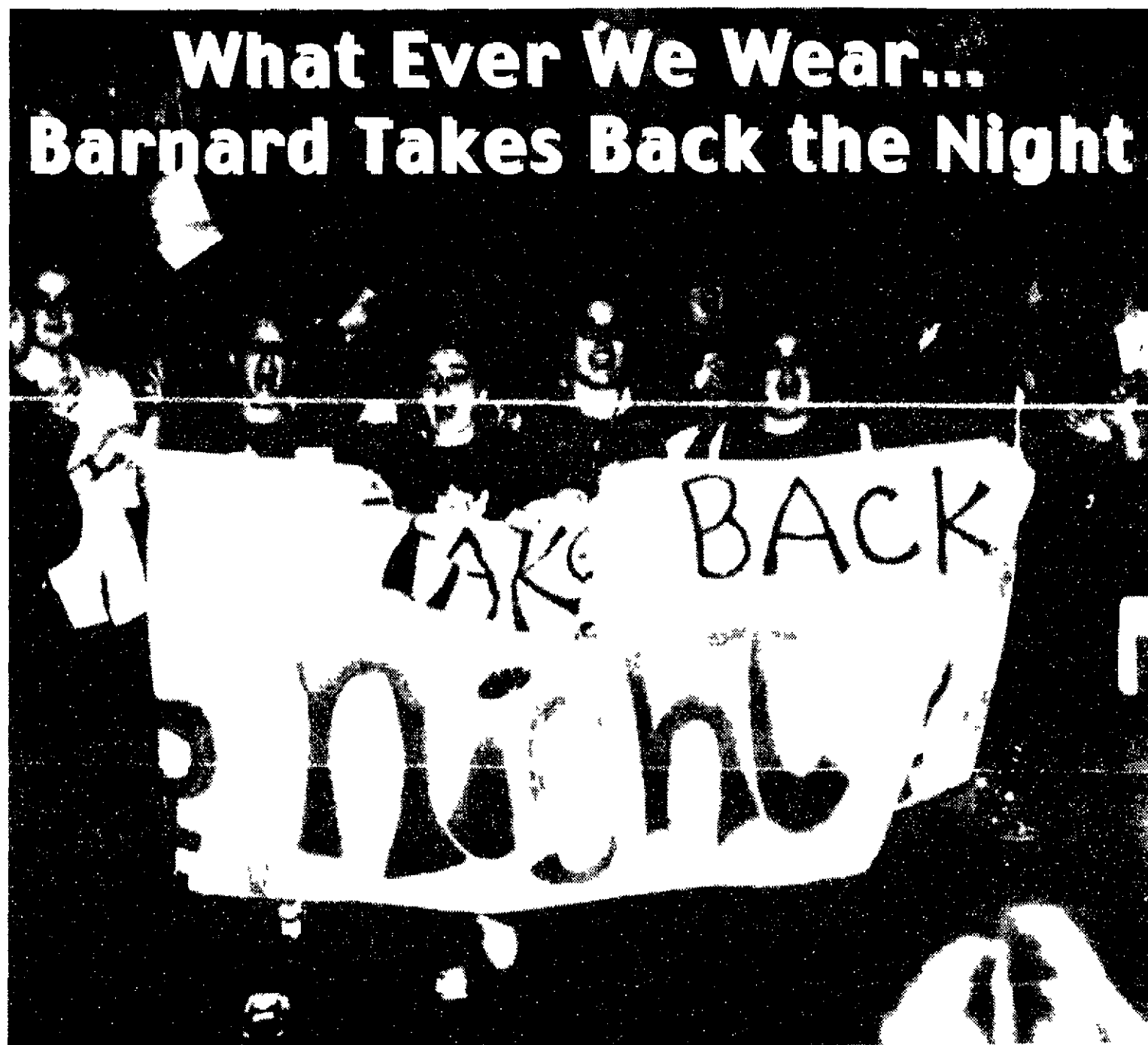


# Barnard Bulletin

[4.28.99: Issue 11]

**What Ever We Wear...  
Barnard Takes Back the Night**



**also in this issue:**

**students react to Kosovo, life at Oxford revealed, and taking a walk to alleviate the mind.**

Well, here it is, almost the end of the year. Again. Another school year, another end. Yes. The years go by, and they keep ending. But we keep going. Like bunnies.

I remember back in elementary school, this was always everyone's favorite time of the year. School's getting out, time for summer vacation! All right! Can't wait! No more waking up early and going to school and having to see my teachers, and no playing only *learning* (oh, how booooooring—you know how dramatic kids are). Heh... but then summer came, and we had about a week of vacation until it was time for summer camp. What did that entail? Waking up early and going to school and having to see my teachers—in shorts. It even involved a little learning. But by golly, it was fun. Running around all day in the hot Los Angeles sun like we'd never have to go to school again (even though we were at school; it was just like an extended recess).

I remember, Wednesday was bike day (satisfied? now you got me going). We all got to bring our bikes and roller skates in and tear up the pavement, real Roller Derby-style. I had a purple bike called the Wildflower. But I was embarrassed to ride it because I used training wheels until I was nine

(I don't tell that to just anybody, you know). I also didn't have a pair of roller skates which fit, since I grew so sporadically (I was the tallest kid in my entire elementary school; I even beat several teachers, as well as the principal). So I tooted around playing handball in the shade of the eucalyptus trees, or else we would play a game where we picked this one kid and walked around him in a circle with our hands over our ears singing, "Mrs. I, Mrs. G, Mrs. N-O-R-E," while he got frustrated because he wanted to play four square but we were "ignoring" him. Poor kid, I wonder where he is today. Probably listening to goth and playing violent video games like all the other alienated children society ignores (until they do something baaaaad).

So, now it's summertime once again. No more bike day, no more handball. Gee, if I were to look at my life as a 20-year old when I was seven. I would have fainted at the lack of fun I saw. But no, I'm having fun this summer. Sure, I'll be waking up early and going to school and doing a little learning, and probably having to see some of my teachers... but by golly, it's going to be fun.



## CONTRIBUTORS

Junior Bianca Jordan is originally from the Philadelphia area and is majoring in Comparative Literature (French and English). Bianca hopes to go to graduate school and pursue a career in media or in the arts. She is currently studying abroad at Oxford University and in this issue of the *Bulletin*, she comments on her study abroad experience.

News editor Karen Shoum is a first-year student from Long Island, and though she is uncertain of her major, she is

KAREN SHOUM

currently following the pre-med track. Even with the stresses of the *Bulletin* and science courses, Karen finds time to enjoy writing and fencing.

Karla is a sophomore from Atlanta majoring in

KARLA REPPLE

Sociology. She works for WBAR as the Assistant General Manager and is also a night manager in McIntosh; she's a typically versatile Barnard woman. Karla is also one of the many members of Suite 2W Elliott/*Barnard Bulletin* crew. Look for her writing in this issue's commentary section.

# Barnard Bulletin

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cover photo by Lara Crook

**THURSDAY, APRIL 22**

The 1999 Helen Rogers Field Lectureship,

"The Tongues of Men and Angels: Can a Voice Have Gender?"

Margaret Drabble, author of *The Radiant Way, A Natural Curiosity*, and *The Witch of Exmoor*.

6:30-8pm, Altschul Atrium.

**FRIDAY, APRIL 30**

L.A.B.I.A. Fancy Dance/Queer Prom

Theme: "Barbie's Dream House"

10pm-2am in Altschul Atrium

\$5 advance, \$7 door

**MONDAY, MAY 3**

Last coffeehouse of the year

**WEDNESDAY, MAY 5**

Multicultural Cinco de Mayo celebration study break

# TAKE BACK THE NIGHT: A CHANCE TO SAY WHAT NEVER GETS SAID.

by Karen Shoum

"While you were in Lit Hum: 480 women were beaten. 156 women were raped (Bureau of Justice Statistics, 1993)." This and other facts concerning rape and sexual assault were posted around Barnard and Columbia, advertising the "Take Back the Night" march which occurred Thursday, April 22. Barnard and Columbia women met outside Barnard Hall and marched at 8pm throughout Morningside Heights while the men met at Upper Level McIntosh, marching behind the women. The march was followed by a Speakout at 9pm on Lehman Lawn which lasted throughout the night and into Friday morning.

