

# bonard bulletin



recreation  
flowers  
of one's

# letter from the editors

The office is filled with conversation hearts. They're everywhere. Lingerin in the scanner, strewn across our desk, hidden in our drawers. They're crunching under our feet on the floor, nestled in the errant clothing that collects down here when too many people spend too much time in far too small a place. They serve as food when we've been sitting in front of these computers for too long. They serve as entertainment when we've begun to become delirious from copy-editing for too long to think. Crying out, "MY LOVE" and "BE TRUE," they are indeed bringing conversation to our little basement office.

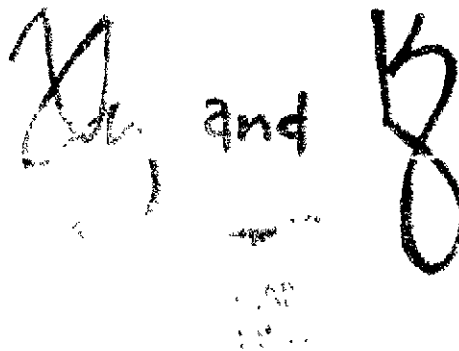
A phenomenon of the uber-technological '90s, conversation hearts have begun to say things such as "FAX ME," "PAGE ME," and "E-MAIL ME." This, I think, is a bit ironic, given that the damn things are called conversation hearts. E-mail, okay, I concede that. But fax me? Where is the conversation in that?

We hope, whether you're a devoted *bulletin* reader or whether this is your first time with our blood, sweat and tears in your hands, to create a conversation with you. A dialogue, if you will. We've put our heads down, dug our shoulders in, and we're pushing this paper forward. We've done a lot of changing around here—did you notice? Starting with our new masthead (it works on soooooo many levels—a bullet through an apple...bullet in...the apple is Barnard and we're, well, you get it, don't you?) and our new layout style, all the way through to our focus in news and features, connecting Barnard with the outside world.

This week, we examine the purpose of the V-Day initiative, and how one

Barnard student has come to realize her own power as a woman through her involvement in *The Vagina Monologues*. We take a trip to the Met to get a glimpse of the history of rock 'n' roll, and head down to Chelsea to take a peek into the life of some suburban white boys. We talk to Janet Jakobsen, new director of the Center for Research on Women, and to an enterprising barnard sophomore who's running her own business from her room. We even head on down to the Lower East Side, to explore New York's only all-women's bookstore. And that's only part of all of the leg work that we and our diligent staff did to pull off the inaugural issue, the very paper that you hold in your hands.

But we're not done. And we want your help! We're always looking for new writers, photographers and artists, so if you're aching to express yourself, give us a call at x42119, or stop by our weekly meetings, Monday nights at 7pm in 128 Lower Level McIntosh. Is there something going on that you think everyone else needs to know about? Give us a call or drop by! We'd be glad to hear from you. Come on, help us start this conversation. ...



Just so you know—our e-mail address is [bulletin@barnard.edu](mailto:bulletin@barnard.edu).

## contributors

Sophomore Renee Gerni came to Barnard from the suburbs of Colorado, she says, to escape suburban life. Not only has she met the Dalai Lama, she has begun an illustrious career in film, starring in an instructional video for nurses the day after her birth. This week, Renee talks to new director for the Center for Research on Women, Janet Jakobsen



Although Zehra Mamdani is only a first-year at Barnard, she has travelled to every continent with the exception of Antarctica. Coming to us from Englewood, NJ, Zehra is the assistant to our News Editor here at the *bulletin*, and hopes to help the paper broaden its focus and be more accessible to more people. This week, she covers McAC's new recycling project.



Liliana Segura, a sophomore here at Barnard, is no stranger to the *bulletin*—she's one of two of our Y2K art co-directors. A full blooded Colombian, she transferred to Barnard from the University of Maryland. This week, she goes behind the scenes at *The Vagina Monologues* to explore this year's V-Day initiative.



## barnardbulletin

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# Town meeting held to prepare for accreditation

By Jen Ang

Usually students are under the stress of being evaluated by the College. Because Barnard is up for re-accreditation, the tables are turned as the College seeks to get approval from the students.

