

Barnard Bulletin

[12.15.99: Issue 11]



Millen

letter from the editor

Some of you may have been thoroughly confused by a certain letter to the editor in our last issue. I am here to clarify to the best of my ability the situation as I see it.

Sometime in the planning stages of issue 10, we received an e-mail which nobody around the office quite understood. I wrote back to the sender, who didn't respond immediately. I showed the letter to several people whose input I don't take lightly, and asked them what to make of the letter. It didn't exactly seem like a typical letter to the editor, but at the same time, I didn't want to omit anything someone had sent us for publication simply because it wasn't completely coherent to me. Letters to the editor are often incoherent to me. The people I talked to (students, faculty) didn't seem to have an opinion on whether or not we should publish the letter, because I still hadn't heard back from the sender. I decided to put it in the issue in the hopes that someone out there would read it and shed some light on the letter's intent.

Had I any idea what kind of a stir this decision would cause, there would have been no question as to whether or not it should run.

The afternoon the *Bulletin* hit the streets, I received a message on my private telephone line from a certain member of the administration with whom I was, at the time, unfamiliar. The message asked me to call him back, which I did as soon as I got it. When we spoke, said administrator proceeded to tell me that my decision to print the letter was a bad one, and told me I didn't know enough about the situation to print it. He also told me I should screen the letters we receive, especially (if memory serves correct) ones which have no relevance to our readership.

I have several problems with this line of reasoning. To begin, my private line is for private phonecalls.

Nobody should have access to that number unless I give it to him or her. It is unlisted, and I would like to know exactly with whom this administrator spoke to obtain it.

Unprofessionalism aside, I do not appreciate anyone who attempts to flex his or her muscle, especially in a student/administrator exchange, in an act of persuasion—which is how I choose to interpret the scolding I got for making the decision to run the letter. A decision I still stand by.

Another quadm I have is with the assertion that a student-run newspaper dedicated to voicing any and all opinions should censor letters to the editor based on the ability of the author to express him- or herself clearly. I didn't expect any students to understand the letter any more than I understood it. What I expected was a response from the people who did indeed have a clue about its implications. And I got one. Unfortunately, not one of explanation, as I had hoped.

Later that day I received an e-mail of explanation from the sender informing me that indeed it wasn't originally intended to have been published, but saying it was not a problem that it was. He thanked me for taking an interest in his situation, which I have since learned involves a pending lawsuit between him and Barnard (probably a large part of the reason the school has been so tight-lipped on the issue).

Anyhow, in light of this last hurrah, I must now bid my faithful goodbye. It has been a wonderful, fabulous year as head honchita here at the "news-magazine with the mostess," and I must say that it has prepared me for my next step up in the publishing world, should I

choose to pursue it: coffee fetcher at the *New York Times*.

CONTRIBUTORS

Sophomore Lilliana Segura is a *Bulletin* layout staff member and writer. She is from Maryland and is an English major. Her

interests

LILLIANA SEGURA

include art,

music, singing, and swimming. Lilliana is also addicted to bagels and will be twenty on New Year's Eve.

This week, check out Lilliana's layout skills and writing in the arts section.

Mita is one faithful *Bulletin* staffer. A senior, she has worked on staff in such positions as delivery girl, office assistant, office manager, business manager, staff

MITA MALICK

writer, and now

columnist. After

she graduates with a degree in Anthropology, Mita's plans include moving back to Boston, getting lots of sleep, and starting to live life once more.

Layout member Elvita is a first-year from Stamford, Connecticut, but she is originally

ELVITA DOMINIQUE

from Haiti. She

turned down Columbia for Barnard so that she could have "the empowering all-female experience." Elvita likes reading, music, and going to theater productions. She also likes living in one of the spacious converted lounges of the quad.

Barnard

Bulletin

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[Name obscured]. Please include author's name and affiliation with the College.

Film Series Highlights Films of Merchant and Ivory

By Bianca Jordan

No doubt about it, the word of the evening was "movers." Creators of Independent Cinema, capable businessmen, immigrants, travelers, trendsetters, crowd-pullers, director James Ivory and his partner-producer, Ismail Merchant, are movers in more ways than one. And that is why they were invited to participate in a discussion as part of this year's Barnard Forum on Migration, held in the Julius S. Held Lecture Hall of Barnard Hall on Thursday, December 2.

It is also the reason why the lecture room was packed Thursday, and drew large numbers on Monday, Tuesday, and Wednesday when Barnard presented a series of their films. Entitled *Three Continents: The Films of Merchant Ivory*, the discussion focused on the collaboration, films, and filming locations of Ivory, Merchant, and novelist/screenwriter Ruth Praver Jhabvala, and was supplemented by showings of *Heat and Dust*, *Slaves of New York*, and *A Soldier's Daughter Never Cries*.

Migration and social order were on the forum agenda. Merchant and Ivory discussed those issues and more. They answered questions ranging from how they felt about filming in New York City to those about the recipes featured in Merchant's new book, *Ismail Merchant: Filming and Feasting in France*.

Their film career, however, inspired most of the evening's questions and took up much of the discussion time. The Merchant-Ivory collaboration began in 1961 when Merchant saw Ivory's documentary film about Indian paintings, *The Sword and the Flute*. Both men were moving back and forth between India and New York, and making a place for themselves in the film community. Merchant, impressed by *Sword*, approached Ivory with the idea of doing a feature film. Never having directed one, Ivory was reticent. However, once Merchant said, "Well, I have never produced a feature film myself," a partnership began that has spanned almost fifty years, and produced forty-three films.

Jhabvala joined the Merchant Ivory team almost immediately after, when the men traveled to Delhi, where she was living at the time, in order to obtain the rights to her novel, *The Householder*. Merchant said that when they first contacted her, she was wary, and "pretended to be her mother-in-law." With a bit of persistence, however, they convinced her to work with them. She wrote the screenplay from her novel, and worked with them on their next project, *Shakespeare Wallah*, now considered a classic film. "She is a great fiction writer," Merchant said, "and, of course, it is to our advantage that we have such a wonderful collaborator who is a good writer."

Jhabvala had already published short stories in the *New Yorker*, as well as written novels, including *Esmond in India* (1958). Since then, she has written works such as *Travelers* (1973), and *Three Continents* (1988). For her novel, *Heat and Dust* (1975), Jhabvala received Britain's Booker Prize, and a BAFTA award for Best Screenplay for film adaptation of the same novel. She is a recipient of two Academy Awards for Best Adapted Screenplay (*A Room With a View*, and *Howard's End*) and also was nominated for an Oscar for her screen adaptation of Kazuo Ishiguro's novel *The Remains of the Day*. All of these screenplays were written for and produced by Merchant Ivory. Jhabvala



Ismail Merchant and James Ivory

was unable at the last minute to attend the panel discussion with her partners.

Like many of the characters in their films, Jhabvala, Merchant, and Ivory share the fact that they each have been displaced into foreign countries. Merchant explained, "I have come from India, and I live here. And Jim is an American who has lived outside. Ruth, same thing. Ruth has migrated from Germany to England, to India, to America. So, this cross-cultural theme works in our lives. And the characters that are the interests of the stories also have this theme."

Merchant's latest film, *Cotton Mary*, to be released in England first and set to open in New York's Paris Theatre on February 11, also deals with the difficulties of emigration and mixed backgrounds. When Merchant directed this film, a new task for the man who usually produces, he wanted to tackle the fact that "there are Indians who did not accept the Anglo-Indians, and there are << page 6 >>

FINAL EXAMINATIONS: Please refer to Dean Blank's memo about procedures for requesting incompletes and deferred final examinations. Please also understand, however, that you are expected to complete all coursework by the assigned dates and that exceptions are granted only in compelling situations.

INTERNATIONAL STUDENTS: All F1 international students who are leaving the US during Winter Break must see Dean Tsu or Dean Webster for re-authorization of your I-20 forms. Call x4-2024 to schedule an appointment, or come to the office during drop-in times. F1 students graduating in February should make an appointment with Dean Tsu or Dean Webster to discuss post-completion details including work permission.

TUTORS: Please submit time sheets before you leave for Winter Break to facilitate processing.

STUDENTS RECEIVING TUTORING: Make sure that your account balances are paid in full by the end of the term to prevent the blocking of your registration in January.

STUDENTS NOT RETURNING NEXT SEMESTER (who are neither graduating in February nor studying abroad) must meet with your Class Dean to review and complete withdrawal procedures.

ALL STUDENTS STUDYING AWAY FROM BARNARD IN THE SPRING SEMESTER: Please come to a "send off" meeting conducted by Dean Szell TODAY, Wednesday, December 15, 5-6pm in 322 Milbank. Make every effort to attend.

STUDENTS APPLYING TO GRADUATE AND PROFESSIONAL SCHOOLS: If you have any deadlines in late December or early January, please make sure that all your recommendations are on file here and that we have your envelopes. Our office will be closed from December 23 until January 3, so we need to mail your recommendations by December 22

if we are to meet these deadlines. Please contact Lilian Appel, x4-2024 (for graduate schools), or Jayma Abdoo, x4-7599 (for professional schools), if you have any questions.

PREMEDS: We keep a file in the Dean of Studies Office with information on premedical summer programs. If you are interested, please stop by and ask to see the folder which presently has information on about eight programs. Many of the application deadlines are February 1; some are earlier. For instance, students from Long Island might be interested in a program at Long Island Jewish Medical Center which begins taking applications on January 3 and usually fills up within a week. We expect to receive information about many more programs after the first of the year.

THE REGISTRAR'S OFFICE will be open December 28 and 29 from 9:30am to 4:30pm. It will also be open beginning January 3.

SENIORS who are interested in taking a course at the Business or Journalism School next semester should see Dean Schneider prior to registration in January to find out which courses will be open to Barnard students.

SPRING PHYSICAL EDUCATION COURSES: Sign-up is only for students who have not fulfilled the P.E. requirement. It will take place in the LeFrak Gymnasium on Wednesday, January 19, 7:30-9pm (for Barnard seniors, juniors, sophomores) and Thursday January 20, 7:30-9pm (for Barnard first-years and Columbia undergraduates). If you are unable to be present, you may assign a proxy (another student who will sign up for you). Arrangements must be made in advance with the Department Chair in 206 Barnard. All classes will meet in the LeFrak Gym beginning Monday, January 24. You must attend the first three classes to avoid removal from the class list. If you have already fulfilled the P.E. requirement, you may attend the first class meeting to see if space is available.



Three Continents Showcases Films of Merchant and Ivory (cont'd)

<< page 4 >> English who did not accept the Anglo-Indians." He added, "That struggle within yourself to be acceptable to a community, or a particular country, it is very difficult to come to terms with."