Take Back the Night, a student group on campus, organized this annual event in support of women's empowerment and survivors of domestic and sexual violence. The march through Morningside Heights drew attention from the public and the University, exhibiting the fears that women have of walking alone at night. According to Rachel



*Take Up the Fight, Take Back the Night*

Bloom of the Take Back the Night committee, the number of participants more than doubled this year, with as many as 1,500 to 2,000 people (as opposed to last year's amount of 750). Bloom claims the high turnout was "largely due to the hard work of the entire Take Back the Night committee. It also has to do with the fact that sexual assault on this campus is not largely talked about and for one night [it was] discussed."

Traditionally, the march has been exclusively female, but as of last year men have been invited to join too, as part of an initiative to acknowledge that sexual crimes are not limited by gender, nor are they limited by racial, religious, ethnic, or cul-

tural boundaries, or even sexual orientation. The inclusion of men not only protested crimes committed against men, it also served to demonstrate solidarity in what is now regarded as a "gender-biased hate crime." According to the event's flyers, the latest United States Justice Department Survey says that "99% of rapes are committed by men, and 1,000,000 women and girls are sexually assaulted each year; the word rape has therefore become synonymous with the victimization of women." The march consisted of a moment of silence in front of Low Library, protesting violence in an empowering gesture.

With posters which read, "Half of college women have reported suffering some form of sexual assault while on a date and even more have experienced verbal sexual coercion or harassment," student survivors and others utilized the speakout to share experiences of domestic and sexual violence. With the speakout continuing into the early hours of Friday morning, the Planning Committee sent out flyers to professors

requesting that they refrain from assigning exams on Friday so that students would not be prevented from participating or attending the speakout. According to Bloom, "Columbia claims zero rapes occur on campus, and last night I heard story after story that said that that statistic was a lie." She continued, "For one night Columbia University and the Morningside Community was forced to listen and pay attention. For one night survivors had a place where they learned that they weren't alone and that there was no reason for them to be ashamed."

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

**ALL STUDENTS:** Please refer to Dean Blank's memorandum on the completion of coursework for instructions to be followed in cases of extenuating circumstances at the end of the semester.

**ATTENTION TUTORS/TUTEES: TUTORS:** The last day to submit timesheets is Wednesday, May 12. Timesheets submitted after this date cannot be honored. **TUTEES** with outstanding balances should settle accounts before the end of the semester. If you do not do so, your fall registration will be blocked.

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

**TRAVELING ABROAD THIS SUMMER OR FALL?** (not Western Europe) If you'll need immunization shots, go to Health Services now as the vaccination process takes several weeks.

**EVERYONE STUDYING ELSEWHERE IN FALL '99** (including Spelman, Biosphere, Reid Hall, and domestic study): who has not already filled out a study leave form must do so immediately. Forms are still available in the Dean of Studies Office, 105 Milbank.

**CAMPUS HOUSING CANCELLATION FEES:** If you've contracted for Fall 1999 housing and cancel it in writing to the Housing Office on or before July 1: \$100 cancellation fee. If you cancel after July 1: \$200 cancellation fee.

Exception: those going on Study Leave: no fee as long as you cancel your housing in writing to the Housing Office on or before July 1; thereafter, \$200 cancellation fee.

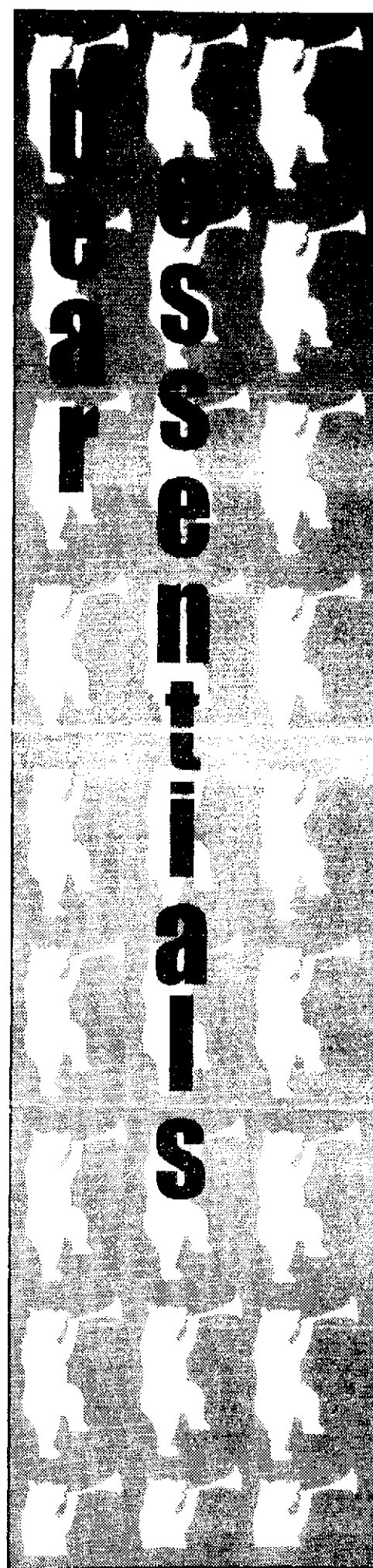
**SOPHOMORES** who have not yet completed a sophomore audit form with your Academic Adviser (not your new Major Adviser) must do so by Friday, April 30.

**JUNIORS** who are interested in and well-prepared for a year of post-graduate, independent overseas study might wish to consider applying for a Fulbright Scholarship. For information, please make an appointment to speak with Dean Schneider (x42024). Applications will be due early in the fall semester; candidates are strongly advised to begin work on their proposals over the summer.

**APPLICANTS TO SCHOOLS IN THE HEALTH PROFESSIONS:** For students applying to medical, dental, optometry, or veterinary schools next year: Please remember to complete your profile sheets and turn them in at the Dean of Studies Office. If you have not already done so, please inform Jayma Abdo, 105 Milbank, x47599, about who will be writing your recommendations and committee letter (if applicable).

**STUDY AT SPELMAN:** There's still time. Student who are interested in applying to the Spelman Exchange Program for the 1999-2000 academic year should submit an application to Dean Vivian Taylor by Friday, April 30. Applications can be picked up in 105 Milbank Hall.

**MELLON MINORITY UNDERGRADUATE FELLOWSHIP APPLICANTS** who have not yet submitted applications, must do so by Friday, April 30. Applications must be submitted to Dean Taylor in 105 Milbank Hall.



# POISE OF THE POETESS: BARNARD HOSTS READING BY AMERICAN WOMEN

By Anna Godbersen

For the past thirteen years, The Barnard Women Poets Series has been hosting free readings by established and emerging women poets here at Barnard. During the weekend of April 8 to 10, Women Poets sponsored, in conjunction with other poets' organizations, the conference 'Where Lyric Tradition Meets Language Poetry: Innovation in Contemporary American Poetry by Women.' The conference, which brought eight renowned poets, many scholars, and droves of aspiring poets to the campus began with a reading on Thursday, April 6.

Claudia Rankine, who assumed the role of director of Women Poets from its founder Christopher Baswell, opened the reading with a welcome to the conference. Praising the open spirit, the multitude of voices, the willingness for difference that she perceives in contemporary women poets, and encouraging curiosity and innovation Rankine predicted a weekend of exciting discussion on poetics.

Rankine initiated a chain of introducers culminating in Susan Wheeler. Characterizing women poets as "the by-products of neglect, energy and freedom" Wheeler glowingly depicted the two Friday night readers, Jorie Graham and Barbara Guest. She described Graham, who has published eight books, as a poet who "reads and incorporates all things," and who is "not satisfied with one style," reputed as "an extraordinary friend."

Graham, with great poise, took the stage, and immediately elicited laughter by

asking "what is this?" of the Held lecture halls' computerized podium. She continued to read poems from her book *The End of Beauty*, which she said she had written when, "I wasn't sure about gender—I had an Adam and an Eve in me." In reference to her use of mythical stories she added, [Being] *Apollo and Daphne* was real fun because I got to chase and be chased. She read several poems from other books, some contemplative, some sexy, some with mythic references, but also one in reference to peace saying "its hard not to think of this war going on."