Accreditation is a voluntary, expensive and rigorous process which schools undertake to ensure that they meet quality standards in their overall philosophy, objectives, educational program, media services, student activities, student services, facilities, administration, finance and learning. Though accreditation is not mandatory, the accreditation process allows a school to be judged by an objective third party. The Middle States Association of Colleges and Schools (MSACS) will be examining Barnard this year. As it does every ten years, the MSACS will send a team of professional educators and those with a background in liberal arts education to evaluate Barnard according to its goals and progress in all areas.

While the administration is far from being nervous about the upcoming accreditation, they are hoping to use the review of the college as a chance to re-evaluate Barnard's objectives and implementations towards those objectives. President Judith Shapiro expressed strong confidence in Barnard's merit. "No one is worried about Barnard getting accreditation," she said. "It is more of an opportunity for the College to check up on itself and evaluate how well it is doing with regards to previous goals set for itself."

The "Barnard: What's it to ya?" forum, held Jan. 30 in Lower Level McIntosh, allowed the administration

to get feedback from Barnard's student community. "What's it to ya?," a combination of talk show, free food and door prizes, offered an informal and powerful opportunity for students to voice their opinions on Barnard's strengths and weaknesses.

In an Oprah-style discussion led by Shapiro, panels of faculty and student representatives took seats on stage and gave their opinions on everything, from the need for a more diverse faculty to the need for a new arts center to how they would describe Barnard to space aliens.

As discussion moved towards possible improvements such as building an image more independent of Columbia, students in the audience became bolder in asking questions and stating what they would like to see change at Barnard. The audience broke into applause when a student expressed the need for better living facilities. Another hot topic at the forum was the issue of Barnard giving tenure to minority faculty members.

Monica Mercado and Haviva Malina, the two members of the Middle States Self-Study Steering which sponsored and coordinated "What's it to ya?" were happy with the outcome afterwards. They were also hopeful for future dialogue between students, faculty and administration. "This is definitely long-term," said Mercado. "What we want most of all is to get people involved and empower the students. I really don't think students

realize just how much their input matters on this issue."

Malina said that the committee hoped to make it easy and fun for students to get involved and speak their minds. At "What's it to ya?" the committee arranged for raffle prizes, as well as set up big pads throughout the room where students could write answers to questions elementary school-style with colored markers.

The event attracted approximately 200 students and faculty. The Steering Committee is determined to continue to get even more students involved by distributing student questionnaires. Mercado said that the questionnaires are an important component for the College's self evaluation as well as for the possible formation of a new mission statement for Barnard. Many students and faculty at the forum expressed the hope that "What's it to ya?" would only be the beginning of dialogue within the Barnard community to define and plan Barnard's future for the next decade.

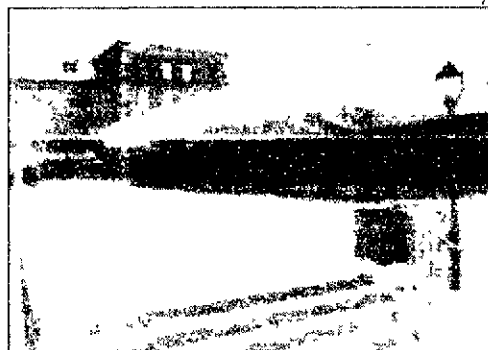
In addition to an increased attempt to get student input, many physical improvements, such as the renovation of McIntosh patio and the underground tunnels, have been made in preparation for re-accreditation. Some students feel that the money put into the construction could be put to better use in other areas of campus life. "[The reconstruction] makes it look nicer but it's

not really so important to me," said sophomore Casandra Sibilin. "I'd prefer they put money for buying more vegan food instead of [construction] because we eat there everyday and that's really important."

Jen Ang is a Barnard sophomore.



President Shapiro speaks to students at Barnard "What's it to ya?"



One of Barnard's many improvements —renovation to the McIntosh patio

# beaessentials

**FINANCIAL AID** Applications for the year 2000-2001 are now available in the Office of Financial Aid, Room 14 Milbank. All materials must be submitted by the Wednesday, April 19.

**THE ERICA JONG WRITING CENTER** has reopened for the Spring semester. The Writing Center's specially-trained peer tutors and faculty-level writing consultant can work with you on everything from First-Year English essays to lab reports or your senior thesis. You can come in at any stage in the writing process—for brainstorming, revising and rethinking, polishing, etc. Sign up sheets for appointments are posted by the door of the Writing Center, at 121 Reid.

**PRE-LAW STUDENTS** There will be a panel of law students (alumnae from Barnard and Columbia currently attending metropolitan area law schools) on Thursday, February 10, 6-8pm in the John Jay Lounge.