Ivory admitted that at times they decided to focus on foreign cultures in their films for less topical reasons. Sometimes, he explained, "That's why you may make a movie—you may want to go to this place or that place. Maybe not the grandest of reasons for making movies." Ivory pushed to make *A Room With a View*, for instance, because he wished to go to Italy.

According to Merchant, the reason the three have made successful films like *A Room With a View* and forged the longest partnership in the history of cinema is because "we have respect for each other." He described their partnership as a family "where there are, of course, arguments. And then there is peace, and then there is argument, and then war." When asked who usually wins, he said, "I do."

Ivory admitted that he could be stubborn, too. On the first read of a screenplay, for instance, he is "an impossible person to work with." And Jhabvala, for her part, displayed determinedness when she decided to adapt Henry James's novel *The Golden Bowl* into a screenplay. Merchant and Ivory didn't know that she had undertaken the project until two

years after she began writing it.

The Golden Bowl is the forty-third Merchant Ivory film to be released. It is playing in London now and will come to New York in 2000. Starring Uma Thurman, Angelica

Houston, Nick Nolte, Kate Beckinsale, Jeremy Northam, James Fox, and Madeleine Potter, the film is very much influenced by its English and Italian settings. "The atmosphere is demanded by the context," Ivory told the *New York Times*. "All this detail doesn't overwhelm, it makes the story accessible."

Besides working with movie stars like Thurman, Merchant and Ivory worked with writer, pop heroine, and Barnard alumna Tania Janowitz '77. She adapted her best-

selling compilation of short stories, *Slaves of New York*, for them. The movie version came out in 1989. Critics deemed the film dissatisfying at the time. Merchant argued that, "that was one of things they didn't accept, you see, because we are considered as classic," and, according to him, critics didn't approve of "this alliance with someone who is a pop artist."

Their latest films, *Cotton Mary* and *The Golden Bowl*, are more in line with their successful films, and critics will not be surprised this time by their choice of time, settings, and subject matter. Kann Durbin of *Mirabella* said *Cotton Mary* is an "outstanding drama," in which "Madhur Jaffrey, Greta Scacchi and James Wilby grace the film with what may well be their best performances ever."

Advice to aspiring filmmakers? Ivory was quick to answer, "If you have an idea, just do it." He went on to say that if one does have an idea and vision, "you just have to have your way." Merchant added that, "passion and feeling is very important. You have to believe in it so strongly, that you believe this is all you want to do, and nothing else."

The audience members, whether aspiring artists, admirers of the cinema, or avid readers, invited these men's insights. After the panel discussion, all were invited to a reception held in the James Room. The two answered more individual questions, and Merchant provided food that he had prepared himself for the reception. He enjoys cooking, he said, "because it's something that brings people together."

And bring people together Merchant and

Ivory did. Come Thursday, when the panel took place, tickets for the panel had disappeared. Members of the Barnard/Columbia, film, New York, and press community all flocked to see these two men. More than just move within it, Merchant, Ivory, and Jhabvala have the power to make the world around them move, too.

Bianca Jordan is a Barnard senior.

Photos courtesy of the Barnard Forum on Migration



Bernadette Peters in *Slaves of New York*



A scene from Heat and Dust

To the Editor:

Your *Bulletin* article entitled, "Group Identification Undermines Concept of Diversity," (issue 10) points up a fundamental question about how a multicultural campus, like Barnard, can function as an interactive and supportive community. While we continue to strive for answers to such questions, I believe that we have made some progress on this campus and I commend the *Bulletin* for tackling the difficult subject of diversity on campus.

While I am disappointed that you perceive the administration as supporting divisiveness among students based on race, I can understand why it may sometimes appear that way. Students do complete forms at Registration and at other times that request self-identification based on race. And, yes, CORRIE (the Committee on Race Religion, Identity, and Ethnicity), along with Asian student organizations, do hold welcome weekends for prospective students of African, Hispanic, and Asian backgrounds. However, the College's involvement in these activities requires further explanation.

First, it is important to address some incorrect assumptions in your article:

- Barnard does not admit students of color based on quotas and has to plans to do so.
- Information regarding race on the Barnard admissions application is optional.
- Barnard does not consider race before merit in the admissions process. Such allegations are dangerous, blatantly untrue, and insult the intelligent, creative and energetic women of color who are current students and alumnae of the College.
- At Registration, information about race is requested in response to government regulations.
- The welcome weekends for students of color has its origins in student initiatives, not in administrative policy.

The administration of the College does not force students into racial group identifications. However, I am not surprised when students group themselves along racial or cultural lines. As you point out, our population is diverse, and "the individuals who make up our student body bring a wealth of experiences and interests to the College." However, precisely because our students are individuals who come to us with varying needs, we as administrators must listen to the voices of students who consider themselves to be in the minority on this campus. And, of course, we must continue to strive to increase the number of Black and Latina students, in particular, as *Bulletin* reporter Kimberly Krol points up in her article, "Is Diversity at Barnard in Need of Improvement?" But the needs of individuals, each with many wonderful attributes, as you point out, is much more complicated. Our students represent different stages in the development process, including varying stages of awareness of their own identities.

After reading your last issue, a student of color on the campus remarked to me that even if she wanted to, although she does not, it would be impossible for her to separate herself solely with her own racial/ethnic group at Barnard. At a predominately white institution, she is often one of one or two of her racial group in a particular setting. However, there are times when she wants to relax and let her guard down. Being with students of her racial group sometimes, not exclusively, provides her with a feeling of comfort because it eliminates an element of conflict or incongruity based on race in her social interactions. Students of color may have an an interest in drawing upon a network of other women of color (an experience that is profoundly new and exciting for some of them). But we must acknowledge that some self-segregation is true of all student groups.

There are a number of scholars who have written on the topic of race in society and racial identity development. Particularly relevant to the issues raised in the *Bulletin* is Beverly D. Tatum's *Why Are All the Black Kids Sitting Together in the Cafeteria? And Other Conversations About Race*. In addition, there are many faculty members who could share further insights with you on this subject. Some of these faculty include Professor Jonathan Rieder in Sociology; Professor Ennis Edmonds in Pan-African Studies; Professor Lynette Jackson in History; Professor Xiaobo Lu, Professor Linda Beck, and Professor Peter Juviler in Political Science; Professors Flora Schiminovich and Ada Rivera in Spanish; and Professor Lesley Sharp in Anthropology, Professor Chris Baswell in English; and Professor Joan Snitzer in Art History. I also invite you and others to have further discussions about this topic with me in my office, 210 McIntosh or with other members of CORRIE (x4-9132). We would love to have your direct involvement with CORRIE as we continue work on building a strong vibrant community that not only encourages tolerance but celebrates our differences.

Sincerely,
Vivian Taylor
Dean for Multicultural Affairs

DRUGS AND ALCOHOL ON

By Hila Ratzabi

Barnard women are known to be intelligent, responsible, and successful. A stranger walking around campus in early December would have no doubt that finals are looming. The library, computer labs, and classrooms are filled with students taking great pains towards their educational success. We Barnard students do not only work hard at an academic education, but also take advantage of the resources available to strengthen other areas of awareness. Through vari-

ous clubs and lectures, we broaden our understanding of social, cultural, and religious issues of importance to us. Yet, how well do we really know ourselves? And how completely do we integrate the knowledge we learn into our daily lives?

One of the most important issues today in college is drinking and substance use and abuse. Are we taking advantage of all the information that is available to us about this serious issue? We've all heard the lectures from our teachers and parents back in high school, but by now we are more independent and have to make decisions with less guidance than before.

In addition, new scientific information about drug addiction has been discovered that was not available to our parents and teachers when they were our age, and that even most of us have not yet acquired. How equipped are we at facing the real world of drugs and alcohol, on campus and in bars and clubs?

Statistics reveal that perhaps we are not as well educated on this issue as we would

like to be. Would it be surprising to know that in a survey taken of Barnard students in 1997, almost half admitted to having taken care of a drunk roommate, and over sixty percent have had hangovers within one year of the survey? It is important that we take a closer look at ourselves and our environment in order to fully assess our knowledge and

. . . in a survey taken of Barnard students in 1997, half admitted to drinking for the sake of getting drunk. 22% engaged in unplanned sexual activity and 29% did something they regretted.

awareness of the facts related to drugs and alcohol.

When I began training in Barnard's Alcohol and Substance Abuse Prevention (ASAP) program, I learned many new and startling facts. For example, I used to think that there was only one chemical in marijuana—THC. In fact, marijuana contains 485 chemicals in its natural state, and over 2,000 once burned. I also learned that alcohol and drug addiction not only arise within socio-cultural contexts, but are brain diseases that can happen to anyone. I soon realized there was a lot I didn't know. In light of this crucial information that was not available to our educators while we were growing up, we should be impelled to honestly and objectively reassess our understanding of drugs and alcohol, and how they affect our lives. One can make an educated decision based only on the facts.

Many students are not currently facing drug or alcohol addiction. However, there is a fine line (called the "trigger") that separates the person who uses responsibly from the one who is addicted. Addiction to any drug is

known to be a problem affecting a person's brain chemistry. The brain produces a chemical called dopamine, which is related to feelings of happiness. When a person uses drugs, the brain is tricked by the drug into producing a large amount of dopamine, in which case the person feels good while on the drug. However, after a while, the brain

begins to depend on the drug to instigate the feeling of happiness, and, therefore, does not produce dopamine anymore on a regular basis. This can be more easily understood in an analogy. A village has a

shoe factory in which the people get all their shoes from. One day, a new shoe company comes into the village and does so well that the original one goes out of business and closes down. However, once the new company decides to leave, the village is left with nothing, because the old factory does not work anymore. It will then take a long time to get the old factory back to functioning the way it used to. Similarly, once the brain depends on an outside source to make the body feel good, its ability to produce its own, natural chemical for feeling good gets shut down.

The majority of students would probably say to themselves: "Okay, but I'm not an addict. Why do I care about the addicted brain?" The concept of addiction as a brain disease is new, and can help dispel some of the stereotypes about drug abuse. We all have natural brain chemistries that get disrupted by any amount of drug use. Anyone can cross the line, whether you live on the street or in a college dorm. It is obvious that none of us want to get to the point of addiction, but to an individual, the line may be blur-

CAMPUS: GET THE FACTS

ry. Do we know how to prevent addiction and to use responsibly?