Barbara Guest, author of numerous books read next. Wheeler introduced her as fearless and unwavering and "capable of shifting her person," and told a story of the meeting between the already established Guest and the child Graham during the late '60s. The older and less assuming poet read several poems, smiling and with a gentle presence, stopping once in the middle of a work to laugh. "I have never read this poem before."

Eight poets came to the conference to read their work, discuss and be discussed. Along with Guest and Graham were Lucie Brock-Broido, Rae Armantrout, Brenda Hillman, Lyn Hejinian, Ann Lauterbach and Harriette Mullen. The next morning, several papers and discussions were given on these and other poets and contemporary poetic movements. Barnard faculty, a few students, toting their instructors' encouragement, and assorted writers, Ph.D. candidates, teachers and poetry lovers, attended the various talks. In the afternoon all eight poets participated in

a Roundtable Discussion.

Hillman, who gave the first of several individual statements on the experience of writing, labeled it "the Woodstock of Women's Poetry." She described poetry as a tapping into a collective voice and as defending "the radical chaos which is the feminine life of the spirit." Hillman too, referenced Kosovo as she discussed her ideas on poetry, saying "home doesn't last."

Each poet discussed her individual ideas on writing, some in verse and some in more direct language. Mullen was particularly interesting, describing how identity acts upon language and vice versa, and reminding the audience of the disempowerment of illiteracy and the value of inclusive writing. Some made more personal statements, and there were many references to the influence of Dickinson. Graham concluded the statements, saying "Poetry is a force that will bring this many diverse and passionate people together in one place," and by emphasizing "the primacy of the world over the word."

The discussion began a little fractured, with the poets drifting on their own statements. Graham, looking alternately bored and tragic, played carelessly with her heap of hair. The group banded together once the discussion began, however, defending both each other, and women's importance to poetry.

Another reading followed that evening, as well as Saturday morning talks and a Saturday evening lecture.

Anna Godbersen is a Barnard first-year and Bulletin staff writer.

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All serious replies answered.

**SEEKING PEN PAL:**

I am a 22 year old single black male, my height is 6 feet even, and my weight is 165 lbs. I am presently incarcerated in prison in Ohio, and I want to correspond with female pen pals on a friendly basis. Age and race do not matter. I will answer all letters just as soon as I receive some, so write soon if you can! I attend college here at the prison, and in my spare time, I like to play baseball, basketball, and football, as well as listen to music such as R&B, rap, and a little jazz. Anyone interested, please write Michael Griffin #313-800, 2500 South Avon Belden Road, Grafton, Ohio, 44044-9412.



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PG-13  
www.asylum.com/forcesofnature AOL Keyword: Forces of Nature DREAMWORKS PRESENTS

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# Students React to Kosovo

Here's a brief summary of the Kosovo situation: The Serbian forces led by President Milosevic lay claim to the Kosovo territory for religious and political reasons and are reportedly murdering ethnic Albanians who make up ninety percent of the Kosovo population. NATO has tried peace talks, which failed. NATO has now resorted to bombing in their efforts to assist the ethnic Albanians. The American public has had mixed reactions to the bombings and employment of troops, but the response has generally been one of support.

Questions:

**Should NATO continue bombing, send in ground troops, or leave the situation alone?**

**Do you feel connected to the situation by all the media coverage, or is it still too distant from you?**



**Athena Mascl BC '02**

We need to fight the war to win it.

The media coverage isn't about where the actual atrocities are happening, but other aspects of Serbian life.



**Marcy Guttman BC '02**

We definitely have the responsibility to do something. We should send in ground troops.

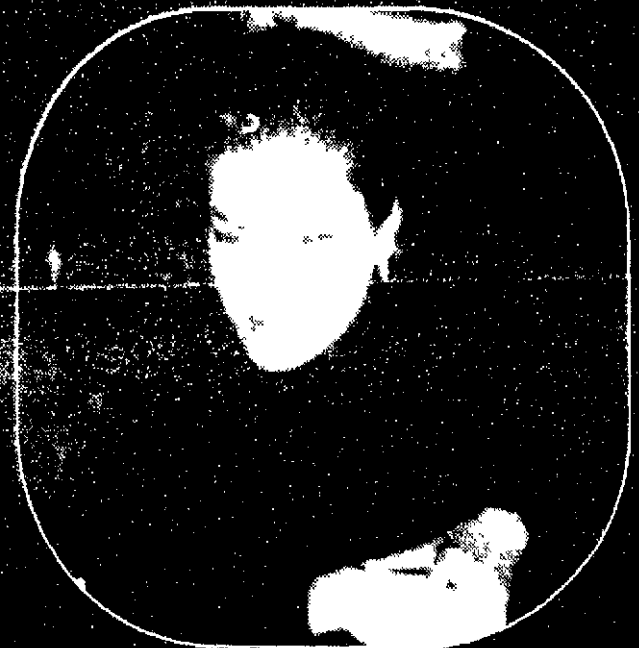
I feel distant, but I admit that I don't have the chance to watch much news here. I think that's a problem and I want to be more involved and informed.



**Lindsay Kuhn BC '02**

I'm for sending in troops rather than bombing.

I haven't seen much media coverage because I feel isolated at Barnard. There's not much time to get out and read the news.



**Vaishali Kothari BC '01**

Ideally the situation should be left alone, but we're too involved at this point to do so. I still feel very distant... I can't begin to fathom what they're going through.

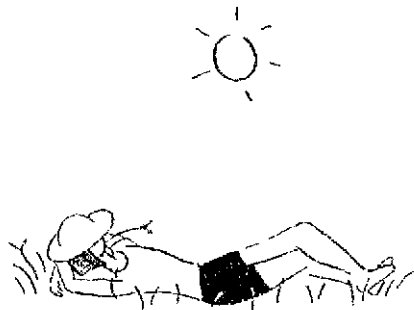
Photos by Jessica Jaffe; Interviews and Introduction by Carrie Hawks



# Shop & Spa

**Barnard's Second Annual  
garage sale and make up session.**

**When: Friday, April 30, 1999 1-5 p.m.**  
**Where: Lehman Lawn**  
**Rain Location, Upper Level McIntosh**



**Sponsored by Quad Hall Council,  
General Assembly, Class of 1999, BHT  
RA's,  
and YOU!**



## ARTS CALENDAR

for the week of April 28

### THEATER

#### Friends and Lovers

Robert Downey Jr. and Dakota Schiffer star in a film about a group of friends who find true love on a ship.

#### Open Your Eyes

Haunting thriller that won Best Picture at the Tokyo Film Festival. In Spanish with subtitles.

Angelika Film Center

#### Hideous Kinky

Kate Winslet stars as a free spirited single mother living in Marakesh

Lincoln Square, Village VII

## DANCE

#### Junko Kikuchi and Dancers

One of Japan's leading dance companies. Japan Society, 333 East 47th Street, 752-3015

#### Mimi Garrard Dance Co.

Three new programs of modern dance  
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# Mistress of Spices continues tradition of Indian fiction

By Neela Rao

The recent success of Arundhati Roy and Michael Ondaatje has brought Indian fiction to the forefront of the literary landscape of American fiction. With a New Yorker cover dedicated to the modern Indian author and numerous novels penned by Indians appearing on bestsellers lists, Indian authors have not only redefined the American novel, they have pushed aside the labels and limitations associated with commonwealth literature.

The considerable talent associated with the trend in Indian-American fiction is very often merited. Authors such as Kamala Markandaya and Bapsi Sidhwa bring an incredible sensuality and detail

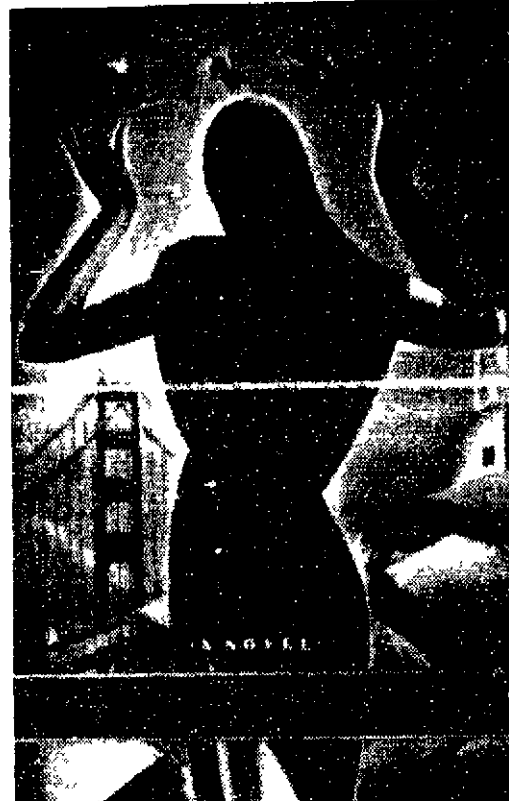
to their writing that is beyond reproach. However, with these phenomenal writers also comes the lesser authors that seem to ride on the tails of their more talented peers.

