skilled on seventeen instruments. McIntyre has worked with a wide variety of accomplished jazz musicians including Cecil Taylor and Eric Dolphy. While his style is mostly regarded as Avant Garde, his compositions reflect the entire history of African-American music, with influences from African spirituals, blues, swing, bebop, and calypso. In addition to being a prolific jazz musician, McIntyre is also a retired teacher of the New York Public School and University system.

On February 22, Dr. Cornell West will come to Lower Level McIntosh to speak on the topic of "Race Matters and Restoring Hope." Dr. West is a professor of the Philosophy of Religion and African-American studies at Harvard University. He is also the co-chair of the National Parenting Association's Task Force on Parent Empowerment through which he has put great efforts into creating a nationwide parenting movement which crosses race and class boundaries. In addition, he has also encouraged the development of a dialogue between Blacks and Jews. Dr. West is



# Many Events to Raise Cultural Awareness

a leading figure in America's ongoing racial debate and has written numerous articles and books on the subject, including *Jews and Blacks Let the Healing Begin* and *Race Matters*. Through his work, West has addressed such issues as the problems facing the African-American underclass in the United States. "There is no way we will make it into the Twenty-first Century with any sense of [intellectual] health if we do not equip [ourselves] with the ability to deal with racial injustice," West said. Dr. West's speech is one of the highlights of the events of Black Heritage Month at Barnard and Columbia. Admission to this event is free of charge.

The celebration of Black Heritage Month at Barnard should raise awareness about the cultural diversity the college offers. One first-year student asserted, "I feel that Barnard represents [black students]"

But she still feels like black students are a minority. In truth, she is not wrong. In 1998, out of 2283 enrolled students, there were 96 black students, which makes the black population at Barnard 4.2% of

express themselves," mentioning organizations such as Black Sisters of Barnard and Columbia (BSBC), of which she is a former member.

Many students have differing views about Black Heritage Month and other such cultural awareness months. One first-year

Photo Courtesy of <http://kennedy-center.org>



*Makanda Ken McIntyre will perform at Barnard this Wednesday, February 17.*

the student body. That is an increase since 1995 when black students made up 3.9% of the student body and even more from 1990, when the black student population was only 3.5%. She also said that "there are a lot of ways for black females on our campus to

described problems with racial interaction on campus. "When people enter a new environment—like college—they seem more inclined to gravitate towards people of their own race or cultural background, in order to find a sense of solidarity. hopefully this

changes as people become more comfortable."

The celebration of Black Heritage Month is a good way to attract people outside the immediate racial group that it represents, in order to raise awareness about our diversity, while still keeping our inherent similarities in mind.

Senior Fawzia Qazi believes that limiting the celebration on Black heritage to the month of February is ineffective. "Throughout the year we should celebrate [black heritage]," she said. And not just black heritage. The diversity of our community can be acknowledged and celebrated on a regular basis. Assigning specific months to the awareness of a group of people might actually work counter-actively and separate people, rather than bring them together in appreciation of the richness that each culture offers.

All of the events and celebrations in recognition of Black Heritage Month are open to the entire University. "I think that the honoring of Black Heritage Month is a necessary part of the college," said Paik, "and I think it's necessary for the whole

college to feel welcome at these events."

Each individual is cordially invited to take part in festivities which celebrate a culture and a heritage that is a part of us all.

*Kyrin E. J. Haslinger is a Barnard junior.*

features [9]

# ARTS CALENDAR

for the week of February 17

## ART GALLERIES

**"Spaceship Earth"** A show about social space. Through 4/3

Art in General, 79 Walker, 219-0473

**Reality and Realism: The Vision of David Wojnarowicz**

Wojnarowicz's journals, photos, and books. Thru 4/23

Fales Library, NYU, 70 Washington Sq. South, 998-2596

## PHOTO

**America and the Civil Rights Movement, 1954-1968**

Both classic and rarely seen images of this important period in history.

82nd Street View Gallery, 82nd and Lexington.

Thru 3/19, 996-1100

**The Art of Jack Delano**

Thru 2/28 at El Museo del Barrio, 1230 Fifth Ave, 831-7272

**Stephane Couturier**

Large scale images of urban construction and demolition sites.

thru 3/27

Laurence Miller, 20 W. 57th, 240-1220

**Let Us Now Praise**

Works by Walker Evans, James Perry Walker and others in this show with an African American focus

thru 2/27

Tricia Collins, 83 Grand, 226-1861

# Richard II Gets Down and Dirty

By Sarah D'Ambruoso

Under the direction of Bob D'Haene, this extremely unpretentious production of Shakespeare's most poignant historical tragedy opens roughly around 1399, with the death of Gaunt, Duke of Lancaster. As Richard II, played here by Timothy McCracken with all the pathetic melodrama of a soap opera queen, was crowned in his youth, his personal identity has understandably become thoroughly linked to his sovereignty as a king. This inability to separate himself from his royalty, coupled with a resolute subscription to the idea that kings are divinely chosen, breeds a kind of pompous exhibitionism in Richard's whole disposition, and necessarily demands that his God-given power be flaunted in the face of every bloke who has the audacity to annoy him.