We can use responsibly if we are aware of the wide array of drugs that are out there. Certain drugs taken with the intention of causing elation and rapture, such as ecstasy and PCP, actually end up leading to anxiety, depression and uncontrolled aggression. Other drugs taken for hallucinogenic purposes, such as LSD and mescaline, lead to emotional breakdowns. Before jumping into experimentation, it is important to know as much as possible about the various ways in which certain drugs cause physical and psychological damages. Yet, aside from all the harder drugs that one must be aware of, even a drug as commonly accepted as alcohol can lead to precarious situations when used incorrectly. Anyone can become chemically dependent, and no matter what drug one may be using, a most important sign of chemical dependency is loss of control, or when a person behaves in a way contrary to that which she desires.

This struck me most out of all the symptoms of chemical dependency. I guess when we drink or use drugs, we do not think about staying in control.

Usually, we are trying to lose control. In fact, half of Barnard students admitted to drinking for the sake of getting drunk. And yet, unfortunately, 22 percent of Barnard students engaged in unplanned sexual activity while drunk, and 29 percent did something that they regretted. These are the hardest facts to consider when assessing our personal limits. We want to have a little fun without ending up within that 22 percent statistic. In the end, it is more important for each individual to behave

in a way that is aligned with her personal value system. We must look at ourselves and our friends objectively to determine if we are acting in a manner that we respect. The best way to remain in control of oneself is to make low risk choices. Take a look at the chart on Approximate Blood Alcohol Percentage to see what percentage of alcohol it takes to raise your Blood Alcohol Concentration (BAC). At a level of as low as .05 percent, judgement, coordination, and vision are impaired. The quantity and frequency of one's drinking or using factor crucially when assessing whether one's behavior is aligned with her values. By reducing the amount of use, one will stay further from the trigger level for alcoholism or addiction.

Equally as important as personal standards of behavior is how one's behavior affects others. 23 percent of Barnard students have been insulted or humiliated by another's drinking; 46 percent have had their

the fact that all RAs had short training sessions from ASAP in the beginning of the year, the RA had trouble facing the problem, because she felt uncomfortable addressing the person directly for fear of impeding on her privacy. In the end, the RA decided to enforce rules more strictly despite discomfort.

I was surprised to find out that "punishment" for being caught drinking or using is being sent to the ASAP office. I have found the office to be a place of comfort, support, and education, not a place to go when you are punished. ASAP advisors are available to help people who either have a personal problem with drinking or using or have been affected by another's negative behavior as a result of such a problem. They are also available to share information or just to offer support.

If a student is caught drinking underage or using more than once, she can become expelled. Despite this formidable thought, people don't always get caught, and that isn't

...certain drugs taken with the intention of elation and rapture, such as ecstasy, and PCP actually end up leading to anxiety, depression and uncontrolled aggression.

the issue at hand. The imperative situation here is how each individual takes control of her own life. Growing up in a society that discourages drug use only on a superficial level, we have habitually accepted

studying or sleeping interrupted; and 26 percent have experienced unwanted sexual advances. Unfortunately, drinking and using can disturb community values of respect and courtesy.

But approaching the problem has been difficult. One resident assistant said that many students on her floor have complained about a roommate's or neighbor's use of drugs and alcohol, yet felt the need to protect people by not getting them in trouble. Despite

stereotypes about drugs and alcohol, for lack of better knowledge on the subject. In light of the facts presented, it is most important to internalize all available knowledge and to seriously allow it to challenge our previously held notions. Only then can we make the most educated decisions regarding the potentially hazardous situations of using drugs and alcohol.

Hila Ratzabi is a Barnard first-year.

Fall Sports End, Look Toward Next Season

By Tiffany Bennett

All the very astute *Bulletin* readers out there may have noticed that the features section is covering sports issues once a month. However, since this is only the second "sports feature," some may not have. Therefore, I have made it my job to point it out. On my more-than-occasional trips to the track above the LeFrak Gymnasium and the Barnard weight room, I have seen more women than one might expect running or climbing imaginary stairs. There are some sporty women out there, so look for more and more articles of interest to the athletic community here at Barnard in the Spring, and for now, in the holiday spirit, we are wrapping up the Fall season of varsity sports.

With the steadily dropping temperatures comes the end of Fall season sports. Fans, unwilling to stand outside in the frigid air, retreat to the extreme discomfort of gymnasium bleachers and outdoor athletes are faced with the fact that even they are not resistant to hypothermia.

Varsity women's sports for Fall season include soccer, field hockey, cross country, and volleyball. In addition, Spring sports such as tennis and crew have some competitions in the Fall.

The tennis team finished up its fall campaign with a record of 8-4, one of its most successful ever. The team began the season by winning six straight games, but then lost four tough matches before winning their final two versus Fordham and Army.

Varsity women's crew opened the fall racing season on Lake Carnegie at Princeton University on October 17. They placed sixth in their Eights race and took a bronze in the Fours race. At The Head of the Charles Regatta in Boston, the women's varsity Eight finished thirty-fifth out of 64 in the Champ 8 Women event.

Soccer competes also in the Spring, but their league season

belongs in the crisp weather of the Fall. Columbia finished this season with a record of 8-7-2. Although still a successful season, most of the team's victories were earned in non-conference games, their record against league opponents, a disappointing 0-6-1. However, despite the loss of eight valuable seniors, the coaches and players alike are hopeful for next season.

The Columbia women's field hockey team ended the season with its best record ever at 7-10. In the last few weeks of the season, Columbia shut out Stanford to win its first Ivy game, scored against last year's national runner up, Princeton, and nearly upset nationally-ranked Dartmouth. Hard work led to big payoffs for the Lions who ended up winning three of their final six games.

The women's cross country team also turned in a successful season this year, the team earning two second places and a sixth place at three smaller meets. The women also won the Metropolitan Championships for the second year in a row, took third at Heptagonals, and placed an impressive fifth out of 34 teams at Northeast Regionals.

Columbia women's volleyball started the season off strong by winning their own tournament, the Columbia Invitational, and ended up finishing the season with a record of 15-10 (including tournaments). This year, the team also won its first regular-season Ivy League game in five years. In a difficult match on October 23, they defeated Cornell 3-1.

The season may be over, and the scores are in, but the work doesn't end there for these amazing women as they have already begun to prepare for next season. The *Bulletin* would like to congratulate Barnard, Colum-

bia, and SEAS women, on all their victories, and wish Winter season sports the best of luck.

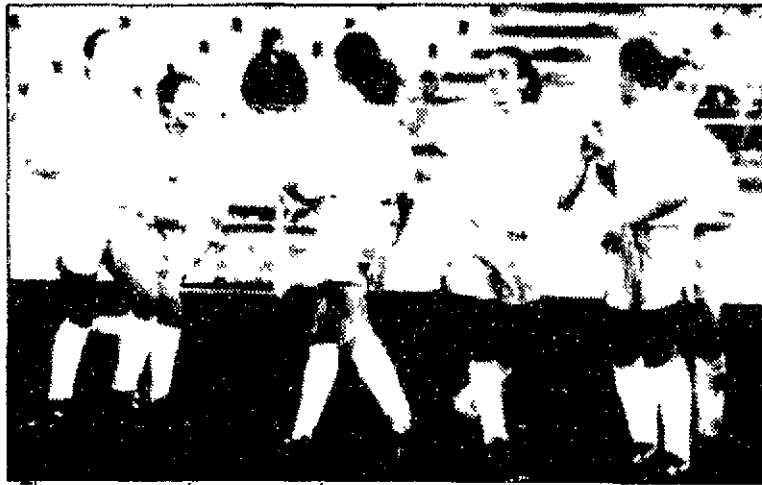
Tiffany Bennett is a Barnard first-year and *Bulletin* staff writer for the features section.

Courtesy of the Columbia Barnard Athletic Consortium



Sophomore forward Page McGranhan

Courtesy of the Columbia Barnard Athletic Consortium



The women's soccer team

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ARTS CALENDAR

for the week of Dec. 15

DANCE

Susan Marshall & Co: New York premiere of *The Descent Beckons*. Works that "contemplate the century's losses and brutality, yet looks hopefully forward." Joyce Theater, 175 8 Av, 242-0800. Thru 12/19.

Rosa Mei Dance: 70-minute *Messiah: The Dance to Handel*. Theater of the Riverside Church, Riverside Dr & 120 St (local) 924-0077. Thru 12/19.

David Gordon: Gordon's Pick Up Performance Co includes the likes of Valda Setterfield, Lola Pashalinski, Hope Clark, Wendell Beavers, and Brendan McCall. *Autobiography of a Liar* (that amounts to a "miniretrospective" of his entire career). Danspace Project at St. Mark's Church, 131 E 10 St, 674-8194. Thru 12/19.

ART

Issey Miyake: *Making Things*. Exhibition of his "sculptural clothes" as installations. Ace, 275 Hudson, 255-5599. Thru 12/29.

Manabu Yamanaka: "first showing of the artist's entire series of life-size nude portraits of elderly Japanese women elegant, haunting, and truly remarkable." Stefan Stux Gallery, 529 W 20 St. Thru 1/22.

Art at St. John the Divine: (local) Karin Glusti's ten-foot wide lattice dolly and other installations. Amsterdam Av at 112 St. Thru

A Roundtable discussion on *Body Art*

by Snowy Barra, Gypsy Rivases, and Spankey Jacob

Snowy Barra: I enjoyed *Body Art*, but I thought that they left out a lot of things. I mean, at first, when I thought of "body art," I thought "tattoo."

Gypsy Rivases: Henna. And body piercings.

Spankey Jacob: Henna, tattoos.

SB: But then I started thinking of hair and dreadlocks.

I mean, they could have done so much with hair.

Braiding...

SJ: No, they didn't really do any hair.

GR: By the way, the African Art Museum is going to have a whole exhibit on hair in Africa.

[ooohs around the table]

SJ: And I also didn't see anything about elongating neck rings, or when people put the plates in their lips to stretch them.

SB: They had a sculpture of someone with a lip plate, but they didn't have any pictures.

GR: That's the thing, they didn't have more pictures. But at the same time, if they put in more pictures, then they couldn't have had that video that was critiquing the tourists taking pictures of the Papua New Guineans.

GR: And the other thing I liked were the ear spools.

SJ: The ear spools were great!

SB: They were huge! [four inches in diameter]

SJ: I felt like if they did the ear spools, they should have done the neck rings. Because the whole thing with the neck rings is that they are

a rite of passage for young women, and they have to go and seclude themselves and put these neck rings on. And I felt like they didn't say enough about corsets being harmful.

GR: And it's funny because they did the Chinese footbinding thing, so they should have done something about the neck rings, because they seem similar...