Chitra Banerjee Divakaruni is one such author. Divakaruni, an award winning poet who teaches creative writing, is a prolific writer who has published many works, including the acclaimed *Arranged Marriages*, a collection of short stories. Despite the praise that surrounds her work as a short story writer and poet, Divakaruni's first

endeavor as a novelist, *The Mistress of Spices*, leaves much to be desired.

The *Mistress of Spices* weaves the complicated story of Tilo, the novel's namesake. Tilo is 'Mistress of Spices,' an Indian grocery store owner in Oakland, California who uses her training in the magic art of spices to help the customers who come to her

Courtesy of Cathleen Toelke



Divakaruni continues the tradition of Indian fiction.

shop. But Tilo's training in the mystique of seasonings comes with many restrictions: she is not allowed to seek out those who need her help, she must never relate to her customers on a personal level, and she must trade her own body for the casing of an old woman. The violation of these restrictions comes with dire consequences, as Tilo finds out in the body of the novel

At the beginning of the story, these rules do not bother Tilo. She goes about her mission without effort or attachment and the novel introduces us to the clientele of the Tilo's spice store. Here Divakaruni's gift of description and her understanding of the dynamics that operate in the Indian community are illustrated. The customers are a broad range of Indian immigrants; they are a cast constructed of battered wives, neglected children, and wealthy businessmen. Tilo tries her hardest to ▶

# Barocas wins Focal Point Gallery's 10th Annual National Juried Exhibition

by Charli Long

Tucked away from the hustle of Manhattan, the Focal Point Gallery in City Island, Bronx, features some of the most stunning photographic exhibits to be found in the city. For the past ten years, the Gallery has held juried exhibitions and this year's winner was recently announced.

Melanie Eve Barocas was selected as the winner of the Focal Point Gallery's Tenth National

Juried Exhibition. A compilation of Baroca's works can be found in "Eden, Selected Photographs." "Eden" showcases fifteen years of work gathered during the artist's travels around the globe, from Cuba to Siberia, China to India and from Ireland to Guatemala.

The award-winning exhibit can be seen May 7 through May 30.

The following is a list of upcoming exhibitions to be held this summer. If you plan on being around and feel like taking in culture without the hassle of tourists, you might want to go to Focal Point.

**Jenny Cashin (6/4-6/24)**

Photographs that focus on the "surprise of the discarded," finding beauty in the castoffs of Manhattan life.

**H. Lisa Solon (6/4-6/27)**

Nude cyanotype self-portraits, created using various box and plastic camera lens.



*La Familia, a photograph by Barocas*

documentary of not only Haitian life in New Orleans, but the Voodoo religion.

Directions to the Gallery: Take the #6



*Khalid, Hampden County House of Correction*

train to Peiham Bay, then the City Island bus to City Island Ave at Fordham St. Focal Point is the fourth store before Fordham St. on the right side. Open Tuesday through Sunday 12-7pm. For more information, call (718) 885-1403 or visit [www.focalpointgallery.com](http://www.focalpointgallery.com)

Charli Long is a Barnard junior and Bulletin arts editor.

## ARTS CALEND

[cont'd]

### THEATER

*Abandoned Works: an Evening of Short Pieces by Samuel Beckett*

Featuring pieces from *Abandoned Work, Enough, One Evening and Footfalls*. HERE, 145 Sixth Ave., 647-0202

*Hecate's Cave*

A play inspired by Sylvia Plath and Ted Hughes. Wings Theatre, 154 Christopher Street

*Crocodile Eyes*

A new play by Eduardo Machado. Theater for the New City, 155 First Ave., at 10 Street, 254-1109

*Dream*

Written by William Shakespeare and Directed/Adapted by Jonathan Mazer. Limelight, 47 West 20 street, admission includes free admission to nightclub 479-7743

# MUSIC CALENDAR

for the week of April 28

## POP/ROCK

Wednesday 4/28  
Liquid Soul @ NYU Skarwin

Nobodys @ Coney Island High

Thursday 4/29  
Blue Meanies @ Irving Plaza

Orso @ Knitting Factory

Friday 4/30  
Faith Evans and Dru Hill @ Beacon Theater

Saturday 5/1  
The Make-up @ Tramps

May Day Benefit Patti Smith @ Bowery Ballroom

Disco Biscuits @ Wetlands

John Brown's Body @ Lion's Den

Mathew Puckett @ Living Room

Fat McGee Band @ Irving Plaza

Sunday 5/2  
Vicki Sue Robinson @ Limelight

Eyeliners @ Coney Island High

Monday 4/3  
DJ Logic @ Wetlands

Wednesday 5/5  
Groove Collective @ Wetlands

Cranberries @ Hammerstein Ballroom

Ellis Paul @ Fez Under Time

## Lo Fidelity Allstars: A Brand New Journey Into Sound

By Suzi Green

Hotly tipped by every British music critic with a pulse, the Lo Fidelity Allstars strike quite a pose with their debut album, *How to Operate with a Blown Mind*. In the post-dance, post-rock world, they defiantly release their battle cry in an album which embraces dance, rock and roll, hip hop, rap and soul. Even before being signed, the group did not shrink away from creating a new and innovative kind of music. They were quickly and quietly snapped up by Damian Harris' Skint Records, the same label that can boast the signings of Fatboy Slim, Bentley Rhythm Ace, and Space Raiders. Clearly, we are dealing with a world take-over here.

The Allstars have been well-equipped for the struggle. Vocalist The Wrecked Train's commentary throughout the album details a harsh, grotesque and disturbing urban landscape. In 'Warming up the Brain Farm,' The Wrecked Train ushers the album in with an open letter to God, describing a patient who talks of lascivious laughs haunting his every second as the clock spits, clicks, and time speeds by in the form of a neon snake. Massive delusions? Very probably." The commentary simply flows maniacally off his tongue from then on, sounding more like Mark E. Smith than Marky Mark. The rant picks up speed with the aid of a dictophone on the title track, "The air is alive with dagger and poisons/Almost moving me to tears/But you and I both know, the streets are paved with fears." According to the Allstars' lore, the lyrics for this track were inspired by The Wrecked Train's alcohol-induced voyage across north London. Apparently he had taped his inebriated thoughts and impres-

sions, sprinkling snippets of the actual original recording throughout the album. The madness does not end there however. The Wrecked Train paints a greasy, seedy picture of modern life with amazing artistry and articulation on "I Used to Fall in Love." "Brutal/beautiful/Strung out/hung out/Screaming sirens/skyscraper coffins/Shambolic/chaotic/Computer boffins/Strip-tease traffic lights/Cut throat beer fights/Poison friends/fakers and takers/Stoic spectators/And you're all cold, cold heart-breakers." Clearly, he will not soon be receiving a job offer from the London Board of Tourism.