Richard's unequivocal conviction in his own "chosenness" becomes more and more artificial as certain scenes are juxtaposed. In particular those in which Bolingbroke (the new Duke of Lancaster whom Richard has banished to France on charges of treason, played by Kelly McAllister) schemes with

broke does not ever really vie for) that he convinces himself that he will lose any battle he tries to fight against Bolingbroke.

When Bolingbroke is crowned Henry IV, Richard is incarcerated at the Tower and reaches the zenith of his anguish. Thinking he has lost everything, he pines away for his wife, his crown, and even the annoying court groupies who lived to kiss his ass. Slowly he comes to understand himself as a man, stripped of his sovereignty, but still a man. And, in keeping with Shakespearean tragedy, Richard's newfound sense of self only serves as the literary catalyst for his tragic, inevitable death.

Although this production of Richard II is not as elegant or embellished as this reviewer would have liked, this is a kind of groveling-in-the-dirt, take-no-prisoners Shakespeare, not unlike the

Photo courtesy of Laurent Girard



*Richard II surrenders his crown*

Northumberland to reclaim his inheritance, land, and money.

As Bolingbroke's presence in England becomes known to the King, Richard throws a series of hissy fits and becomes so pessimistic about relinquishing the crown (which Boling-

infamous "Shakespeare in the Parking Lot" productions of the summer months. To their credit, none of the actors are afraid to get down on the floor to enhance the anguish, rage, or injustice their characters feel. And because in this particular play the tragic figure's requisite epiphany is so fundamentally internal, this reviewer's acknowledgement

of the actors' efforts to externalize a moment of insight that occurs gradually in Richard's subconscious might just be the highest compliment one could give this group of actors, most of whom modestly cut their teeth in ► page 18

# RUSHMORE DELIVERS RARE CINEMATIC RUSH

by James Renovitch

Very rarely do I look forward to the release of a movie, but *Rushmore* was an exception

Director Wes Anderson's previous film, *Bottle Rocket*, is one of my favorite films of all time. In addition, *Rushmore* ran in very limited release twice before, teasing this reviewer into a frenzy of anticipation—an anticipation that ended with adulation at a recent screening.

The story revolves around Max Fischer (Jason Schwartzman), a *Bill Murray* and Jason Schwartzman in tenth grader at Wes Anderson's *Rushmore*.

Rushmore Academy who is both president of almost every club at school and on sudden-death academic probation. Max is obsessed with his school and participates fervently with dreams of someday running the school. Obsession takes hold of Max in a different form: Miss Cross (Olivia Williams), the new first grade teacher. Max soon has to protect the object of his affection from the advances of his mentor, steel tycoon Mr. Blume (Bill Murray).

The performances are spectacular, but not for the acting so much as the casting. Bill Murray was made for this part—he is Mr. Blume. I wasn't so sure if I could say the same about

Jason Schwartzman, as this is his first acting role. The producers scoured two continents in an attempt to find the right person to play Max.

In the end, instead of finding someone who  
Photo courtesy of Touchstone Pictures

could play him, they indeed found Max himself. Seymour Cassel, who plays Max's father, said of Schwartzman, "Here's a kid who's not an actor, although he is an actor because he doesn't 'act.'" The night after seeing *Rushmore*, I saw Schwartzman on the Conan O'Brien Show drumming imaginary drums as they went to commercial. I realized then that he was born to play



Bill Murray and Jason Schwartzman in Wes Anderson's *Rushmore*.

Max

The brilliance of *Rushmore* (as it was for *Bottle Rocket*) lies in the screenplay written by Anderson and Owen Wilson. *There's Something About Mary* won over crowds with its off-beat visual jokes. *Rushmore* will win its audience with its off-beat script and its even more off-beat characters. The writers refuse to allow them to become stereotypes of perfection. Miss Cross seems to be the perfect love object, but she is equally obsessed with her dead ex-husband.

*Rushmore* is critically superior to *Bottle Rocket* for two reasons: money ► page 18

## ARTS CALENDAR

(cont'd)

### THEATER

#### Death of a Salesman

The 50th anniversary production of Arthur Miller's classic. Starring Brian Dennehy, Kevin Anderson. Eugene O'Neill Theater, 230 West 49th street, 239-6200

#### Last Train to Nibroc

Romantic Comedy about two people who meet on a train. 78th Street Theater Lab, 236 W. 78th, 873-9050, opens 2/18

#### Umbrage

Drama chronicling the friendship between two desperate men with music. Pappanischeil/HERE, 145 Sixth ave, 647-0202 thru 2/26

### FILM

#### 24 Hour Woman

Rosie Perez as a TV talk show producer who tries to handle career and motherhood.

Union Square-14

#### Gods and Monsters

Starring Ian McKellen and Brendan Fraser.