SB: I didn't read that much about the footbinding, but did they say anything about how it oppressed women and made them unable to walk...? [ideal foot length was three inches]

SJ: They said Westerners criticized it, and that's all they said.

GR: And they said it was erotic.

SB: And the book in the gift shop mentioned that too. But did they talk about—

SJ: —the reality and social impact of how it changed the bone structure of their feet? No. Same with the corsets. You can't do anything when

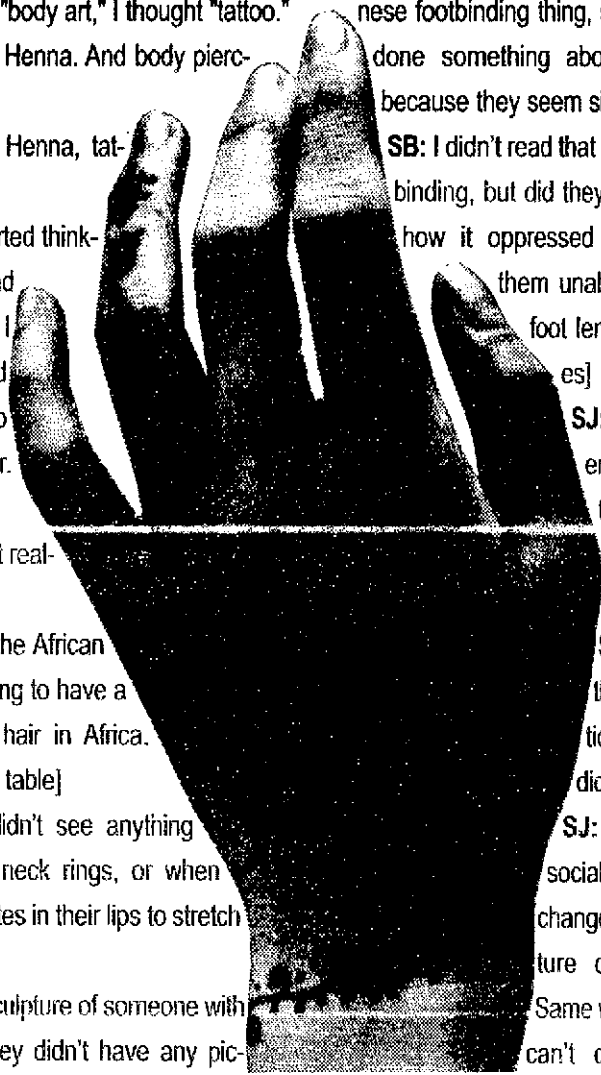
you're wearing them. And you know, they didn't talk at all about plastic surgery. I think if you're going to talk about footbinding and ear spools, you should at least talk about plastic surgery. So, basically we've come to the conclusion that the exhibition left out a lot.

SB: Yeah, they did leave out a lot.

SJ: And then I felt like part of the attraction was the whole part about all the "cool" Western tattoos. I thought it was kind of sensational.

GR: And the henna thing annoys me. It's so fricken trendy now. I just hate it.

SJ: Well, same with the tattoos.



at the Museum of Natural History

GR: And—and that's what was on their flyer. Very marketable stuff.

SJ: It was a very marketable exhibition. I felt like a lot of people zoomed through the statues and the tribal stuff to get to the henna and the Western tattoos.

GR: Also, I think there was a problem with the way it was—

SB: —laid out.

GR: It had no direction.

SJ: It was very confusing. They should have done it chronologically.

GR: Or by section, or like, "This is face painting. This is body piercing." So that you could compare it. Not so scattered. It was like, you went in, and you didn't know where to go.

SJ: And I was looking at the Japanese tattoos and this guard walked up to me, and he said, "You think that's interesting." And I said, "Yeah." And then I walked away. It was weird.

SB: He probably has to stare at that stuff all day long. I'd get bored too.

SJ: The Museum of Natural History guards are not so nice. You had a run-in with the guards, didn't you Snowy?

SB: I did, I had a terrible run-in with the guards. They wouldn't let us back in the front of the exhibition once we'd left it, even though it was obvious that we had been through, that we had the pamphlet and everything.

GR: And also, this exhibition cost \$10.50, for only *Body Art* and general admission. So it was a bit pricey for the guards to be obnoxious.

SB: But anyway, they wouldn't let us back in. We had started this very interesting debate

about the Japanese wood block prints inside the show and about whether the people in them, though they were in Western dress, were actually Westerners.

GR: And what threw us off was that the features of the people looked very Japanese. The placard said that the Japanese were fascinated by the foreigners coming to Japan, and I thought that to feed that, they made the prints of Japanese people in Victorian-era dress. Which would have been completely interesting.

Courtesy of the Museum of Natural History



Maori chief in New Zealand with a facial tattoo.

SB: But it turned out that they were authentic French people.

SJ: It was interesting nonetheless, that they ascribed Japanese features to the Europeans. Snowy commented that it was probably because they were so used to drawing Asian features that they looked more Asian to us than to a contemporary Japanese viewer who was used to associating those features with a Western face.

GR: Yeah, and that is com-

pletely true.

SJ: And we also were fascinated by the gift shop at the end—

GR: See, I thought the gift shop was annoying.

SJ: No, listen. They had a set of tattoo dinnerware.

GR: And ices!

SJ: Hair clips, jewelry, temporary tattoos.

GR: Completely obnoxious.

SB: Okay, well, what did we enjoy about the exhibition?

GR: Well, I really enjoyed the video of the Nabu. That was the one of the African farmers?

SB: Yes.

<< page 17 >>

ARTS CALENDAR

[cont'd]

12/20

L.G. Armstrong: not your usual flower paintings. Postmasters, 459 W 19 St, 727-3323. Thru 12/18.

THEATER

Sex: Hourglass Group revives this 1926 play 75 years after Mae West's performance and imprisonment for obscenity charges. Directed by Elyse Singer, starring Carolyn Beaumier. The Gershwin Hotel, 7 E 27 St, 439-8122. Thru 1/16.

Julia Committed: Mark Serlock's "dryly vivid performance" in Becky Mode's "saucily snide play." Cherry Lane Theatre, 38 Commerce St, 239-6200.

Vampire Dreams: Suzy McKee's adaptation of Charlas's novel "Vampire Tapestry." "2000-year old bloodsucker goes for therapy." Altered Stages, 232 W 29 St, 760-5940.

FILM

Toy Story 2: Woody's latest life lessons in toydom. Theaters Everywhere.

The Cider House Rules: latest John Irving adaptation about orphan boy coming of age on the homefront during WWII. Angelika, Houston at Mercer St, 777- FILM 531.

The World Is Not Enough: latest Bond flick. Theaters Everywhere.

Annie Leibovitz's *Women* Questions the Concept of Womanhood

by Liliana Segura

Whoever coined the phrase, "A picture is worth a thousand words" surely was talking about an Annie Leibovitz photo.

Famous for her clever, captivating images, Leibovitz is one of the most recognized figures in contemporary photography. Her work has appeared in countless magazines, including *Rolling Stone* and *Vogue*, and books of her collected photos grace coffee tables throughout the nation.

Her latest effort, *Women*, is a compilation of photographs of—surprise!—women, old and young, rich and poor, famous and obscure. While the book retains a certain star-studded quality, the number of unfamiliar faces makes it a departure from her usual work. Here Leibovitz has teamed up with notable American author Susan Sontag, whose introductory essay provides a voice for the work as a whole. Not to say that each photograph doesn't speak for itself—on the contrary, each one speaks loud and clear, evoking, and in many cases commanding, a response.

Sontag's introduction poses an interesting question to consider as one flips through the pages: "A photograph is not an opinion. Or is it?" Indeed, of all the art forms, it would seem that photography would be the most objective, capturing what one assumes to be reality.

However, one of the most powerful aspects of Leibovitz's work is the message conveyed by her photographs. Hardly claiming neutrality, *Women* is saturated with social and political

Courtesy of Random House



Astronaut Eileen Collins by Annie Leibovitz

meaning—making statements, raising questions, and demanding attention. It brings to question the very notion of what, exactly, is "womanhood"—whether it is dressed in a debutante gown, a coal miner's overalls, or nothing at all. The book is exciting precisely because it brings up this question. If a photograph of a woman with breasts and a full beard is not what one would expect from a book with its title, this is

what sets *Women* apart from the slew of CDs, calendars, mini books, etc. that are, of late, celebrating "women" as the latest novel category in merchandising.

The photographs themselves are classic Leibovitz—some posed, others candid—all fascinating. More than a fair share of the book is devoted to women already prominent in the public eye—from Courtney

Love to Martha Stewart, Yoko Ono to Madeleine Albright, the list goes on. One particular-

ly lovely photograph depicts Gwyneth Paltrow and her mother in a sweet mother/daughter pose devoid of Hollywood glitz. In contrast, a garish picture of Jerry Hall breastfeeding her and ex-husband Mick Jagger's youngest son, in a manner that can only be described as arrogant, shows an altogether different side of celebrity motherhood.

Beyond the realm of public icons, women of every background imaginable are represented—writers, painters, scientists, athletes, politicians. The message: women can, and do fill these shoes everyday. As Sontag writes, "A book of photographs of men would not be undertaken in the same spirit. How could there be any interest in ascertaining that a man can be a stockbroker, or a farmer, or an astronaut or a miner?" There wouldn't. But *Women* is remarkable, not because it is a collection of women in different professions. It is not, at least not always, a "celebration". It does not intend to be harmonious, or even beautiful. It is an expression in which conventional beauty can become hideous, and where "ugliness"

Courtesy of Random House



First Lady Hillary Rodham Clinton by Annie Leibovitz

can be incredibly appealing. It is provocative and unsettling. It is moving and awe-inspiring. It can induce a smile or make you squirm in your seat. Is a photograph an opinion? Maybe. But if it is taken by Annie Leibovitz, it is definitely a statement.

Liliana Segura is a Barnard sophomore and a member of the *Bulletin* layout staff.

Where Do We Go From Here?

Over the past few months, the Policy Reform Organization of the Columbia-Barnard Rape Crisis/Anti-Violence Support Center (PRO) has met with students, student-groups, faculty and administrators in order to discuss the current University Senate Task Force recommendations and to talk about ways to further improve the University's response to sexual violence. While we have found a great diversity of opinions on this campus about the Sexual Misconduct Policy and Procedures and about sexual violence in general, we have also found four areas in which there is a strong level of agreement. These areas are:

- **Education and Training:** Education and Training are the most important part of any institutional response to sexual violence because they are pro-active means of reducing sexual violence.
- **Community/Student Involvement:** Community involvement allows room for the diversity of viewpoints on this campus and helps to create the continuous dialogue necessary to address the issue of sexual violence.
- **Accessibility and Clarity:** The diverse backgrounds and varied emotional responses of survivors necessitate a sexual misconduct policy that provides adequate options for all involved.
- **Oversight and Evaluation:** A progressive sexual misconduct policy must be able to continuously evaluate and address the changing needs of the community it is meant to serve.