**PRE-HEALTH PROFESSIONS STUDENTS** If you are planning to apply to medical, dental, veterinary, or optometry school during the 2000-2001 academic year, you must inform Dean

Bournouian or Ms. Abdoo (x47599) in the Dean of Studies Office, 105 Milbank. by Friday, February 25.

**PREMEDI** The MCAT registration booklets are now available in the Dean of Studies Office, 105 Milbank. The registration deadline for the April test is March 10. However, if you want to request a fee reduction, then you must submit the application by Friday, February 25.

**JOINT DEGREE PROGRAM AT SIPA** Juniors interested in applying to the joint degree program, AB/MIA, with the Columbia School of International and Public Affairs should speak with Dean Runsdorf immediately at x42024.

**THE OFFICE OF MULTICULTURAL AFFAIRS** is sponsoring an informational meeting about the "Spelman Exchange Program" on Tuesday, February 22, 4-6pm in Sulzberger North Tower and co-sponsoring with the Women's Studies Department a lecture by Minnie Bruce Pratt, "Making Revolution Irresistible: The Artist's Role in Social Change" on Thursday, February 24, 12-1pm in Altshul Atrium.

# barnardevents calendar

## Wednesday, February 9

The Weiss International Fellowship Fund presents *A Map of Hope: Women, Literature, and Human Rights*. A lecture and reading with Marjorie Agosin. 6:30-8pm in Sulzberger Parlor, third floor Barnard Hall. For more information, call x42067.

*Valentine Day Making*. 11:30-1:30pm in Upper Level McIntosh. Sponsored by Office of Career Development and McAC.

*McAC Movie Marathon*. 6pm-midnight in Brooks Living Room. Romantic movies and lots of food.

*Senior Ring Ceremony* 6:30-7:30pm in the Sulzberger North Tower.

## Wednesday, February 9 to

## Thursday, February 10

*Healthy Heart Days*. Activities to strengthen and touch the heart. Sponsored by Well Woman.

## Thursday, February 10

Speaking of Women presents *Women of Substance: Alternatives to Women's Incarceration*. A film screening and discussion with the Justice Works community. 7-9pm in the Julius S. Held Lecture Hall, third floor Barnard Hall. For information call x42067.

*Valentine Card Delivery to Harlem Hospital* 4pm, meet in Upper Level McIntosh to go to the hospital. Sponsored by McAC.

*Rastafarian Motifs in Jamaican Visual Culture*. A slide presentation with pro-

fessor Ennis Edmonds. noon-1pm in Sulzberger Parlor, third floor Barnard Hall.

## Tuesday, February 15

Fabulous Film Women presents *TESTIMONIES: Short films of Women and War in Bosnia-Herzegovina*. 7-9 pm in the Julius S. Held Lecture Hall, third floor Barnard Hall. For information call x42067.

*Coiling the Ghosts. A story about Rape, War and Women*. A film by Mandy Jacobson and Karmen Jelincic.

*Black Kites*. A film by Jo Andres.

## Thursday, February 17

Speaking of Women presents *New Voices in Fiction: Elizabeth Stark and Sylvia Foley* 6:30-8 pm in Sulzberger Par-

lor, third floor Barnard Hall. For information call x42067.

*Students' Career Evening* 7-9 pm in the Sulzberger North Tower. Sponsored by the Office of Career Development. For information call x42033.

*Senior Class Dinner* 6pm in Lower Level McIntosh.

Frantz Fanon: *Black Skin, White Masks*. Film and Discussion with professor Lesley Sharp. 7-9pm in 238 Milbank.

**February 17, 18, 19, 25, 26** *Senior Thesis Festival*. 8 pm in Minor Latham Playhouse, Milbank Hall. Sponsored by the Barnard theater department. Tickets are \$5; \$3 with CUID. Open to the public, reservations recommended. For information call x45683.

# McAC begins new recycling program

By Zehra Mamdani

"Huh?" was the bewildered response first year Lauren Trasferini gave when asked what she thought about Barnard's recycling program. Trasferini is not the only one who is confused. Many students and faculty members at Barnard do not know what the College has done to aid or encourage efforts to recycle. Starting last week, the campus saw a change.