59th Street east, Olympia, Quad

#### The Last Days

Documentary about the Holocaust. 62nd and Broadway

# When in Search of Music

By Teresa Copeland



## ROCK/POP/FUNK

Wednesday 2/17

Cold Crush Brothers, Q-Tip @ Wetlands

Muckafurgason @ Brownie's

Thursday 2/18

God Is My Co-Pilot @ Knitting Factory

Paul Ruderman Band @ The Mercury Lounge

Clancy @ Arlene's Grocery

Friday 2/19

Ulu @ SOB's

The Samples @ Virgin

Megastore Union Square

Saturday 2/20

Combustible

Edison/Tiffany Anders @

Maxwell's

Marshall Crenshaw @ Bottom Line

Sunday 2/21

Sex Mob @ Knitting Factory

Monday 2/22

Mogwai @ Bowery Ballroom

Tibet House Benefit w/REM @

Carnegie Hall

Tuesday 2/23

Chavez @ Bowery Ballroom

The yellow pages list 213 music stores in New York City. You would think that at least some of them would be around Barnard, but a quick survey of the area shows a distinct lack of places to buy CDs. So, armed with a list printed off the web, I went in search of a good bargain, specifically on the new Goo Goo Dolls album, *Dizzy Up the Girl*.

Most students head to the well-known stores like Tower and Sam Goody. These stores are large and have a wide selection, but their prices are not the best. *Dizzy Up the Girl* was \$14 at Tower, the most expensive price I found. You are also not likely to get the kind of attention that a smaller store can give.

The Harlem Music Hut, at 567 W 125th Street between Broadway and Amsterdam, is one of the few stores I found within walking distance. A small store, it carries mostly Rap, R&B, and Hip-Hop, and has a fairly good selection of these genres. Nevertheless, it does carry a bit of other musical genres, anywhere from Pop to Frank Sinatra. The store also carries records and tapes. Prices range from \$9.99 to \$14.99 for normal CDs, down to a dollar for singles. Double CD sets and special albums range from \$24 to \$36.

For a wider selection, and a lot more stores, the Village is the perfect place to head. Take the 1/9 to Christopher Street and get out at the 4th Street exit. At 186 W 4th Street is Disc-O-Rama, a small, unassuming store. Do not let the size fool you, this store has a large selection. The racks hold a large variety, and signs inform customers that if they can't find something, all they need do is ask. The prices are good, with most CDs under \$12. They do not have all of the newest things right away, but if you are looking for older stuff, this is a great place to find it cheap.

Not far away is Bleecker Street, which has

several music stores between 7th Avenue and the Avenue of the Americas. At 197 Bleecker Street is the Village Music World. It is set up in a similar fashion to Disc-O-Rama, but with more of the new releases. *Dizzy Up the Girl* was just \$12 there, and so was just about everything else.

As you head back on the subway, stop off at Times Square. In the station at 42nd Street and 8th Avenue is "One Stop." The store will be going out of business soon, due to the remodeling of the Times Square station. Their prices are dropping as they try to sell off their stock. It is worth a look.

If you do not want to bother with the subway, you can make use of the free Netscape here at school to do some cybershopping. Music Boulevard also had the Goo Goo Dolls CD for \$12. The shipping starts at \$3 for one CD, with a maximum of \$5 per order. Not a bad choice, especially if you plan on buying a lot. Just remember that with our mail system, it can take over a week for packages to arrive. So, if you are in the Village anyway, the stores are worth checking out.

Teresa Copeland is a Barnard first-year.

### Other Stores to keep in mind:

Eight Ball Records @ 105 E 9th (between 3rd and 4th Ave.). Vinyl of all sorts

Bleecker Bob's Golden Oldies @ 118 W 3rd St (Corner of Bleecker)

Moon Ska @ 84 E 10th (between 3rd and 4th Ave.)

Second Coming Records @ 235 Sullivan St. lots of bootlegs

Generation Records @ 210 Thompson St. also lots of bootlegs

Venus Records @ 13 St. Mark's Pl. (between 2nd and 3rd)

Sounds Tapes and Compact Discs @ 16 St. Mark's Pl. (between 2nd and 3rd). great used CD collection

Kim's Video and Music @ 6 St. Mark's Pl. (between 2nd and 3rd)

# Hear the Funk Y'all!

By Daria Masullo

To kick off the Wetlands' 10th Anniversary week long celebration, Deep Banana Blackout, a funk band from Connecticut, took the stage on February 5 in a grand style. With their eclectic mix of funk, rock, reggae, jazz, and even a little Ska, they played two incredible sets, until four in the morning.

The concert was also the release party for Deep Banana Blackout's new CD, *Rowdy Duty*, a double album recorded at 7 Willow Street, a club in Port Chester, NY on July 17th, and June 27th at Wetlands. This is Deep Banana's second CD following their debut album, *Live from a Thousand Islands*.

The Deep Banana Blackout experience, however cannot be captured on any CD. They have to be seen live in order to be fully appreciated. That's why I have seen them six times since my first discovery of them. I discovered Deep Banana Blackout back in October, when friends from Connecticut kept talking about them. I didn't think they could ever meet the expectations set by them, and I was right. They surpassed them. Deep Banana Blackout is the kind of band that keeps everyone happy and dancing. Just by watching them, you can tell that they are loving it just as much as the crowd.