The dialogue that has been generated over the past semester concerning the University-wide Sexual Misconduct Policy and Procedures has been a powerful and productive means of drawing attention to and addressing issues of sexual violence. But the dialogue shouldn't end with the adoption of a new policy. The Sexual Misconduct Policy and Procedures is just one part of the larger issue of sexual and domestic violence on this campus. The conversation that we, as a community, have begun is a potentially vibrant and pro-active way of reducing the prevalence of sexual violence on our campus and in our lives.

We encourage you to look over the new recommendations for the Sexual Misconduct Policy which can be found on the Senate webpage and educate yourself about these issues. On December 17th, the Senate will meet to discuss these recommendations.

If you are interested in learning more about this issue or getting involved there are many groups on campus working around issues of sexual and domestic violence.

- Join the Rape Crisis/Anti-Violence Support Center of which PRO is a working group. To volunteer for the RC/AVSC as a peer educator or a peer counselor/advocate, call 854-4366.
- The University Senate—www.columbia.edu/cu/senate
- Take Back the Night—TBTN@hotmail.com
- Columbia Men Against Violence—CMAV@columbia.edu
- SAFER (Students Active For Ending Rape)—www.columbia.edu/cu/safer

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<< page 13 >> GR: Not the tourist one?

SB: No

GR: That one was in New Guinea?

SB: Yes

GR: In that one, the journalist was asking the guy how he felt about tourists coming to his village and taking pictures of him for money. And he said he welcomed them and that he could really use the money. But his face was so completely uncomfortable looking. And then we saw the little old lady in the back taking pictures of him while he was talking to the camera.

SJ: And then I didn't like when the Nabu started getting paid to decorate themselves—it really changed the social

structure of the tribe. Their elders had no control over them because they now had this other income, and the younger men stopped farming.

And they also lost

interest in having a standard for their art when one man commented that another had drawn his hyena incorrectly, the other said, "Well, the tourists don't care." So then it became not about the meaning of the art, but about money. I thought that was really sad.

SB: And the movie showed it well.

SJ: I also liked the whole "reinventions" section at the end with two videos juxtaposed by each other, showing someone who was wearing more ancient body art versus someone who had newer body art. Like an American teenager with tribal tattoos—it really showed how "postmodern" we are taking everything and making it something different.

GR: And really, in Western culture it's just about rebellion, whereas in the other ones it's really about tradition.

SB: I must say, this exhibition really made me want to get my tattoo, really bad.

SJ: I know, we all thought of new tattoos, didn't we? [agreement around the table]

GR: It also made me turn away from the fish I wanted to get.

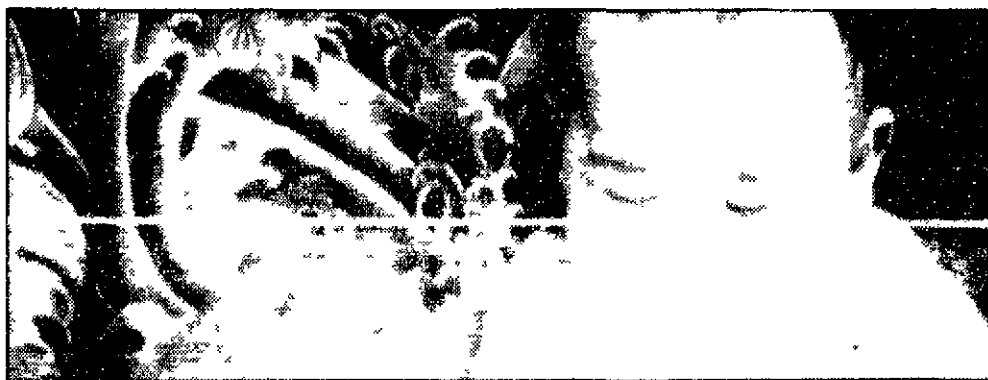
SB: Why?

GR: Because everyone has a fish! I can't stand it. Everyone!

SB: It is interesting—I mean, sure a lot of people had pin-up girls as tattoos, or pictures of people, or names. But a lot of people had these tribal tattoos which really mean something to some people, but not necessarily to those who are putting them on their bodies forever.

SJ: In light of the rebellion comment, it's not

Courtesy of the Museum of Natural History



A pristine baby held by his tattooed father

rebellious to the tribal people, when you see tattoos as more of a normal thing to do or as a valid form of expression, then you feel less rebellious about it.

GR: Like the man here in New York City who used the traditional method of tattoo application. I mean, that process goes along with a certain ritual. In New York, just use the damn electric needle.

SJ: Remember that guy in the video who said that whenever he would go to a different city, instead of getting a souvenir like swizzle sticks, he'd walk in and get a tattoo?

GR: Swizzle sticks?

SJ: He said swizzle sticks.

SB: A tattoo is something that's a reminder of if nothing else, where you were at, at least right then.

GR: That's completely true.

SJ: Tell me about your tattoo.

GR: Oh, I don't want to have a butterfly, but that's kind of annoying, like the fish.

SJ: Explain.

GR: The reason why it's a butterfly is because that's what my real name means.

SB: I don't have a tattoo yet, but I am planning a grossly expensive, terribly intricate tattoo which will have to be done in several sittings. It's going to have meaning for myself, even though it's somewhat trendy. It's a mermaid. It reminds me of where I'm from, not necessarily physically, but the place I've created, the place I go to when I'm by myself. It's also a little of what I wish I could be. I wish I were a mermaid.

GR: Which is maybe why I want to get a dragon. I've been painting a lot of dragons lately. And I want one. Fish are too trendy now, and it's kind of annoying to have a fish. I mean, a fish and a butterfly? Come on, I can't do

both. So maybe a dragon.

SB: You can do both though. I mean, why are you so adverse to getting a trendy tattoo?

GR: Because it has lost its meaning already. Because I have seen it so many times, that it doesn't make me think what I wanted it to be anymore.

SB: So instead of selling out by getting it, you don't think you're selling out by not getting it?

GR: No, because it doesn't mean that anymore. So I have to think about something else that has the same connotation to me.

SJ: Well, she obviously doesn't want the fish.

SB: I understand. How about your tattoo, Spankey?

SJ: My tattoo is a lovely little heart with wings. I got it when my best friend from home came to New York for the first time, and we were like, "Hey, let's get tattoos!" And I had been planning on getting a tattoo for a while. << page 28 >>

MUSIC CALENDAR

for the week of December 15

PUNK/ROCK/HIP-HOP

Wednesday 12/15-16
Steelab @ Irving Plaza

Thursday 12/16
Jessica Simpson @ Madison
Square Gardens

Thursday 12/16
Antigone Rising @Mercury
Lounge

Thursday 12/16
Mephiskaphaeles @Bowery
Ballroom

Friday 12/17
Kamones @ CbEB s

Friday 12/17,19
Fatboy Slim @ Hammerstein
Ballroom

Saturday 12/18
Toshi Reagon @ Fez

Monday 12/20
Sevendust @Hammerstein
Ballroom

JAZZ/BLUES/CLASSICAL

Thursday 12/16
Rachelle Ferrell @ Blue Note

New York Philharmonic
@Avery Fisher Hall

COMING UP.

12/26 Judy Collins @
Carnegie Hall

Punk Icons, Lost Youth, Long

by Christy Thomton

There are obvious correlations between going to see Mike Ness in 1999 and going to see Joe Strummer in 1999. Both lead singers of influential punk bands, both drawing huge crowds of incredibly varied fans, and both playing huge venues completely unbecoming the image onto which they are both so desperately trying to hold, they are cut from a very similar thread. At \$20 and \$25 respectively, seeing the new projects of the lead singers of both Social Distortion and the Clash ran a pretty penny. But despite how disenchanting I felt leaving each show—disenchanted with what punk means nowadays—I have to admit that I

had a good, sweaty time both nights. Never having seen Joe Strummer before, I tromped my way down to Roseland the night of the show, hoping desperately that there would still be tickets left at the window. Much to my bewilderment, there actually were—how was Joe Strummer not selling out in New York City, in the middle of Times Square? I decided it was best not to question, and simply be grateful that I could get in and pay my \$27.50 (bumped up on the night of the show, thank-you-very-much for not paying Ticketmaster an extra \$8—how do they run that racket, anyway? There has got to be something illegal about that) for a bit of punk rock legacy. Entering the Roseland for the first time, I was greeted pretty much with exactly what I expected: a stage too high, too many barricades, too many lights, too many impromptu bars at which to pay too much for a beer. Two things struck me as incongruous: the utter lack of people in the enormous room, and

the strange Kokipelli design hanging on the scrim in the back of the stage. The former would end up justified as the crowds slowly trickled in, and I caught up with all of the usual scenesters that I see at every show that everyone who is anyone is at. The latter would only come with some research as I found out that the strangely indigenous design hanging

Courtesy of Citysearch



Joe Strummer

behind drummer Smiley's drumset was the cover art from the first release of Strummer's new project, Joe Strummer and the Mescaleros, *Rock Art and the X-Ray Style* on Hellcat Records.