To accompany such powerful attacks would take virtuosos on their best days. The rest of the band, The Albino Priest (decks/samples), A One Man Crowd Called Gentle (bass), The Slammer (drums), Sheriff John Stone (additional keys) and The Many Tentacles (engineering/keys) meet the challenge, barely breaking a sweat in the process. The overall musical content that they present defies categorization. This is no doubt largely due to the Allstars' sponge-like absorption of an impressive range of influences. In the liner notes, they thank everyone from Frank Sinatra to Rakim, naming Christopher Walken and the Wu Tang Clan alike as honorary Allstars. The Allstars have definitely set out a wide net for sources, as is evident from the infectious big beat Fatboy Slim-style treatment of "Kool Rok Bass" to the moody, bluesy shimmer of the title track. Almost every musical genre is represented, except in amazing, innovative mad forms. Although the band themselves heartily insist that they are a rock and roll band, the association is far from a literal one. An actual guitar only appears on one track, "I Used ▶

# The Funk Continues at Wetlands

By Daria Masullo

The setting was Friday night, and as it had become customary, I took the train downtown to the Wetlands, where I have now become a regular. This time though, the band was Conehead Buddha. I had never seen them play before, and was unsure as to what to expect. Having heard of them at other shows, I figured they were worth checking out. I got there just as BigAssTruck finished up their set, and there was a definitely good vibe in the air. Shortly after, three men dressed in black, one wearing astronaut boots, came on stage and started playing some incredibly funky music. As the little wheels in my head started turning, I realized this was Moon Boot Lover. They are a great little band to dance to, and they played lots of good tunes, driven by the incredible guitar of Peter Prince. After about an hour-long set, the band left the stage, and the crowd got ready for Conehead Buddha. Before long, drums and mics begin to appear on the tiny stage, followed by seven musicians who took their place in front of the waiting crowd. What was most striking about this band was that the singer and guitarist, Chris Fisher, was also the percussionist, so the congas and bongos were all center stage. When the music started, the place was jumping. Conehead Buddha played some incredible jams, moving from ska to guitar rock and at one point doing a cover of "Sex Machine." All of them were great, but what was incredibly cool about the band was that their saxophonist, Shannon Lynch, only learned

how to play the saxophone in 1995, just so she could join the band she was good!

With their big band horn section and singing percussionist, Conehead Buddha played well into the wee hours of the morning, keeping the audience dancing and smiling the entire time.

Conehead Buddha hails from New York State (from New Paltz to Brooklyn) and started playing around here in 1993. While they have had many incarnations, they have maintained the original sound Chris Fisher had set out to create. Through their extensive touring around here and in the South, they have built an incredible fan base that is truly devoted to this band.

They have played with many notable musicians, but definitely hit their high spot when they toured with Phish in 1997. In 1998, they released their first professionally recorded live album, *The Man With the Hat Gives and Takes With Ease*, which captured their live sound better than their two previously released CDs.

The band members interact so well with each other, that it is incredible to know that they don't play with any set lists, but rather play in the moment. They are often joined on stage by other musicians for impromptu jams. I highly recommend this band if you want to check out an interesting mix of ska, funk, and a little bit of everything else.

*Daria Masullo is a Barnard junior and Bulletin copy editor.*



Carrie Hawks

## MUSIC CALENDAR

[cont'd]

### COMING UP

5/15  
They Might Be Giants @ Bowery Ballroom  
5/20-21  
Built to Spill @ Irving Plaza

### JAZZ/BLUES/OTHER

Wednesday 4/28-5/2  
Yosuke Yamshita Group @ Sweet Basil  
  
The Heath Brothers @ Village Vanguard

Thursday 4/29  
Bim Bam Baby @ Le Bar Bat

Friday 4/30  
Son Seals @ Chicago B.L.U.E.S.

Friday 4/30- 5/1  
Charles Davis Quartet @ Lenox Lounge

Tuesday 5/4-9  
Freddy Cole Quartet @ Iridium

Monty Alexander Trio and Gonzalo Rubalcaba Trio @ Blue Note

Friday and Saturday nights Blues and Jazz Night @ Cotton Club

### COMING UP

5/8  
Branford Marsalis Quartet @ Village Vanguard

**Bored of the  
Bulletin Masthead?  
So are we.**

**Create a new Bulletin mast-  
head. If it wins, your design  
will grace the cover of  
every Bulletin next year.**

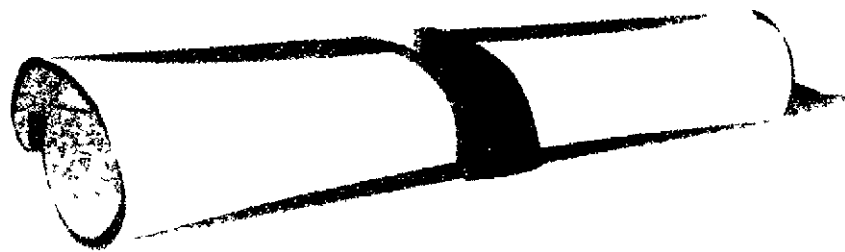
Entries in the Bulletin Masthead contest will be judged by the current Bulletin staff, and do not have to be computer-generated. Have fun!

**Barnard Bulletin**

All entries should be submitted to the Bulletin office in 128 LL McIntosh by Wednesday, May 5.



The only name on it is yours.  
That's good enough for us too.



### Toyota's College Graduate Finance Plan. No Co-Signer, No Hassle, No Kidding.

Toyota would like to help you avoid the first hassle of adulthood. Getting credit. As far as we're concerned, getting through college is proof enough of your credit worthiness. That's why we're offering you the College Graduate Finance Plan on any new Toyota or Toyota Certified Used Vehicle.

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# Take a Walk Through Morningside

by Jamie Hardy

Think back to the last time you or one of your friends had a hankering to take a walk around Morningside Heights. Or, more unsettlingly, think back to when anyone you know had the time to take a stroll around the neighborhood. It was so long ago, wasn't it? Well, because I know that the Barnard community is deprived, but deserving of

respite time, I took it upon myself to plan out a Saturday morning stroll around the periphery of our neck of the concrete jungle called Manhattan. For a more in-depth look at Morningside Heights, you can go to [www.morningsideheights.com](http://www.morningsideheights.com)—no kidding.

Begin at the corner of 116 St. and Broadway, cross a fairly well-known and well-maintained street, and you'll go east on 116 along College Walk and into the sun-dia.

Wait, think the ever-glib and teacher College Walk is not the purpose of this journey, to get to know the parts of the neighborhood rarely ever seen? My only answer to such an inquiry would be yes. We have a boss along College Walk, some of the most beautiful architecture in the country, his name is Frank Lloyd Wright and he's a genius. He's the one who ever succeeded to make what actually comprises College Walk? Take a look at the layout of the ground plan. Notice the subtle differences between Kerr Hamilton Dodge and the Journalism

building. Take a look at the monstrosity taking shape between Carman and Fernald. Go on, stand in the middle of the sun-dia for goodness sake. Everyone's got to be a tourist sometime.

Once you've done that, if you want to turn the stroll into an "outing," then take a little time to go up to Low Library and pop on in there for a tick. Not only are you at the highest ground elevation on Manhattan

(ironically christened Low Library), but the Low rotunda is simply the most magnificent interior on campus. Once you have had your fill of the familiar, it is time to venture out into the unknown. Continue along College Walk past the blooming trees, past Amsterdam Ave., past the Law School, Wien, and President Rupp's modest abode, until you reach Morningside Dr. I had only been to this spot twice, both during Take Back the Night, so I had never actually looked at what the view had to