The band is composed of Jennifer Durkin on vocals, Rob Somerville on tenor and soprano saxophone and vocals, Rob Volo on trombone, guitar, and vocals; Fuzzy on guitar and vocals, Benj LeFevre on bass, Cyrus Madan on organ, Eric Kalb on drums, and Johnny Durkin on percussion. But what makes this band so great? With their big brass sound, mind-blowing percussion solos, and Jen's Janis Joplin-esque voice, each member does not only support the others, but also proceeds to show off his or her own personal style. As they state in their press

release "Deep Banana Blackout offers a powerful sound that is the sum of its parts as well as showcasing each member's individual talent." Without any one of the members, the band would not be as successful.

Producing their own CDs and running their own publicity, Deep Banana Blackout's music has spread mostly through word of mouth, and since their first show in 1995 they have begun to sell out such venues as the Wetlands, 7 Willow St and others all over the Eastern Seaboard. At this New York show, people arrived from all over the Northeast, some waiting for an hour outside before being let in.

But it is also the strong connection the band members have with their fans that keeps everyone coming back for more. Talking to those lucky enough to be in the front, saluting those who danced in the back, near the exit, you can tell that they truly are appreciative of the support and devotion they receive. When not in concert, they often pop up on their web page message board to thank the fans and respond to their questions.

The Deep Banana Blackout sound appeals to many different kinds of people, as can be seen from the diverse crowd at their shows. From hippie kids who listen to Phish, the Grateful Dead and the like, to beer-drinking frat boys who are fans of the Dave Matthews Band and the Allman Brothers, everyone seems satisfied and content.

If you have a chance, you should check out Deep Banana Blackout when they return to Wetlands, and maybe even get your hands on one of their CDs, which can be ordered through their web site at <http://www.deepbananablackout.com>. They'll be sure to get you dancing and put a smile on your face.

Daria Masullo is a Barnard junior.

## MUSIC CALENDAR

for the week of February 17

### COMING UP...

2/27 One Fell Swoop, Pushstars, Project Nim @ Wetlands

3/11 Cibo Matto

3/14 DJ Spooky @ Roseland

3/16 Dance Hall Crashers @ Tramps

3/20 Sleater Kinney @ Irving Plaza

### JAZZ/SWING/BLUES

Wednesday 2/17  
Terry Callier @ Sob's

Thursday 2/18  
Mingus Big Band @ Fez

Saturday 2/20  
Christine Santelli Band @ Manny's Car Wash

Tuesday 2/23  
Chico Freeman And Guataca @ Blue Note

Jazz Happy Hour, everyday @ Dharma

### COMING UP...

2/26, 2/27 Lonnie Brooks @ Chicago Blues

3/1 Joe McPhee

3/5 R.L. Burnside @ The Cooler

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PLEASE  
RECYCLE  
THIS  
PAPER.

# Now I Know My ABC's, Take

by Christy Thornton

So, there are lots of things that I love about attending school way up here. We have got this fabulous campus, and this great community, and you can bet that nearly everyone you see on the street is somehow related to the Columbia scene. And yeah, we have got our cute little bars and some fair diversity of restaurants. And while the West End is not exactly nightlife to its fullest, I will admit to having been there on occasion. But you know, sometimes Morningside Heights just does not cut it, and well, you have got to get out. So, intrepid adventurer, you haul yourself out of your room, down the stairs and hop on the Columbia life-line, otherwise known as the 119 train. Voilà, suddenly the entire city has opened up before you and there are countless possibilities. As I find myself wandering into New York's underbelly, more often than not I have the same destination, I'm an East Village kind of gal.

I'm quite sure I became obsessed with the Lower East Side while in a GG Allin phase in my early teens. (For those of you unfamiliar, GG was a punk rocker, hailing from my tiny hometown in New Hampshire, who spent his decidedly short life shocking everyone with whom he ever came into contact. He has quite the cult following, especially where I am from, and managed to make himself incredibly famous in that quasi-bohemian-not-actually-famous-counter-culture sort of way.) An interview with GG on St Mark's Place that I saw when I was thirteen and GG was still alive is forever burned into my memory, and I knew that that was the New York I would fall in love with. So, yeah, I was an NYU girl grow-

ing up, sure that my destination was to live La Vie Bohème in Alphabet City, but eventually I realized that this place held so much more for me, and before I digress further I'll just say that the East Village remains a fruge part of me, despite residing nearly as far away as I can and still being in Manhattan. So, what's the draw, you ask? What makes me have to take two trains and walk a terrible transfer without a second thought? Well, the East Village was of somewhat mythical proportions to me before I moved to New York—now, it is just a damn cool place to hang out.