The Pretasters opened and created a confused atmosphere between the has-been rock-n-rollers who were there to reminisce about the Clash and the Long Island kids who were happy as they could be skankin' their little legs off. The atmosphere didn't become a whole lot less confused as the night wore on and the Mescaleros took the stage. A six-man band, with what amounted to at times three guitarists and two percussionists, the Mescaleros bear little resemblance to the old Clash. The dub influence is still there, of course, but it has become strangely mixed with a world-beat kind of feel, complete with constant bongos through each song in addition to traditional drums. One guitarist doubled as a keyboardist, and the whole thing eerily reminded me of Paul Simon's *Graceland* in a way. But when they broke into old Clash tunes, the crowd went absolutely crazy, and if you closed your eyes and bumped into the polite middle-aged couple next to you hard enough, you could almost feel like you had gone back in time. Of course, that was broken at times by Strummer asserting such profundi-

Island. . . and Bobby Fuller

ties as, "Fuck Christianity!" completely out of context, just to get a rise out of the kids in the audience, who have never really considered the fallacies of anarchy, and a chuckle out of the over-the-hill crowd looking back on their raucous college days. The insertion of old songs like "Rudie Can't Fail," "Pressure Drop," and "Rock the Casbah" into the new stuff like "The Road to Rock and Roll" and "X Ray Style" kept the crowd's attention through the tunes that they really weren't interested in. I would have been disappointed after the regular set, having been told by a friend who saw them in Chicago a few weeks ago that it was like actually seeing the Clash—but the encore of at least five classic Clash songs in a row pulled me up to the front and let me witness the coming together of the two generations there. A kid from Long Island wearing what was obviously

his favorite leopard-print shirt jumped the barrier at the front, feigning a need for air. When the security guards weren't looking, he darted up onto the stage, and through the arms of the roadie who tried to contain him, motioned to Strummer, who waved him over and let him sing ecstatically into the microphone a verse of "Bankrobber." Finishing with—what else?—the uber-famous cover of the Bobby Fuller Four tune "I fought the



Mike Ness

own WBAR, I marched right into Irving Plaza and was pleasantly surprised. Yeah, it was \$6 for a pint of Guinness, but the stage was down much lower and the venue was much smaller. The ridiculous video playing on the screen was catering to the older crowd, I think. As far as I could tell, it was an attempt at a visual representation of an acid trip—psychedelic swirls combined with footage of exotic sea life and SCUBA divers. No verdict on what that was all about. The crowd was similarly diverse, and I ran into not only Long-Island-stage-jumping-boy (wearing none other than his same favorite leopard print shirt) but the middle-aged, leather jacket-wearing woman who had stood in line behind us at Joe Strummer while we waited for the woman behind the counter to figure out how she had messed up our change. That was only the first of many similarities.

I had seen Mike Ness this summer, in Philadelphia at the Theater of Living Arts. We had to sit down at that show, in our assigned seats, lead in by ushers. The man assigned the seat next to me was inexplicably cutting pictures of near-naked women out of magazines, laminating them with clear packing tape, and neatly filing them into his backpack throughout the entire show. This show already had going for it the lack of chairs and I

was fairly sure there would be no home lamination, so I went in with an upbeat attitude. The opening band was a three-piece group from Texas called the Road Kings. With a drawl as thick as red-eye gravy and appropriately jet-black, greased-back hairdos, they got the crowd going with talk of trailer parks, Elvis-impersonators and a refer- << page 28 >>

MUSIC CALENDAR

[cont'd]

12/27, 29, 31 Meat Loaf
@ Beacon Theatre

12/30 Barenaked Ladies
@ Nassau Coliseum

12/30-31 Patti Smith
@The Bowery Ballroom

12/30-31 Maceo Parker
@Irving Plaza

12/31 Elliot Smith
@Knitting Factory

12/31 Paula Cole + The Roots
@Life/the Ki Club

12/31 Crystal Waters & The
Sugar Hill Gang
@Shine

12/31 Billy Joel
@Madison Square Garden

12/31 Sandra Bernhard
@Town Hall

1/1,2 Angela Bofill
@madam

1/4 Chaka Khan
@ Blue Note

1/13 Harry Connick Jr.
@Radio City Music Hall

1/21 TLC + Christina Aguilera
@Madison Square Garden

1/22 Mark Eitzel
@ Maxwell's

METALLICA PLUS 100-PIECE ORCHESTRA EQUALS GREAT MUSIC

by Chava Brandriss

I bet that no symphony orchestra in history ever received the kind of reception that the Orchestra of St. Luke's got by the crowd at Madison Square Garden on Tuesday, November 23, 1999 (Well, except for maybe the San Francisco Symphony Orchestra when Metallica played with them a few weeks before coming to the Garden to play with St. Luke's). The screaming and applause for the orchestra and for Metallica was so deafening throughout the entire concert that at times it almost completely drowned out the 100-piece orchestra. But it was a truly awesome performance; metal met classical music in one of the most anticipated epic performances that not only lived up to, but surpassed all expectations.

Now I must admit that I was not actually at Madison Square Garden for the first hour of the concert. I was in my room nearly dancing with agitation as the concert began on KROC and I wasn't there to see it. I had to miss the beginning because the friend I was going with was coming from out of town and got stuck in over an hour of G.W. Bridge traffic. As my roommates can attest, I was going nearly crazy with not being there—didn't Metallica realize that they couldn't start until I arrived?? My only consolation for not being there at the beginning and having to listen to the first part of the concert on the radio was that over the radio I got a better taste of what the symphony actually sounded like. You see, from my \$30 (okay, \$42.55 through Ticketmaster—highway bandits!) upper mezzanine seats behind the stage, the symphony was actually a bit hard to hear for most of the concert, drowned out as it was by the incessant screaming, applause, and singing of the most enthusiastic audience a symphony orchestra ever had. After the concert I found out from my friend who was down on the floor that the symphony was much more audible from where he was—right in front of the stage!! I also found out that I could've gotten extra floor tickets from him, argh! But I'm not complaining—I am completely thankful that I got to be at a concert that had sold out only hours after the tickets went on sale.

My friend and I finally rushed into our seats breathless, in time to catch some Metallica before intermission. Jason Newstead, Metallica's bassist, lead the crowd in singing "The Memory Remains" after leading the Orchestra of St. Luke's through a truly powerful rendition of the

classic. The energy running through the crowd didn't ebb at all during the entire evening—in fact it only gained in strength, reaching crescendos during Metallica crowd-pleasers like "Sad But True," "Fuel," "Enter Sandman", and "One." Metallica played a satisfying mix of classics and their more recent work, and of course the *Black Album* was well represented. Hetfield lead the audience in a stirring, perfectly in-unison singing of "Nothing Else Matters," which was one of the songs most enhanced by the orchestral accompaniment. I was hoping that the band might break their rule of not playing "The Unforgiven" at concerts for this special event, but no such luck—ah, well.



Metallica's latest album, S&M

Before the concert, I had been expecting something like the orchestrated versions of Metallica music that I had heard before on CD, like *Metallica for Four Cellos*, or something similar, but I was pleasantly surprised by the combination that they and the Orchestra of St. Luke's had to offer. Instead of turning Metallica into instrumental, classical-style music, the orchestra just enhanced the Metallica that was already there, making everything more powerful, and if anything, more in-your-face. The band really got into it, with Lars perched up behind his drums leading the entire orches-

tra along with the conductor. Hetfield, Jason Newstead, and Kirk Hammet were jamming along with the violinists, cellists, and flutists as if they played alongside an orchestra at all their concerts. They would station themselves among the orchestra members to play or sing, often high-fiving the orchestra or giving slaps on the back as they ran by with their guitars. And of course Metallica's signature relationship with their audience was alive and well; even with an entire orchestra onstage with them, the band was able to establish that audience connection that they are so well known for. My only disappointment was that the band couldn't very well come back for an encore after the entire 100-member symphony orchestra had left the stage because it would have taken an awful lot of time and energy to lug all those instruments back onto the stage, and so this concert was really over when it was over.

But was it ever an all-time great concert! I, along with, I'm sure, the entire crowd in attendance that night, look forward to future joinings of these two musical genres, which when put together create a truly awesome and inimitable sound.

Chava Brandriss is a Barnard first-year.

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Hundreds of Holiday Outings,

by Celia Washington

Wintertime is officially here. New York is full of interesting things to do in the summertime—but what goes on during the wintertime in the City that never sleeps? A little research uncovered that there is, in fact, much to do during this holiday season besides shopping and wintertime depression.

So what sparks your interest this holiday season? Would you prefer to go to a play, listen to some holiday music, or perhaps get your aggression out and show everyone your skills on the ice? Whatever the passion, it's here in the City this holiday season. The annual Christmas tree lighting ceremony hosted by Giuliani has already happened, but that is nowhere near the end of holiday sights.

Trump Tower has a slew of millennium events going on to get you in the spirit. You can go down to make predictions for the new millennium, maybe catch a look at one of the many "millennium mode" fashion shows that will be held, or examine the *New York Times Capsule* that is on display at the Museum of Natural History. But if you are a tree lover then you definitely will enjoy the world's first fiber optic tree that they have on display in Trump tower. There is also an annual Times Square Christmas tree lighting. Why not go down and be amazed by the beauty of this sight? Ever wanted to walk down two whole miles with lit trees on either side of you? Then you should head over to Park Av where the trees are lit from 46 to 96 Sts. If this doesn't get you in the mood yet, that's okay because there is still more to do

The Brooklyn Botanical garden located at 1000 Av (in Brooklyn, of course) has a holiday show that happens daily from 5-9pm. The admission for this holiday treat is \$5, or you can call (718) 623-7223 for more information.

The Bronx Zoo, located on Bronx River Parkway and Fordham Rd, is holding its holiday lights special this year. The Zoo is going

Still interested in the sights around town? The New York Botanical Garden is holding an exciting exhibition of trees and they have titled this event "Victorian Holiday." The garden is open every day from 10-4pm, and the student cost is \$2.50. To have further questions answered, call (718) 817-8700.

Now that we've cultivated the aesthetic part, let's get physical and make way to the rink. I've located three different skating rinks in the city: Wollman, Rockefeller Center, and Chelsea Piers. At Rockefeller Center, which is located between 49 and 50 Sts and Fifth Av, the rink is open from 8:30am until midnight, and the price for Monday through Friday is \$12. Saturday through Sunday \$14. For any other information call 332-7654. You should probably call to see if the prices or times have changed since the recording mentions several cases that the prices are subject to change.

Feeling nostalgic to skate around nature? You can always go down to Wollman rink, located at 59 St and 6 Av (the south side of Central Park) which is open Sunday, Monday, and Tuesday from 10am-3pm, Wednesday and Thursday from 10am-9:30pm, and Friday and Saturday from 10am-11pm. Admis-

sion for adults is \$7 and just in case you didn't bring your own, skate rentals are \$3.50. Direct any other questions to the recording at 396-1010.

Lastly there is skating at Chelsea Piers, which is actually open 24 hours a day but there are only certain hours for general skating on the ice. There are also two rinks there, East



The Rockefeller Center Christmas Tree

all-out this season with its special holiday animals show. Go to the Bronx Zoo to see live camels, reindeer, and storks. Apparently there is also ice carving and story telling for the young ones (or the young at heart). If you are planning on going to the Bronx Zoo, this festive occasion happens on Friday and Saturday from 5:30-9:30pm and bring \$6 to get in.

Hot Spots in New York City

rink and West Rink. Admission is a whopping \$11, skate rental is \$5 and helmet rental for those of you who have no idea what you are doing is \$3. To check the general skate hours or to beg for student discount, you can listen or talk to the recording by calling 336-6100.