Jamie Hardy

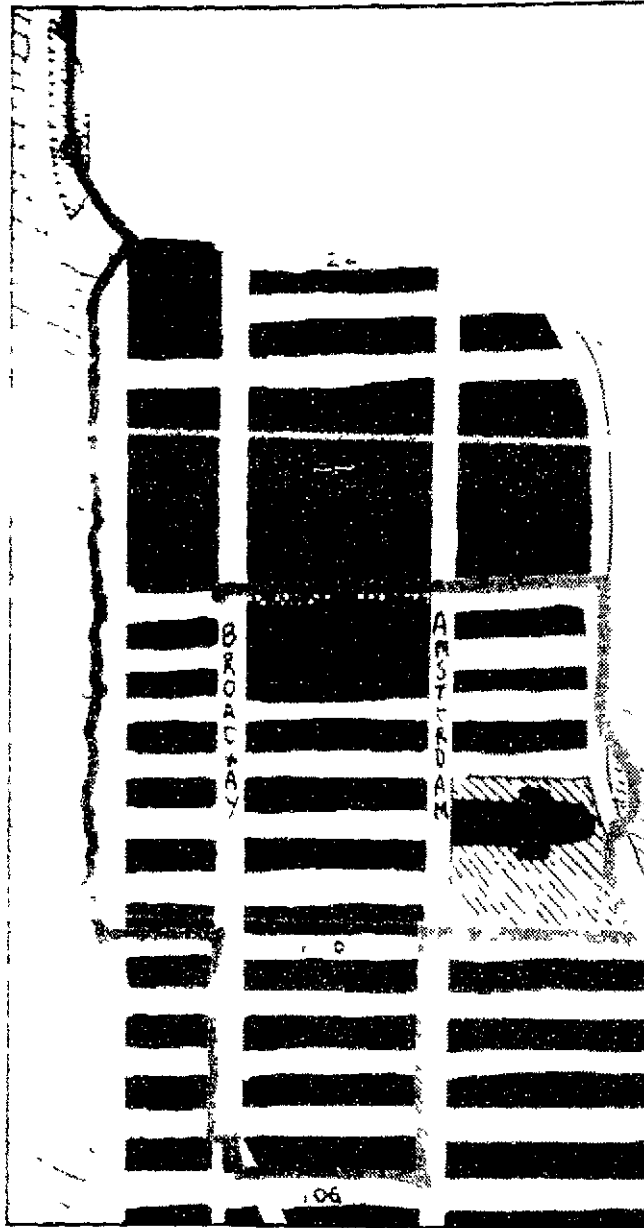
offer. Here you shall find a sprawling bird's-eye vista of the East Side. I was lucky enough to encounter a fashion photo shoot right there on the sidewalk. There's a cliff right there; a miniature version of the New Jersey palisades seen across the Hudson. But don't worry, there are stairs which lead down to scenic Morningside Park.

Rather than go into the park just yet, however, turn south along Morningside and notice all the quaint ivy-covered houses to the right. Very New England. Somewhere along in here, stray into the park. This time of the year especially, it is quite nice. There are big, green, freshly mowed hills (all the better to roll down with reckless abandon), there are daffodils and tulips, and there's even some wildlife too. I saw birdies and squirrels and a big brown dog which, when I squinted, looked strikingly like a deer. I swear.

Follow the path back up to Morningside Dr., and you will come upon the back of St. John the Divine. Having never seen it from behind, it lends an interesting perspective to the cathedral.

The designers of Morningside Park probably took this into account as well, the apse seems to jump over the street and poke into the park ever so slightly. It creates a nice effect of ambiguous inside/outside space, especially in the cool springtime shade.

A few more steps will bring our travelers to 110 St. Look left, and in the not-so-far distance, the tip of Central Park makes itself visible. Who



A (slightly doctored) map of the walk



# HEIGHTS TO ALLEVIATE THE MIND

knew we were but a ten minute walk from Central Park? Save the Park for another, warmer day; today you shall stay within the confines of Morningside Heights.

So, you turn right onto 110, and go west (life is peaceful there...). You'll hit Amsterdam Ave., onto which you will turn south and walk, preferably on the sunny side of the street. Amsterdam is the underdeveloped, overshadowed sibling of its famous twin, Broadway. Culturally, it is rich with shops, restaurants, churches, schools, and community centers catering to the internationality of the area. As far as character goes, it has Broadway licked. You won't see any *botanicas* on Broadway; on that teeny stretch of Amsterdam. I passed at least three small shops selling *productos religiosos*, from ceramic Buddhas to plug-in Marys. But the character of the street is somewhat dampened by the trash on the sidewalk and the abundance of wandering vagabonds (although some may say they add character). Nowhere on my walk did I feel unsafe, but this part was the saddest: with just a little effort, the street could be a lot more fun. It could be the anti-Broadway, the alter-ego, rather than the forgotten understudy.

Hopefully by this point, you will not be too upset at the state of Amsterdam Ave., and you will notice that you have come upon 106 St., Duke Ellington Memorial Boulevard. This is what I would consider the official end of Morningside Heights, although the Upper West Side seems to continue up to 110 St. (according to its homepage). Turn on 106 and, again, go west (where the skies are blue...) until you come to Broadway. To see what I mean about the upscaling of Broadway, just continue the stroll. Its context is the same as that of Amsterdam, but all the gourmet markets, gyms, salons and, most of all, trees, show that this street has been chosen for gentrification, and the other has not.

That aside, it's still a lot of fun to walk along. Just below 106 is the new jazz club, Smoke, which took the place of Augie's. Also right there is Straus Park, a tiny triangle where Broadway and West End Ave. converge. It's a cute little place to sit and watch kids run around. Right across the street is Clearview Cinemas, with matinee prices of \$4.50—forget Sony. There's another one just south at 100 St. called Metro, where matinee prices are \$5.

But we're not here to see movies. Continue up Broadway, past the burned-out apartment building, until you come to 110 St. Everyone has been here before, I know. The rest of the walk up the street could be done in your sleep, I know. I only include it because I had to go to Rite-Aid and get cough syrup (but the pink flamingo lights on the toy aisle were a tough temptation). So to add a little more spice to the stroll, let's

turn onto 110 St., and go west one last time.

Thus we come to Riverside Park. The flowers here are just as pretty as in the other parks you have just visited, but there's less of a New York feel to the park—probably because now, all you can see is Jersey. And it's lovely, isn't it? Continue the stroll north along the Hudson, and you will shortly come upon a cute little playground bustling with squealing children and enthusiastic parents. Unfortunately, there is probably never going to be a swing available for the likes of you; it's a pretty popular playground, and it closes at dusk. Sorry.

So then, continue your dwindling stroll north, and you will come to 119 St. Give a little wave to my lonely Elliott window, and cross Riverside Dr. to Riverside Church. You don't have to go in, but it is free and quite breathtaking. Just outside its doors is Grant's Tomb. On Tuesday, April 27, it was the 177th Anniversary of General Grant's birth; they had a Civil War reenactment and everything. If you go now, maybe you'll see the remnants of the celebration. I hear it can get to be quite a party. I also hear that on Wednesday nights in warm weather, a bunch of motorcycle enthusiasts meet at Grant's Tomb and ride together. If that's your bag, you may want to check it out.

Walking behind Grant's Tomb (which is also free, and very serene, if you want to go in), you will come to some very colorful, Gaudi-esque mosaic benches, and then to another—brace yourself—park. This one, though, is by far the best of them all. Why? Because there are more big swings than big kids! Finally, you find a place to rest your weary bottom and swing to your heart's content. Taking in the view from the Claremont Playground, you will see the George Washington Bridge, more of Jersey, and a bunch of really little kids running around as if their life depended on getting to the sandbox. You will see the path that leads down to Fairway, as well as the huge sports complex on the other side of West Side Highway (which is a great place to play soccer or basketball if you are so inclined).

After swinging for a bit, it becomes time to go home. If you're having a really good time, you can take Riverside down to 125 St. and then go underneath the impressive elevated subway station to the 99-cent store on the other side of Broadway, or else you can retrace your steps to 120 St. and take it to whichever dorm (or destination) you choose.

I hope the Saturday morning stroll served to calm you down as much as it did me, and helped to clear your head for the upcoming barrage of finals.

Jamie Hardy is a Barnard sophomore and Bulletin editor-in-chief.

# Claiming a Space of Our Own

by Mita Mallick

The problematic relationship between Barnard and Columbia is no secret. The anti-Barnard atmosphere and blatant Barnard bashing was a new phenomenon for me as a first-year. I felt that I had come to a party where I had not been invited. Now as a junior, I do not feel the same violation of my "Barnard identity" as I once did. I have better things to do with my time than to write a "Letter to the Editor" to the Spectator each time they mock Barnard. Frankly the discussion concerning "Barnard and Columbia," or rather "Barnard versus Columbia," is like beating a dead horse. Several dead horses.

Most of the university has anxiously been awaiting the opening of Alfred Lerner Hall. Columbia's new student center. Columbia students have found themselves caught during a period of transition as their campus is transformed. It was only a few weeks ago that students celebrated the grand opening of the new bookstore. My best friend at SEAS told me, "You should check it out. It's three times the size of the old one!" I didn't have the time or perhaps I just didn't want to make the time. Huge glass windows, twenty-four hour food service, an auditorium, dozens of meeting spaces, real magazines in the book store—I can't say it's not impressive. Yet once again I didn't feel like it was my place to be at Lerner Hall. My initial thought was, "Well, after all it is a place for Columbia students, not for Barnard women."