So, dauntless sojourner, you decide to take a little excursion to the East Village. What will you see? Well, the first thing you'll see is a crazy, meandering transfer at the 42nd Street subway station that takes you to the N/R train. When you emerge from the N/R tunnels on 8th Street, you are smack on the border of the East Village and Greenwich Village. If, when you emerge, you walk west down 8th Street, you'll find a crazy selection of shoe stores all the way to 6th Avenue and Christopher Street. You can get everything from dapper men's dress shoes to crazy, rave-I-can't-believe-I-just-bought-these-shoes, like the black open front boots with silver velcro straps my roommate acquired at Luf Ching. If you decide to go east when you surface from underground, that's where the fun really starts. You want coffee? You want poetry? You want the best french fries in New York City? You want rock and roll? You want crazy stores with frilly tubes and bondage gear? Well, head one block east from the subway station, and find yourself smack-dab in the middle of Astor Place, the gateway to the East Village.

The Cube at Astor Place has long been

a gathering place for youth of all types. If you haven't seen The Cube, it is, well, just that: a huge statue of a revolving cube at the intersection of Astor Place and Lafayette Street. On any given day, you're more than likely to run into someone you'd be willing to strike up a conversation with at The Cube, whether it's "Hey, how long have you been skateboarding?" or "Wow, where did you find those shoes?" If you head south on Lafayette St, past the Starbucks and the Big K-mart, you'll pass the New York Public Theater, home of the rad folks who host Shakespeare in the Park during the summer. Joe's Pub, a venue of the Public, is a hip little performance space and bar/restaurant rolled into one, where the performance is largely limited to the corner stage. Directly across from the Public is the Astor Place Theater, home to the Blue Man group, now world famous for their off-the-wall comedy performance. Continue past that, and you'll stumble upon a variety of trendy clothing stores, the queen of which is Screaming Mimi's, an upscale vintage boutique with a good selection of rather pricey retro stuff. Then, of course, you can't help but being blinded by the glowing red neon of Tower Records and Tower Books. What you might miss, however, is a tiny little music shop across 4th Street from these looming giants, known as Other Music. Filled with independent label stuff from every genre—from trance to rap to folk to punk—this store is the cream of the crop for new indie releases.

If you wander east from The Cube, you'll head toward Third Avenue. Pasqua coffee, one of those chain-but-not-really-a-chain coffee shops, has a mean café latte and a crazy interior, designed by students



# The N/R and Play With Me!

of Cooper Union. Pasqua's next door neighbor. In warm weather, the outdoor tables make for fantastic people watching as the young and hip, and the older and not-so-hip, wander east to check out St. Mark's Place. One of the first things you notice is the McDonalds with the giant Om painted above it, next to the Continental, a rock club and bar. If you become as confused as I am every time I see the whole McDonalds/Om contradiction and you decide to turn north on Third Ave, you'll find the St. Mark's Bookstore, one of my favorite bookshops. Further up near 9th and 10th Streets, you'll stumble into the coolest New World Coffee in the city. With live jazz, projection films, amazing artwork and internet connections, you can easily forget that this, too, is a chain coffee shop. Right next door is a Smoothie King that is always giving away samples, and then—drum roll, please—you come across sheer and utter heaven, otherwise known as Ben and Jerry's. If you turn west again onto 10th Street and walk to the end of the block, you'll find 99X, a rude/skinhead store with a crazy selection of shoes—even vegan ones. Downstairs is home to NYC's Moon Ska, one of New York's best authorities on ska music.

Should you decide to venture onto St. Mark's Place from 8th Street, you'll find the craziest menagerie of people and things you'll ever see. Religious Sex, a store boasting leather bustiers and assorted whips and chains, is right next to Bowl and Board, an eclectic collection of handmade wooden ware, from spoons to birdhouses. Across the street is Trash and Vaudeville, which has a gigantic collection (two floors!) of trendy club clothes, punk and skinhead gear, and one of the craziest shoe collec-

tions you'll ever come across. As you walk down the street, you begin to notice that the place is littered with used CD shops, and with a bit of patience you can come out of any one of them sporting that CD you've been looking for for years. St. Mark's Comics boasts a fantastic collection of hard to find comics, and NYC Japan has some vintage clothing that you can actually afford. Coney Island High, a rock and roll/punk club is always a gathering place for the kind of kids your mom never wanted you to hang out with (like me!) and across the street and further down you'll find three stores right in a row, beginning with Village X, that cater to punk kids who can afford to shop for spikes, and anyone who ever wanted any t-shirt of any band in the history of music. Numerous restaurants and hole-in-the-wall jewelry/wig sellers also call St. Mark's their home, along with a shoe repair guy who'll put platforms on absolutely anything—his window is covered with photos of his work and his happy customers, and he's always selling Chuck Taylor All-Stars out on the street. Farther over on St. Mark's, you'll find a plethora of little cafes, used book stores, more second hand clothing than you can shake a stick at, and this fabulous Turkish coffee place with the best coffee I've ever tasted. Keep going east, and you hit Tompkins Square Park and Alphabet City, the area of New York made famous for its bohemian qualities in Rent. Be sure to visit the Alphabet City Community Gardens, on 6th Street and Avenue B and see the famous four-story statue that inhabits this community owned-and-operated site. Then, go explore—Alphabet City is no small place and there is tons to see and do here.