What about those who want to get the seasonal cheer flowing with great sounds and performances? On December 18, Brooklyn College will be holding a *Caribbean Christmas*. This festive event will consist of gospel, calypso and reggae performances. The show starts at 8pm and will be held in the Brooklyn Center for performing arts. The ticket price is a little high, costing between \$25-30, but if you are interested you should call and check for that handy student discount. You can reach them at (718) 951-4500.

Would you rather stay in the City and listen to something a little more urban? Also on December 18 in Tompkins Square, you can go and check out composer Phil Kline as he leads one hundred beat-boxers in a show called *Unsilent Night*. You'll be delighted to know that the show is free and I bet you can join in if you want to. For directions or other information, call 227-6255. Are you a little dizzy yet from all of these holiday happenings? Too bad, there's more. December 18 and 19 down at the South Street Seaport Museum, there will be *As Much As the Sea is Salt: Storytelling and Performances*. These holiday stories are based on Russian and Norwegian folktales from long ago. This event is free with museum admission and located at 207 Front St. Any other inquiries can be directed to the museum by calling 748-8600.

The New York City Ballet is holding their annual *Nutcracker* performance at the New York State Theatre, located at 63 St and Columbus. I know you are probably thinking that it will be expensive, but the ticket price ranges from \$10-\$82, of course increasing in price as the seating gets better. However, if you have never seen the *Nutcracker*, you should

make a point at least once to do so.

Native New Yorkers are familiar with the infamous Radio City Christmas Spectacular starring the Rockettes. I've personally never seen that but have heard that this is one of those things that you should see before old age. The show is going on until early January (if we're still here on the planet), so if worse comes to worst, you can catch it after winter break. Radio City Music Hall is located on 50 and 51 Sts and Avenue of the Americas (6 Av). Tickets will run you anywhere from \$29-\$77, but if you are really interested you should see if there are any specials from Barnard College Activities Office. If there aren't any specials for Radio City Music Hall, ask around and see what comes up.

The two last happenings that I've found are for the ladies who like to shop. Javits Convention Center is holding their *Kwanzaa Fest '99* on December 18-20 and there will be food, shopping and even performances by cast members from famous productions like *Bring in da noise*, *Bring in da funk* and *Smokey Joe's Cafe*. Javits is located on 11 Av in Brooklyn. For directions call (718) 585-3530. And for the final holiday happening there is something called a *Fashion Rescue* going on at Madison Square Garden, which started December 12. This is a fundraiser, and at *Fashion Rescue*, you will be able to select items from designers such as Kenneth Cole and Anne Klein, and all items are 50-75 percent off. The proceeds from this will go to over 130 social groups that work towards helping AIDS patients and working with the homeless. This will be open Monday to Thursday from 10am-10pm, Friday from 8am-3pm, Saturday 6am-10pm and Sunday from 10am-7pm. Now you know what's going on so why not get out of your hole and do one—just one. Life is way too short to lose all of your hair in college.

Colia Washington is a Barnard junior and the Bulletin nyc living editor.

Good Luck on Finals!

Don't Get too Stressed Out.

—The 1999 Bulletin staff

LEARNING TO CALL THE SHOTS: ASAP

by Sandy Bernaber

Binge Drinking It seems we hear this term on a daily basis. Television and other forms of media toss this term around casually, even though it refers to a very serious—and often dangerous—activity. So what is the difference, really, between just drinking and binge drinking?

First the facts. Binge drinking is four or more drinks in one sitting for a woman and five drinks for a man. It is generally recommended that anyone, male or female, not have more than one drink per hour. Drinking several drinks over a short amount of time can constitute another element of binge drinking. A drink is defined as twelve ounces of beer, six ounces of wine, or two ounces of hard liquor, either in a mixed drink or taken as a shot. The effects of straight hard liquors like whiskey and vodka are generally metabolized more quickly than beer, which includes carbohydrates and therefore travels through the system more slowly. Beer may be a better choice for this reason, and also because of the difference in time it takes to consume two or three twelve ounce drinks as opposed to two or three shots.

So what is high risk about binge drinking? According to a survey done by the Harvard School of Public Health, 29 percent of Barnard women surveyed said they usually binged when they drank. Many students said they had experienced negative side effects after drinking. Impairment begins after the first drink. Students reported that drinking has caused them to argue with friends or engage in unplanned sexual activities, such as not using protection when having sex. Not only can this type of activity lead to unplanned pregnancy, but also to life-threatening sexually transmitted diseases. Many women engage in consensual sexual activities, but regret it later on. This can bring on feelings of guilt and self-hatred. Women are also at another disadvantage—sexism and alcohol is a dangerous combination. Ninety percent of unwanted sexual experiences on college campuses involve the use of alcohol or other drugs. Often, because the lines of consent are blurred by alcohol, what is perceived to be consensual by one person may

constitute date rape for another.

Women get high faster, stay high longer, and develop illness sooner than men. This means that women are more susceptible to all of the effects of alcohol, which can be dangerous, especially if a woman is matching the males in her social group drink-for-drink. Never feel as if you have to "keep up," or as if you have to take part in the next round. Because women stay high longer, they will still be feeling the effects of a drink when their male companions may be ready for another one. Women have less body fluid to dilute the effects of alcohol, and also have less of an enzyme called dehydrogenase, which helps break down the alcohol. Unfortunately, women's bodies are not as proficient at breaking down alcohol—

which makes them much more susceptible to the negative aspects of binge drinking. There is a genetic element to alcohol dependence—binge drinking is a serious

symptom of this condition—because women and men from alcoholic families have a sixty percent greater risk of developing the illness themselves. However, anyone can develop a problem with alcohol or other drugs with repeated and excessive use.

If you do the math, it is apparent that 71 percent of Barnard women do not binge drink. This shows that it is the exception rather than the rule, and that binge drinking is not necessary to be social in the Columbia University community. Not only are there always social options other than drinking, but it is also possible to go to parties and bars without binge drinking. The problem occurs when someone intends to be social in an environment where alcohol is available and inevitably goes on a drinking binge.

You can reduce the risks by making low-risk choices. Repeated exposure to excessive alcohol can force your body to build tolerance, which in turn will enable you to drink more, but at the same time increase your risk for alcohol-related problems—and ultimately the risk of developing alcoholism.

ASAP, the Alcohol and Substance Prevention Program, exists to provide students with a safe and confidential environment to explore alcohol and drug issues and their prevalence on this campus. It has individual counseling for students who feel that they want to discuss a possible drug or alcohol problem, or for students

**WOMEN GET HIGH FASTER,
AND ARE MORE SUSCEPTIBLE
TO ALL EFFECTS OF ALCOHOL.**

EDUCATES AND GIVES PEER SUPPORT

with friends who may or may not have an addiction. They also have educational support groups, such as the ACOA, or, Adult Children of Alcoholics. This group allows for students to explore influences of dependence on their lives, as well as their increased risk. ASAP also has a library stocked with addiction resources which are available for academic research and personal use.

Students who are interested in being counselors can become ASAP advisors. This training allows them to become campus con-

tacts regarding low-risk drinking guidelines. These counselors are also trained to prevent alcohol and other drug-related incidents.

Live powerfully and live a life you love! Make low-risk choices to protect what you value. ASAP is there to empower you with information to make those choices for yourself. They are located in 132 Hewitt Hall and can be reached at x4-2128.

Sandi Bernabei is the ASAP program director.

Well Woman: How to Effectively Masturbate

Q How does one effectively masturbate?

A First of all, "effectively" has many meanings in the context of masturbation. It can mean reaching an orgasm, feeling sexual, or any other feelings or combination of feelings. Recognize what your goal is for masturbating and then go for it. Women masturbate in a variety of different ways and we are not in the position to tell you the best way, but

instead to suggest some ways that we know best. You may want to start off getting to know the anatomy of your vagina, pay special attention to the location of the clitoris; take a look in *Our Bodies, Ourselves* available in the Well Woman office in 135 Hewitt and most bookstores. Then, find a quiet time when you can be alone with no interruptions. What you do then depends on what feels best for you and the most pleasure is usually felt when the clitoris and/or vagina is stimulated. This can be done in a variety of ways:

use your fingers, a pillow, a stream of water, or a dildo. The list goes on and on. Keep in mind that, if an orgasm is your goal, it may take some time to climax, so keep on practicing. Another important aspect of masturbating is to keep your mind focused on what you're using. Try focusing on a sexual or sensual fantasy while touching yourself to enhance the good feelings. Thinking about what to make for dinner or how much homework you have could have an aversive effect. So, relax and let your mind and body flow.

"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.

Say Hello to the Y2K Bulletin Staff.

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See Ya Next Year.

Desperately Seeking Interests

by Mita Mallick

I was asked recently at one of my infamous interviews the following question: "So what do you like to do?" I sat there perplexed, no, dumb-founded, in absolute silence. No pre-programmed, articulate phrases which I had practiced in my sleep came to my mind. I was confused, thrown for a loop. Buy some time, I thought. "So, you're asking me what I like to do?" I said, cleverly rephrasing the question. He responded. "Yes, what do you like to do? Something that's not on your resume, an interest of yours." An interest. Of mine. Could you rephrase the question, please?

That day I came to an absolutely startling revelation. That I, Mita Mallick, have no respectable interests. In fact I've had none for the last four years. When did I become an uninteresting person?

I absolutely adore modern art and I have a membership to the MoMA. I enjoy roller blading in Central Park on a warm weekend. I like foreign films. I love traveling to my family's summer home in Martha's Vineyard and biking around. I enjoy reading eighteenth century French literature. I am fascinated by the American presidency and can recite all the presidents from Clinton to Washington, pausing to give you interesting, unusual facts about each one.

Actually, I love to lie. My interest is lying and making up interesting interests.

I began to rack my mind. I like to read. Last book I read which was not for a class—(pause)—does *Glamour* magazine count? I like to travel. Last place I went to: home to Milford, MA on the Peter Pan express-with-a-movie-bus. I like to write. That's it—this Nobel Prize-winning column! I like to cook. I can boil pasta and make various Indian dishes. This of course is after my mother, the gourmet chef, tries my egg curry, makes a face, and then says, "Boy, your friends at Barnard must be really hungry to eat this stuff." By the way, do you have to be good at your interests?

It seems like college has sucked my interests right out my from under me. Prior to Barnard I painted for seven years with acrylics and water colors. I played the piano for seven years. I wrote poetry and entered submissions for various writing contests. I played sports—I

loved soccer and ran competitively. Now the only place I run to is Ollie's right before they close on a Wednesday night, for their green, slimy vegetable dumplings.