McAC, in conjunction with the SGA, ARAMARK, Finance and Administration, College Activities Office and Dean Denburg implemented a new recycling program. Every Barnard student received a plastic cup with the logo "Refill, Recycle, Reuse" on it. When students use the cup, they will be able to receive discounts and free drinks in McIntosh and the Quad Cafe. Not only will the cups save students money, they reduce the amount of money spent on paper cups for the school. Most importantly, this program will help save the environment.

The McAC recycling program is the first of many attempts to improve recycling at Barnard, says junior Becky Cole, the Vice President of McAC. She is optimistic about the new program, as are many other students.

Sophomore Megan Pengally, who is disappointed with Barnard's recycling efforts to date, hopes that the new program will be a positive way to tackle the controversial issue of recycling. "[The McAC recycling program is] a start and will help to motivate students about recycling," she said.

Pengally's personal efforts to aid the environment, which include leaving boxes for recycling in her residence hall, have been met with failure since Facilities often mistakes them for garbage, despite the fact that they are labeled. Though she is pleased to hear about the new program, she hopes this attempt at recycling, unlike other previous ones, will be successful.

Environmental Science Lab Instructor Joe Liddicoat says that recycling

programs at Barnard might be short-lived. "I've been here for ten years and haven't seen anyone really care about recycling at Barnard. One girl tried to implement a recycling program several years ago. A few people were excited about it, but after a while, people lost interest."

Liliana Segura



McAC distributed mugs last week which will help Barnard cut down on the use of paper cups

New York City has mandatory recycling laws. Liddicoat says that students need to be rewarded for recycling in order to get them to comply with this law. "Very few people are willing to recycle unless they are, in a sense, bribed," he said. "We need programs that will make everyone aware that there is a recycling program at Barnard. For example, the blue recycling bins, how many of them do we see?"

Many of the students at Barnard agree that more has to be done about recycling. Not only are there very few indications that Barnard does recycle, but the efforts made toward recycling are not as well planned as they should be. Laila Shetty, first year class Vice President, feels that there should be more of an effort to make recycling convenient. "We need blue bins for glass, paper and plastic on every floor and signs that indicate where we can recycle." Both McAC and SGA realize that the issue of recycling needs to be addressed. Several students have expressed concern about this issue, which is why members of both committees felt that something needed to be done.

According to junior Aliya Latif, students have priorities besides recycling. For a recycling program to be successful, students need to have a constant reminder to care for the environment. She said, "busy schedules and challenging workloads take away [from recycling and] force us to not think about recycling as much as we would like to. But if clubs focus on the issue, then something will be done."

However, others, like a member of the facilities management staff at Barnard, says that the custodial staff is working hard towards recycling and that nothing more can be done to better this problem. "We separate the recyclable materials from the trash and make sure each bag or box goes to the right truck. This is in addition to everything else we have to do. We work very hard. How much more can we do?"

Liddicoat said that through incentives to recycle, students may become more conscientious of environmental issues and feel a sense of responsibility and commitment to the school, the community, the City and to the planet. He said, "[Recycling] will affect Barnard, Columbia, New York, the economy and the country."

Zehra Mamdani is a Barnard first-year, and the bulletin news assistant.

# New director sets goals for Center for Research on Women

By Renee Gerni

It is hard to understand why anyone would want to move from sunny Arizona to the current iceberg of New York City.

As the new director of Barnard's Center for Research on Women, Janet Jakobsen has done just that. An expert on issues of religion, morality and gender, Jakobsen joins the Barnard community as a professor and scholar.

Jakobsen officially began her new position on January 1, and was formerly an associate professor of women's studies and religion at the University of Arizona. Her specific areas of interest include American social movements and alliance politics.

Despite the bitter cold, Jakobsen has found Barnard to be very welcoming. She was drawn here for many reasons, including its urban location, and looks forward to being in a city full of research and involvement in social movements and alliance politics.

The Barnard community is enthusiastic about Jakobsen's appointment as the director of the Center for Research on Women. Elizabeth Boylan, Provost of Barnard College said, "Janet brings an ideal combination of respected scholarship and a gift for programming that sparks debate and discussion."

Jakobsen's new position requires that she combine her

professional interests and her talents. "What this job allows me to do is put two parts of my life together—the academic part and the part that is involved in social movement and public policy," she said. She will continue to teach and write as well as perform her duties as director of the Center for Women's and Gender Studies. She will teach one class per semester. In addition, she is currently working on a new book tentatively titled *Hate Is Not a Family Value*. The book examines the intersection of moral values and the production of economic value, focusing on welfare reform in the U.S.