A glaring incongruity to the seemingly

counter-culture atmosphere purported by punks and guys in drug rehab is the Gap on the corner of St. Marks and Second Ave, one vehemently boycotted by people (like me!) who like to think that they "fit in" on St. Mark's. You wanted the best french fries in New York, right? Go to Pommes Frites, just down the block, and get them with absolutely anything you could ever want on them. Wander down Second Ave a few more blocks, past the Orpheum Theater (home to Stomp) until you hit Bleecker, and find yourself staring at the club that has defined punk for many years—CBGB. This is the real East Village of myth, and if you wander over to 1st Street, you'll find a little hole in the wall bar known as the Mars Bar. If you're into dives, this is pretty much as low as you can go. Think someone condemned a room, and then put a bar, a few stools, and a crazy jukebox inside, and you've got the Mars Bar. The Bowery, nearby, warrants exploration no matter what you're into.

The East Village has long lived a legacy of drug use and the bohemian lifestyle, as people such as Charles Bukowski, William S. Burroughs, Allen Ginsberg, Jack Kerouac and Leon Trotsky have, at some point, called the area their home. With the 90s explosion of counter-culture-as-pop-culture, hordes of people have been drawn to this historic neighborhood, and now it boasts as much mainstream activity as bohemian. I still haven't found a better place in New York in which to pass my time, and even with The Gap and Starbuck's, I'm still an East Village girl in my heart.

*Christy Thornton is a Barnard first-year and the Bulletin office assistant.*

◀ *RICHARD* from page 12 community theatre and other, low-budget productions.

One also cannot help but give credence to the women's costumes, which are beautiful and lush in stark contrast to the men's drab gear and the actual stage itself. Of particular note are a midnight-blue velvet cape worn by Heather Curran, who plays the Duchesses of York and Gloucester, and an exquisite white silk nightgown worn by Queen Isabel (the beautiful Melissa Murphy) and reminiscent of Grace Kelly's famed lingerie in *Rear Window*

I must admit the American accents drove me to the brink (they didn't even try to fake it!), and the claustrophobic, dark, cold studio theatre left me with an adverse impression (imagine the frigid ambience of the KGB bar combined with ghastly theatrical lighting) But it seems only fitting during these times of our own political turmoil that *Richard II*, a rarely produced play, rear its somewhat low-profile head in the equally obscure Fairbanks Studio Theatre, located on the fourth floor of a former porn shop in Hell's Kitchen. If you can handle the size of the theatre (smaller than an Elliott double), and the unnerving, nasal, unmistakably American accents intoning the Bard's words, then this play might just be for you. *Richard II* is playing at Fairbanks Studio Theater (423 42nd Street between 9th and 10th Ave.) Thursday through Sunday at 7pm until February 28. Tickets are \$12

Sarah D'Ambruoso is a Barnard junior and a Bulletin Staff Writer

◀ *RUSHMORE* from page 11 and maturity. *Bottle Rocket* lacked



Photo courtesy of Touchstone Pictures  
Jason Schwartzman as Max

something called a budget. Wes Anderson was able to take this newly acquired film making tool and use it like a veteran high-budget director. Camera effects (including some breath-taking slow motion shots) are used sparingly but adroitly. Anderson also knows how to use the camera for a comedic effect, showing Murray's facial expressions with close-ups but also letting us see hilarious dual reaction shots in the background and foreground. Only a movie as compelling as this could make me sound like a film major.

In the end, this anticipation-creating tease of a movie pays off big time. With its hilariously lovable characters and quirky heart, *Rushmore* takes the typical coming-of-age story and gives it a very new twist. It is this twist that makes the movie less of an "adolescent-trouble" film and more of a story about a unique boy and his personal struggle to come to terms with his uniqueness, a struggle that will keep audiences talking about all of *Rushmore's* characters long after the movie has ended.

James Renovitch is a Columbia junior

## Well Woman: Too obsessed with sex?

**Q:** Why do you continue to promote the negative, materialistic values of this corrupt society? You never address the concept of love in any kind of relationship. Everything you talk about relates to sex. There's a difference, philosophically.

**A:** In a *Bulletin* piece that Well-Woman wrote last semester, it was noted that, "The Well-Woman peer educators are a diverse group, with varying viewpoints on many issues." It is not Well-Woman's place to espouse any particular values, except for one:

It is a woman's right to be fully informed about decisions regarding her health and well-being.

Your distinction between loving and sexual relationships is well taken, and you are also correct in saying that we neither encourage nor discourage Barnard students to have sexual relationships within loving relationships exclusively. As peer educators, we attempt to facilitate empowerment through learning and self-awareness. It is for each Barnard woman to say for herself when she will or will not have sex and with whom. By providing the community with accurate information in a supportive, non-judgmental environment, it is Well-

Woman's role to help every person decide for herself.

One final comment: We do encourage everyone to communicate honestly with their partners about sex, and during our programs and in our newsletters, we try to provide the community with specific communication techniques. It is important for all of us to understand that we each need in order to have a fun, fulfilling, healthy sex life. We support a woman's choice to do what she thinks is healthy for herself, recognizing that while some women need to be in a loving relationship in order to have fulfilling sex, others do not.