My suitemate Deena tells me I'm an interesting person. So we went through the politically incorrect list of things we like to do. Laugh at mean people. Make prank calls late at night (That's right, it's only a matter of time before security catches me). Browse through my class face book and look at the tree-hugger (me) and roll around the ground in hysterics. Dancing to Z-100. Talking on the phone to anyone who will call me. Wrestling and fighting with my brother. Throwing things at the TV with Ting-Ting when Bill Maher from "Politically Incorrect" is on. Speaking in an Indian accent. Making enemies. Writing outrageous things. Reading letters to the editor which talk about how inappropriate I am. Doing my rendition of The Backstreet Boys's, "I Want it That Way" for a small crowd of close friends. Lounging on my bed and gossiping with myself. And, last but not least, wasting enormous amounts of time.

I really admire people who have kept their real, genuine interests (other than their majors) while at Barnard, like my good friend Mary

who is an activist for the Palestinian cause. She spends much of her limited time putting together rallies and protests, attending conferences, writing to government officials, and educating our University community.

Then there are those who have intense interests, but in a different realm from Mary's political causes. Charli's cause is to meet Latin sensation Marc Anthony. Danni's interest is Keanu Reeves. Christina adores singer Maxwell. Deena's top interest is a popular Japanese actor named Yutaka. Hmmmm. Well I guess those are all interests in people. And me? Well anyone that every fifteen year-old girl in this country is swooning over usually becomes an interest of mine.

If you happen to see me on Wednesday night running to Ollie's for dumplings. I'd appreciate if you can pull out your stopwatch and see how fast I can go in my overalls. Then stop me and tell me it's time I give the "meat" dumplings a chance. It's time I expanded my interests.

If you made it this far, thanks for reading. Thanks, even if you only read parts of my column, or if you never really read it all. New Year's resolution: get an interesting interest to write about in January. Happy finals. See you next semester.

Mita Mallick is a Barnard senior and Bulletin columnist.

It seems like College has sucked my interests right out from under me.

Millennium Schmilenium!

By Christy Thornton

It's everywhere. You cannot escape it. The huge clock in Herald Square. Another in Union Square. Budweiser cans, chocolate companies, Victoria's Secret bras. The dropping of the ball in Times Square at midnight on December 31, 1999. Millennium hype has consumed our culture, with this year's key advertising phrase having been, "the (insert whatever product has few merits on its own and needs all the cheesy advertising help it can get here) for the new millennium!" To me, it seems like a lot of hype for something that still lies a year away.

It is all in the origins of the calendar that we follow. The new millennium will begin on January 1, 2001 NOT January 1, 2000. My apologies to Budweiser for printing all of those cans. My apologies to the engineers in London who have spent countless hours developing the "Millennium Wheel" in which people can pay far too much money to ring in the new year atop a huge Ferris wheel. My apologies to all of you who have been desperately planning your "millennium party" so as to have a great story to tell your kids when they ask you, "Where were you when the millennium changed?" Sorry to burst your bubble, but blame it on Dionysius Exiguus, not me.

This sixth-century monk, whose name translates roughly to "Dionysius the Short," created the calendar upon which we base our year. Commissioned by Pope St. John I to create a new chronology of time, he estimated the birth of Christ at 753 A.U.C. (a time system which focused the beginning of time on the founding of Rome), and renamed that year 1 A.D. (A.D. stands for *anno domini*, or, "the year of our Lord"). Mathematically, at the time at which our friend Dionysius the Short was creating a new calendar, the concept of "zero" did not yet exist.

Consequently, since our calendar began with January 1, 0001, the second millennium began on January 1, 1001. It follows, then, that the second millennium will begin on January 1, 2001, no?

At 12:00:01 on January 1, 2001, we will have officially completed two-thousand years since what our calendar relies on as "the beginning of time"—the birth of Christ. This calculation has been backed by the Library of Congress and the National Bureau of Standards and Technology. Similarly, the Royal Greenwich Observatory in Cambridge, England has decreed that the first day of the third millennium falls on January 1, 2001. I guess no one from the Royal Greenwich thought to tell the makers of that "Millennium Wheel."

Of course, the importance of the millennium for all of its supersti-

tion in our culture presupposes two things—that the birth of Christ was the defining event in history, and that the two-thousand year mark demonstrates some sort of significance that will have bearing on all of earth's inhabitants. It has even been debated whether Dionysius's estimate of the birth of Christ was even accurate—there are those that would contend that he was off by quite a few years, and hence, the millennium has already past. While the world has conformed to our Roman-Catholic calendar for convenience's sake, there is a huge segment of Earth's population for whom the birth of Christ holds no significance, and hence the calendar upon which we base our time calculation is irrelevant—rendering the millennium irrelevant, whether it falls on the year 2000 A.D. or 2001 A.D. Some examples?

China: For the some 1.2 billion Chinese in this world, the year 2000 will be the year 4698 by the Chinese lunar calendar (or the seventeenth year in the seventy-eighth cycle). No millennial significance there.

Jews: Jews date their calendar from creation; and the year 2000 will be their year 5760. Hmmm Ditto

Muslims: The Muslim calendar begins when Mohammed moved from Mecca to Medina in A.D. 622 and follows the cycles of the moon rather than the sun (their year is only 354 days long). Our year 2000 will be their year 1420. Again what does the millennium mean here?

Hindus: Hindus are in the middle of a calendar cycle that will end in world's destruction; but that predicted destruction is still 350,000 years away. I think it's safe to say that Hindus don't see any mass destruction as the ball drops this year.

I'm not saying that the year 2000 has no real significance in our culture; Y2K fever has swept just as rampantly as the millennium hype. So, go ahead and plan a Y2K party. Print Y2K Budweiser cans. Come up with a ten million dollar Y2K bra. Just don't attach the word "millennium" to it. And when your kids ask you where you were at the millennium, tell them what you were doing next year, not this one. We have an entire year in which to escalate our millennium madness—if you're an Armageddonist, you have a whole year in which to stockpile your canned food and say goodbye to your dog, lamenting how fleeting your life was. As for my new year's celebration? Last year wasn't too exciting. I don't really see that this year will be much different. Why should it be? Maybe I'll protest by not doing anything. And when people ask me in the future what I did for the millennium, I'll say, "Let's see—2001—where was I?"

Christy Thornton is a Barnard sophomore and Bulletin Office Manager.

<< page 19 >> once to the uptown girls in the crowd (which elicited a response from my best friend and I almost as loud as the one elicited from us by a particularly proud redneck remark), they set an appropriately rockabilly scene for Mike Ness.

This tour is in support of his second solo album this year, *Under the Influences*, on Time Bomb Records. His first, *Cheating at Solitaire*, garnered huge support and created a fan base that was genuinely interested in Mike Ness as a solo artist, not just salivating for the next Social D song to come up. Unfortunately for myself and anyone else who saw him this summer, two albums in one year meant that this show was nearly exactly the same as the last one, with as many songs from *Cheating* as from *Influences*. Nonetheless, the crowd was absolutely enamored of Ness, who put on a show that I found a bit staged, having seen most of it so recently, but anyone seeing him for the first time would have loved. And did, as far as I could tell—everyone around me seemed to know all of the lyrics from at least the *Cheating* songs, and some even from the *Influences* album, despite the fact that it had been out for less than a month. His bits about writing love songs and listening to Hank Williams before he had ever heard of the Sex Pistols I'd heard before, but his cover of "Once a Day" by George Jones and "Lost Highway" by Hank Williams, Sr. hit me right in my little redneck-heritage heart. "Ring of Fire" didn't hurt either—a good song to pick for the obligatory Johnny Cash cover. By the end of the show, at least forty people had thrown themselves up to crowd surf to songs that completely didn't warrant it. Long-island-stage-jumping-boy in his favorite leopard-print shirt had managed to get in a fight with a bouncer and was dragged out through the crowd by an angry bouncer before the end of the first song, despite his assertion to me that he would be back up on stage again—just you wait, he had told me earlier at the bar. To round out an evening of eerie deja-vu (re-experiencing the same crowd, the same people, the same used-up rhetoric that attempted to reassert some of their subversive roots, and the same expensive drinks) Ness finished his set—after the obligatory leaving-and-reentering-even-though-this-isn't-a-legitimate-encore-because-we've-planned-this-from-the-beginning routine—with our good friend Bobby Fuller once more. I suppose it's all too appropriate for two figures who represented so much to the punk movement in their day go out singing, "I fought the law and the law won"—but fighting days are gone, and the subversiveness of their message has been left behind in overpriced albums and HBO cablecasts. I won't say that I didn't leave sweaty and grinning from both shows, but both rang true to some of my biggest fears: someday, maybe I'll be one of those forty-somethings paying \$30 once a year to reminisce about the bands of my youth. Or maybe I'll refuse, and I'll just go on, paying \$6 a show to be the oldest one in the pit.

Christy Thornton is a Barnard sophomore and the Bulletin office manager.

<< page 17 >> least two years. I wasn't really sure what to get. I was originally going to get "Lady Luck" with dice, but then I was at the place and I saw all these hearts that I liked, and so... Now I'm going to add to it. I really liked those '50s-style sailor sparrows and roses and stars. It didn't hurt that much, and I'll always remember doing it with my friend, and I like my tattoo, it's in a pretty inconspicuous place. It's pretty cutesy. I like cutesy stuff.

SB: So a tattoo for you is something that you want to be associated with, something that you like to look at and not something that is, as in other parts of the world, culturally imposed upon you, or a traditional practice?

SJ: I think it is traditional, but in an untraditional way. It's traditional in that it's a heart with wings. Not very '90s. Whereas, tattoos have never really been "traditional" in the US.

GR: Also, I guess we're just adhering to the tradition of rebellion.

SJ: Yeah. And it was exciting to get it. And I didn't want to wake up at forty and never have gotten a tattoo. I mean, it doesn't change who you are, it doesn't change whether someone likes you.

SB: In the tribal cultures, body art seems to define who you are. It is who

they are. And without those distinctions, they wouldn't be women, or men, or mothers, or slaves, or whatever.

GR: It's also sometimes just a sign of beauty.

SB: Right when you walk in the show, I remember a painting of an American Indian woman in profile, and her forehead sloped up directly from her eyebrows to the top back of her head. They flatten their babies' malleable foreheads as a sign that they are free and not born slaves. To me, it made her look like a pinhead. I asked myself why anyone would do that to themselves on purpose, but it just goes to show how subjective our notions of beauty and elegance and nobility really are.

SJ: I really do see my tattoo as a beauty mark, this beautiful thing that's on me.

GR: Also, people have this inherent impulse to create and to paint. And the first thing you have, and the thing you always have, is your body.

SJ: Yes. And what I see my tattoo as is just one small manifestation of my spirit.

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