According to our College, however, each Barnard student is paying as much as any CC or SEAS student to be there. Each one of us will pay a \$62 activity fee for the use of Lerner Hall, which will be included in our tuition payment. I think that this activity fee is something which not many Barnard students are aware of. The \$62 is significant: money talks. It serves as concrete proof that we Barnard women belong at Lerner Hall just as much as any other student. More importantly, it says that we belong to this university.

The treatment of Barnard women as second-class citizens boggles my mind. I think of the nasty comments printed by their campus publications. I think of the snide comments from CC and SEAS students. I think of how hard it is to even find Barnard on Columbia's web page. I think of how we get shafted during campus activities and don't always get recognition for joint events. I think of Columbia professors

who kick Barnard students out first when classroom space is limited. How ironic that we study at a women's college and we face discrimination: the very discrimination that our education and experience at Barnard should prepare us to combat.

The story goes like this: They attack. We get angry and complain. Sometimes we respond and other times we do not. Time passes and then they attack again and the cycle starts all over. For the first time here, I can propose a way to begin to change the situation. I am confident that we can make the "and" in "Barnard and Columbia" actually represent an equal partnership.

Lerner Hall will be a place for students to get together and organize campus life. Barnard organizations can use space there for meetings. We can publicize for our events. They even sell Barnard t-shirts in the bookstore. It's a step in the right direction.

It is time Barnard women actively claim their identity as students of this university. Lerner Hall becomes a place where we can claim our own space, just as CC, SEAS, GS, Law students, or others do. The change has to come for us and by making our presence visible we are forcing everyone to acknowledge that this is also our university. It is by sharing a space together which can lead to the respect that has been long overdue. We can hang a "Take Back the Night" Banner from the staircase. We can leave the *Bulletin* around the tables. We can study there, we can eat there, we can host Barnard events there. We can just be students there.

I have a lot of Barnard pride. When people ask me where I attend college, I say "Barnard College in New York City." For a long time I have felt guilty about saying Columbia University. It's a guilt that others have given me and I have chosen to bear it. It was my fault for accepting it.

I am always wondering if we can be considered an Ivy League women's college. I have had a hard time negotiating the two identities. But accepting my role as a university student doesn't make me have any less pride in being a Barnard woman. McIntosh Student Center will always be our student center. By partaking in the use of Lerner Hall, I am not abandoning our student center or dismissing it. Lerner Hall only helps in creating a campus life which we say does not exist.

Why did the Barnard woman cross the road? Some "Columbia" students say it is to get an education. I say that from this moment on it will be to claim my space. To claim my identity as a student of this university.

Mita Mallick is a Barnard junior and *Bulletin* columnist

# Life "Across the Pond" Revealed

By Bianca Jordan

So, you Barnard students want to know what it's like at Oxford University? Well, your curiosity is matched by that of Oxford students who, conversely, wonder about our lives. That's right: as a Junior Year Abroad student studying at the University's St. Peter's College, I have been overloaded with questions posed by many a British student. No matter what the topic or tone of the question, they earnestly want to know what life "across the pond" (as they so fondly refer to the Atlantic) is all about.

When I first came to Oxford, everyone was sensitive to the fact that I was far away from home. Many, not unfeelingly, asked if I found it "very hard to be so far away?" Of course, I did. It was hard, for instance, when I needed help calling home from a pay phone (forget about the Rolm Phone Lady, I don't even have a phone jack in my room) and I didn't know what to dial for operator assistance. Other simple tasks were complicated when I couldn't find the equivalent of Rite Aid—a true test of my endurance. Having to meet a whole new set of university students and participate in yet another first-year orientation week proved an agony as well. I had to admit, however, that the challenge of coming to England was exciting, and that this was simply forcing me to function a bit more effectively on my own. So, yes, it was hard to be in a foreign country, but there were definite rewards.

Going to university in the States—is it very different than going to Oxford? This was another popular question at St. Peter's. The answer? Yes and no. With its own character, student body, sports teams, accommodations, instructors, deans, funds, etc., St. Peter's is very distinct and separate from the thirty-five other colleges making up Oxford University. Barnard has its distinct place within the larger Columbia University in the same ways as well. Whereas this is typical of every college in Oxford, it is not the norm in the States. While I was used to being in a small college within a big university community, I felt obliged to tell Oxford students what it was like at, say, a large Ivy League like Harvard, or a small liberal arts college like Wesleyan, or a state school like the University of California, and so on.

What really makes Oxford different, I explained, is its tutorial system, which doesn't exist in the U.S. I am only required to go to two classes a week here, and these are what are known as "tutorials." The only other person there is my actual tutor. Every week, I

prepare an essay, read it aloud, and then answer the questions of my tutor. It is quite intense. To supplement my tutorials, I go to lectures, which are exactly the same as any large lecture at Barnard; however, there are no exams, papers, or projects accompanying these lectures. It is best to go to them, or else you risk being grinded at tutorials. I love the education that I am getting not only because I have learned an incredible amount from my tutors, but also because, very luckily, I have been in synch with them intellectually.

All this interested the Oxford students, and they always treated me politely. Politely, that is, until it was established that I was a friend. Well, us being friends, it was okay if the questions were outright rude! "Why don't you learn how to speak English the right way?"

As a wise guest on Jerry Springer put it, "I KNOW you didn't go there!" I say tomato (to-MAY-to), you say tomato (to-MOT-to). I say Bianca (Bi-UN-ca), you say Bianca (Bi-ANK-ca). I say guy, you say bloke. I say truck, you say lorry. I say suspenders, you say garter belt (oh, the muddles that one has gotten me into). Well, of course, it's ME who has it wrong. Who else but an American would think a mental breakdown was insinuated by the common greeting, "are you alright?" Being a true friend, I was forced on numerous occasions to inform these Oxford students that, in fact, THEY have it wrong!

Now, it is the third term, and my return to Barnard is fast approaching. Oxford Students are still curious. "How can you leave us? Won't you miss it here?" In answer to that one, I have to admit that it is tough to think about leaving. Then again, it was hard to leave Barnard, and it would feel like treason to say that I had forgotten my home institution. It is, after all, "home." The Rolm Phone Lady, the Rite Aid, the "tutors" who are helpful students instead of full-blown professors, to-MAY-toes—all of these put me in mind of everyday life back at Barnard. How wonderful the familiar will be! Yet, now that I will be back on our side of the Atlantic and far from the questions of curious Oxford students, I wonder: will Barnard students fill in the gap with their own questions about life across the pond? I certainly hope so! The English have questioned me about home, keeping it alive in my mind while I am far away from it. What better way to keep the memory of Oxford alive once it, too, has disappeared from my everyday?

*Bianca Jordan is a Barnard junior currently studying abroad.*

# READING THE WARNING SIGNALS OF A SICK SOCIETY

by Karla Repple

The news reports of the recent Colorado High School massacre are full of teenage "warning signs," the prior identification of which could have helped prevent the tragedy. These included behaviors that we would all hope someone would notice, like depression and alienation. However, while Dylan Klebold and Eric Harris were noticed, it was not in a positive way. I do not want to defend what they did. When I think about how they have darkened the lives of the survivors, I am absolutely despondent. What I do want to say is that they are warning us. Youth are the harbingers of the future, of the sickness of our society.

On Tuesday April 20, Eric and Dylan entered their school, Columbine High, at about 11am and began a vicious killing rampage that would leave 15 people dead, many more wounded, as well as the emotional trauma that occurs after seeing such a scene of terror. They entered the school and specifically shot particular students who were minorities or jocks. They planned the attack beforehand. The suspects also left upwards of 30 homemade bombs, a letter, and last wills. For some reason, these two people, who are in fact our peers in age, felt that this option was the only feasible course. In one of the wills was written, "push us and we will push back, no one ever really loved me, no one ever really cared about me." To me, these words seem utterly desperate. I think that many teenagers can identify with these feelings of anomie and alienation, but perhaps not to this extent. Why is it that Eric and Dylan's obvious displays of frustration and malaise were brushed off as inconsequential? What many students said is that they had always known that Eric and Dylan talked about and threatened violence, but never really believed they would act on it. The use of guns, as some experts have speculated, allowed the boys to bring permanence to an anger and hostility that may have otherwise been transitory.