"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.

Mita's Musings  
Mita's Musings  
Mita's Musings

# The Eating Epidemic

by Mita Mallick

Vegetable  
dumplings It is 3am on  
Saturday night and my  
mind is fixated on the idea of  
devouring those plump, bright  
green, greasy, soft dumplings stuffed  
with that chewy colorful filling. Whether it actually consists of vegetable  
matter is questionable. Eight in a pack from Ollie's or Empire Corner, with  
brown sauce for dipping on the side. Considering my strange cravings  
during the wee hours of the morning, when the average "normal" person  
would be fast asleep, you might wonder if I could be pregnant. Ha! I am  
not pregnant. What I am is a college student who just cannot stop eating.

Of course it is not "normal" to be wanting vegetable  
dumplings at 3am. How sad and pathetic. How disgusting and  
grotesque. How absolutely unhealthy. Can we say "indigestion"? I  
know this yet I would do anything for those eight, little, slimy pieces of  
'heaven'. I would pay ten dollars for them. I would walk ten blocks and  
back in the rain. I would sing a song and do a little dance in exchange.  
In fact, in such moments of desperation, I would be willing to do your  
laundry. Write your paper. Clean your room. You just gotta find me  
eight vegetable dumplings.

College students are notorious for having the worst eating  
habits around. No other creature comes close. Pasta with some cold  
cheap red sauce slopped on. A container of Ben and Jerry's ice cream.  
Ramen Noodle Packages. Macaroni and Cheese. The list of foods at  
all hours of the day does not end. We have developed stomachs of  
steel. So it is official, I have become a goat. There is nothing I can't eat  
at any hour of the day.

The other day my suitemate told me that at 10pm that very  
night Plimpton was having one of its infamous pizza study breaks.  
Pizza. I am not even a fan of pizza. Yet as Miss Janel Jackson would  
say, I am drawn to these study breaks "like a moth to a flame, burned  
by the fire, my love is blind, can't you feel my desire?"

So at 9:45 pm my suitemates and I gather ourselves and head  
down. Why fifteen minutes early? God forbid the pizza runs out.  
"Knowing Plimpton, they'll get a couple large pizzas for the 200 hungry  
gals or more that live in this building. We have to stake our claim,"  
states one of my suitemates. At this point, I am feeling a bit embar-  
rassed. Hey I've got my pride, my self-respect. But the twenty dollar

activity fee I shelled out on move-in day is my justification. I helped pay  
for that pizza.

To my surprise, we are not the only early birds in the lounge.  
Apparently dozens of other women had the same bright idea as us.  
Some flock around the empty table, waiting, watching. Others go to  
inspect the lobby. Some call their friends upstairs to tell them not to  
worry, no pizza yet. We all eye each other with a look of distrust. It is  
each woman for herself. Mercy is for the weak. Pizza is for the strong.

Then they come. A hush comes over the lounge. It is a sacred  
moment. They come wearing their red jackets and hats. Carrying  
dozens upon dozens of square boxes. Uttering a few words of English  
in thick Spanish accents. Like the Red Sea, the crowd parts allowing  
for them to make their way through. The men of Famiglia. No one is  
more revered at this moment in time.

The rest of the night is a blur. Pizzas slapped on the table. Pineap-  
ples, mushrooms, broccoli, and more. We all make a mad dash for the  
table, while the RAs scream "Take only one piece. One piece. There  
are still more people to come." It is a shame no one is listening. My  
suitemates and I grab our pieces and manage our way to the elevators.  
I sink my teeth into the greasy pizza. A sigh of relief. A sense of accom-  
plishment.

Hamilton Deli closes at 9pm. Ming's Wok at midnight. Famiglia at  
2am. The Empire Corner and Ollie's close around the same time.  
Whatever happened to the concept of twenty-four hours? Isn't this sup-  
posed to be New York City and not some small suburb where every-  
thing closes down at 6pm on a Saturday night?

Knowing the nasty habits of college students, I think that any store  
owner who owns a business near Barnard and Columbia should be  
obligated to stay open all night. It should be made a law. It is an injus-  
tice and someone needs to look out for the college students. How can  
we be expected to be overachievers without the mandatory consump-  
tion of grease at 3am?

Perhaps those capitalistic-money-hungry-fiends do have my best  
interest at heart by not being open all night long. It is not normal to be  
eating at this hour. Nevertheless, I find myself making my way to the  
vending machines. Even here, the candy man has failed me with poor  
selection and empty racks. I settle for the last packet of Cracker Jack.  
Woe is me. It ain't vegetable dumplings. Well, there's always the next  
day. There's always breakfast!

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

# 130,000 memories

by Anna Isaacson

I was five years old when my dad first pulled up in front of our house in Brooklyn driving the Volvo. The milk chocolate-colored station wagon was fashionable in 1984, and my family ran with excitement from the front door to greet the shiny new car as if it was a baby coming home from the hospital. As one of my first memories, this is the point when my life as seen through my own eyes actually begins.

Recently my dad called me at college and told me we had to get rid of the Volvo. Almost fifteen years and 130,000 miles after my first memory, the old wagon just needed too much work and wasn't worth fixing. Over the past few years, every time something in the car went bad, I begged that my dad have it fixed. I always had high hopes that it would chug along a little further. However in the back of my head I knew that inevitably there would be a day when the keys would no longer be able to start the motor. It seemed unimaginable that this day had come already.

Around a year after my dad brought home the Volvo, we were in an accident while driving on a family vacation in Oneonta, New York. My minor headache was the worst injury out of everyone, including the car. Although we were lucky that day, in my young head I had decided that next to my mom and dad, the Volvo was my greatest protector.

Though on the inside the car was leather and roomy, the outside gave the impression of a tank; 3,500 pounds of steel surrounding its passengers. Airbags and anti-lock brakes did not exist, but that did not matter. Even New York City Buses had to be weary. When I was in elementary school, a City Bus got impatient and rammed into my car. The bus driver quickly learned his mistake when he got out of the bus to find a gaping hole stretching across the entire length of his vehicle. We just patted the car on the hood in amazement and drove away with merely a broken taillight. Although it was scary at the time, the invincible car became a family joke.

The car went everywhere that we went, and it became popular with all of my friends as I got older. While it is a strain for me to remember the details of all my junior high dances, I could never forget what happened when they were over. My dad would pull up in front of the school and eight of my friends would pile in the huge trunk of my car. It didn't matter that my car was huge, old and brown. We all looked forward to squeezing in the back, gossiping about the night's activities and laughing the whole way home.

As I was growing up, my family would always go to Upstate New York where my grandparents had a house. The long, windy hill that led cars straight down to their house became my driving training zone. I'm sure that

I am the only New Yorker whose first driving experience came going backward down a hill! Finally, three weeks before my seventeenth birthday, I passed my road test. I was given my own set of keys to the Volvo, and eventually, it became my car. Just like when I was young, my car was the taxi, but now I was the driver. I took the car everywhere; it was like my shadow. I drove to school every day, ran errands, and was the chauffeur when my friends and I went out on the weekends. Driving was my liberation and driving the Volvo just made me extra secure.

Everyone I knew would ask regularly how the car was doing. Sometimes with a sarcastic grin they inquired about the "Yugo," forgetting that I was a Volvo, but referring to another old, unpopular car. I knew that sometimes they were hiding a larger smile about the fact that my car was a teenager in years, couldn't accelerate fast enough on highways, and was the color of dry mud. It did not bother me at all. It made me distinct. Everyone could see my car and know right away who the driver was.

My brown 1984 Volvo station wagon heard more gossip than the biggest yenta, more problems than most psychologists, and has more memories sunk into its ripped, leather seats than one could ever imagine. When it was only the car and myself, it listened to me sing old Madonna songs and complain about guy problems more than any of my friends would have stood for. Through all these times it kept on moving just as it was supposed to. It got me everywhere I needed to go, and more importantly, without injury.

So what did I do when my father told me that the old car had had had enough? I went home from college, bought a disposable camera, pulled the car in front of my house, and had my brother take pictures of me in it: one on the hood, one behind the wheel, and one in the trunk. I was never any good at letting things go. A few days later as my parents and I were warming up our second car getting ready for my trip back to school, I suddenly realized I had forgotten to say goodbye to my car. I got out in the rain and patted the hood, giving it one more look and saying thank you in my head. It was a difficult moment; ever since I can remember, it has always been sitting right outside my house, waiting patiently for someone to tell it where to go. Now, after fifteen years, I finally had to turn the corner toward the next street and leave the old one behind.

A few days ago my dad called me to say that we got a new car. I humored his excitement and in my mind I tried to envision him pulling up in front of our house as he had done fifteen years ago with the Volvo. Unfortunately, it just didn't feel the same.

Anna Isaacson is a Barnard sophomore and the Bulletin commentary editor.



When **HATE** is a Family Value:  
How Hate Counts in Family Values

A Discussion by

**Ann Pellegrini and Janet Jakobsen**

Associate Professor of Cultural Studies  
and Director of the Center for Gender Studies  
Columbia University

Associate Professor of English  
and Director of the Center for Gender Studies  
Columbia University

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*Résumé*

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## productive procrastination

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- 3 Business & Publications Coordinators (2 CC/SEAS, 1 BC)
- 5 Program Coordinators (3 CC/SEAS, 2 BC)
- 2 Personnel Coordinators (1 CC/SEAS, 1 BC)

The deadline for Committee applications is Friday, February 5, 1999.

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Applications are available in the Office of Student Activities in 201 Lion's Court and the College Activities Office in 209 McIntosh.  
 For more information, please call 854-3611 (CC/SEAS) or 854-2096 (BC).

**The Barnard  
Forum on Migration**

**presents**

**What Have We  
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That You Should  
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**February 25, 1999**

**7 p.m.**

**Brooks Living Room**

**Brooks Hall**

Reception to follow lecture.

A reading  
by acclaimed  
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**Peter Carey.**

With an introduction

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on

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Monday

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