The truly infuriating part of this entire tragedy is that the media and the parent culture think it is sufficient to popularize a list of components that indicated these boys were trouble. Yes, it is disgusting that they

idolized Hitler and planned their attack for his birthday. Yes, it is bad that they were so fascinated by violent video games. Eric and Dylan were part of a clique called the Trench Coat Mafia that is interested in dressing a certain way and listening to certain types of music. These reasons are so superficial compared to the deeper problems of our society. Why do people continue to say, "well, his parents were good people, people should stop blaming them"? Where were they when their kids were making bombs in the garage? It astounds me that adults are so adamant that the blame should be focused on some force

Carrie Hawks



that was within the boys, when really they were responding to a hostile environment in extraordinarily and unusual ways. They definitely were out of order within their heads, but how did they get there?

Our society teaches children that boys should act out their feelings with aggression; this is exactly what Eric and Dylan did. Tired of being marginalized from a narrow description of normal that did not work for them, they extracted themselves and turned on a society to prove that they were in power, and that they were the ones rejecting, not being rejected. These are not to be misunderstood as words of sympathy. I think that it is necessary to know the way that Eric and Dylan became who they were; we have a responsibility to learn how to change this since they were members of

our generation. Why do other people our age insist on violence? The recent rash of school shootings all involved white males who showed signs of being troubled. Why have those signs been missed or misinterpreted?

While I do know that much of the problems we face are created by those who came before us, that does not mean we have no responsibility to solve them. As members of this world, we are necessitated to examine our values, and ourselves. How will we repair the damage that has been done and make a space that is conducive to more positive interactions among people? What can we learn from the horrors that Eric and Dylan perpetrated on their peers at Columbine, and on us, as a generation?

Karla Repple is a Barnard sophomore.

THE 1999 REID LECTURE



# THE TONGUES OF MEN & ANGELS:

## CAN A VOICE HAVE GENDER?

*a discussion with*

### Margaret Drabble

*author of The Radiant Way,*

*A Natural Curiosity, and The Witch of Exmoor*

Thursday, 29 April

6:30 - 8:00 PM

Held Lecture Hall,  
304 Barnard Hall



Sponsored by the Barnard Center for Research on Women

— *MISTRESS* from page 10 prescribe the spices that will help them adjust to living in America.

Soon her detachment becomes less acceptable and she begins to care for her customers. The problems of her customers keep her up at nights and she constantly wonders if they are using the spices that she has given them. Tilo finds herself leaving the haven of her store and seeking out the customers that she has aided, in order to help them on a more intimate level.

However, Tilo's real test comes when a stranger enters her store seeking companionship that Tilo's role as Mistress of Spices renders her unable to give. Raven, a handsome American, offers Tilo a love that she thought impossible, given her appearance and isolation.

The story revolves around the tension between Tilo's role as Mistress of Spices and her need to function as a normal human being in a world where she is surrounded by

the shortcomings of human nature. On many levels, Divakaruni's premise and execution of *The Mistress of Spices* is commendable and even incredible. Divakaruni uses a language in a poetic awareness that must stem from her learning English as a second language. Spices is marked with incredible sensual insight and description that could only have been penned by a poet.

In addition, the tension that is presented in the novel becomes a very real dilemma despite the mysticism and magic that surrounds it. Divakaruni's description makes sympathizing with Tilo's predicament very easy. The entrance of Raven, Tilo's romantic possibility, seems to reduce the very real themes of the Indian immigrant community in America to nothing more than a romance. In the end, the satisfaction derived from *The Mistress of Spices* is limited to something written by V.C. Andrews.

*Neela Rao is a Barnard junior and Bulletin staff writer.*

...the late 1990s dance-rock party...  
...the Allstars...  
...form. Their tight control of the...  
...of John Square's...  
...tion.

At the same time, the hedonistic street-vibe of the Happy Mondays cannot be ignored. They genre-hop with the aplomb suited only to riff raff of the same stock of Shaun Ryder.

In the end, the Allstars bravely wave the flag of the post-acid house generation, mixing and sampling gaily in the name of pure, unadulterated pleasure. Smirking, they offer it to the rest of the world, "Yeah look what I found on my brand new journey into sound." We'd be fools to reject their offer

*Suzi Green is a Barnard senior.*

## Well Woman: Genital Acne

**Q:** Is it possible to get acne on one's genitals? Recently after masturbating a lot one day with massage oil, a pimple (or what looked like a pimple) appeared on my boyfriend's penis. Within a few days, it came to a head and soon disappeared. I've been with my boyfriend for several years and have never seen this happen before. When we started dating we were both tested for everything and were negative across the board. We both claim to be monogamous, and I have no reason to doubt his faithfulness. Is this normal?

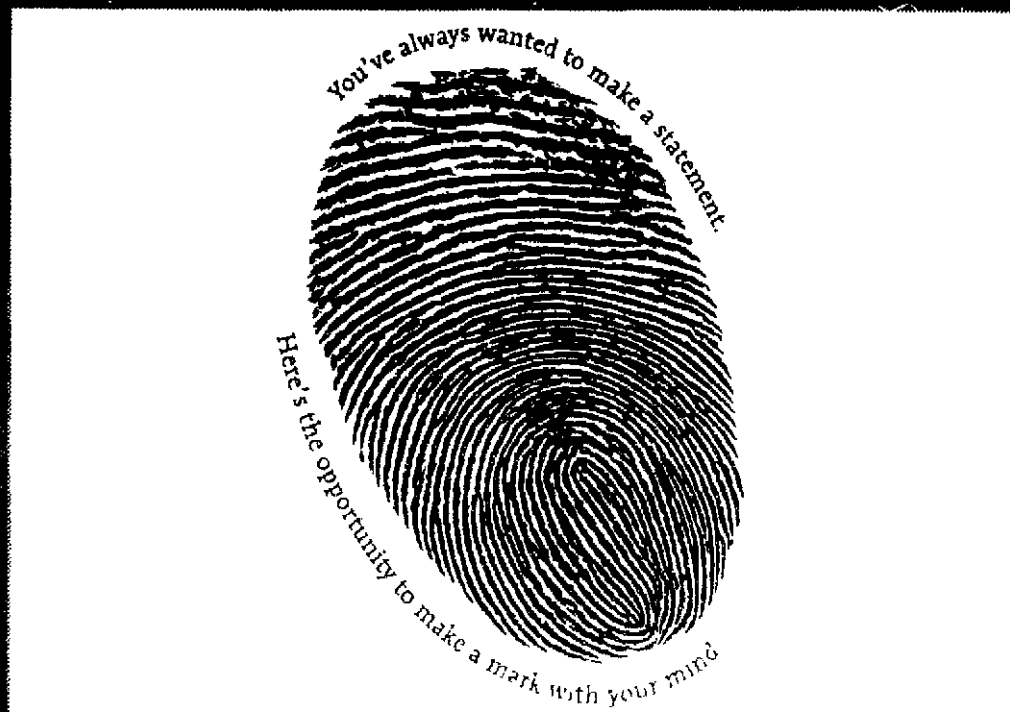
**A:** Relax. It is absolutely normal for a person to develop a pimple on his or her genital area. Skin is skin. If you can get a pimple on your back, you can get a pimple on your penis. Your boyfriend's use of excessive massage oil during masturbation could have clogged the pores and given rise to the pimple.

However, you should be concerned if a non-pimple-like rupture occurs. The two external STIs (Sexually Transmitted Infections) are HPV (genital warts) and HSV (Herpes Simplex Virus). If your boyfriend was infected with HPV, small puss-filled blisters

would appear on his genital skin. If he was infected with herpes, small lesions would occur. Both HPV and herpes can be contracted without penile-vaginal, or penile-anus contact. The only way to fully prevent the spread of these infections is by the avoidance of any sexual contact. I hope that this information has been useful in helping you determine where to go from here. If the rupture was simply a pimple, then there is nothing to worry about; however, if it sounds similar to any of the descriptions above, then he needs to get it checked out immediately. Remember, always use a condom and spermicide for maximum protection against STIs.

"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.

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Deadline for Senior registering:

April 21, 1999

All others:

April 22, 1999