The student response to Jakobsen's appointment has been very positive. Junior Lauren Porsch said, "I had read one of Jakobsen's books in a feminist theory class last semester. It's exciting to meet a scholar like her on campus." Porsch also said that Jakobsen has a good dynamic with students. "[Jakobsen] seems really interested in students' ideas and what they are working on."

Though many students are involved with the Center, many others are unaware of the center's purpose. Sophomore Alina Aliyar said, "I know that they do a lot of programming, but honestly I'm really not completely sure of what they do."

As an organizer for the campus pro-choice group Students for Choice, Porsch says that the Center is an invaluable resource for student research and organizing. "It is an undeniable force on campus for feminist programming and a great source for information. But there are a lot of students

courtesy of Janet Jakobsen on this campus who are not really aware of how it can be a resource."

Jakobsen hopes to make students more involved in the Center for Research on Women. She said, "The type of programming that the Center does is about bringing the public into contact with the academy." While the Center is strong in her opinion, Jakobsen's goals for its future mainly revolve around increasing the Center's accessibility to people inside and outside of the University community. She believes that students should feel confident in using the center as a resource for information, and as a space for organizing and educating themselves.

In line with this goal, the Center has hired a new administrative assistant to work specifically on communicating with on-

campus student groups to encourage their participation in Center events and to encourage the use of the Center for their own programming. Furthermore, the Center is currently in the process of creating a 'Student Initiative Fund' which would enable student groups to receive funds to pay for speakers and programming of their own initiative. Jakobsen also hopes that the Center will become more of a gathering site for faculty members to discuss their work and ideas for research.

The Barnard Center for Research on Women kicks off this semester's series of events with a talk by Marjorie Agosin, winner of the United Nations Leadership Award for Human Rights on February 9. Other highlights include *The Scholar and the Feminist Conference on Next Wave Feminism* on March 9; and the *Rennert Women in Judaism Forum* on March 30, featuring Israeli feminist activist Marcia Freedman.

Renee Gerni is a Barnard sophomore.



New director of the Center for Research on Women, Janet Jakobsen

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## to the members of the University community:

We here at the *bulletin* recognize the seriousness of the incident that occurred this past Saturday. As many of you know, a sophomore at Columbia, Kathleen Roskot, was killed in her suite in Ruggles Hall on 114 St. on Saturday afternoon. Not long after, the only suspect in the case, her apparent boyfriend, Thomas Nelford, committed suicide.

The news of Roskot's death shocks and reaches all of us, whether we knew her personally or not. There is very little that we can say as a news-magazine that seems appropriate at such a time, and we wish simply to extend our condolences to the family and friends of Roskot, and to all of those into whose lives this tragedy has reached.

We hope that this incident, and the reemergence of press coverage of an alleged 1998 murder of a Columbia College woman by a man reported to be her boyfriend, can serve as a reminder to the University community that we are, indeed, just that: a community. As we reach out to one another to find support in our time of grief, we should also find in each other a space for questions, and a space to reopen a dialogue surrounding issues of sexual and domestic violence on and off of our nation's college campuses. It is our hope at the *bulletin* that Roskot's death will help us, as a community, once again find a collective voice to speak out against violence on our campus.

With an eye toward a safer future on our campus,  
the *bulletin* editorial board and staff

## Mary and Rhoda airs on ABC

They might just make it after all . . . back to television in the ABC original movie *Mary and Rhoda*.

The made-for-TV movie, starring Mary Tyler Moore and Valerie Harper of the '70s sit-coms *The Mary Tyler Moore Show* and *Rhoda*, debuted Monday, Feb. 7 at 8pm. In the movie, Rhoda, twice divorced, is living in New York City. Her daughter Meredith is a Barnard student. Mary has also moved to New York after the death of her husband. Her daughter Rose is a student at NYU.

Because Meredith attends Barnard, several scenes in *Mary and Rhoda* were shot on Barnard campus in October. Meredith's dorm room scenes were shot on the eighth floor of Hewitt dormitory in the Quad.

ABC has rumored that *Mary and Rhoda* could become a series if the movie was well received. If so, more filming could take place at Barnard.

Sophomore Eve Feinberg shadowed *Mary and Rhoda's* set designer during the filming of the show to build her own experience in the field of theater arts. She said, "It was exciting to see the process of how they integrated the Barnard architecture into their sets."

—K8 Torgovnick

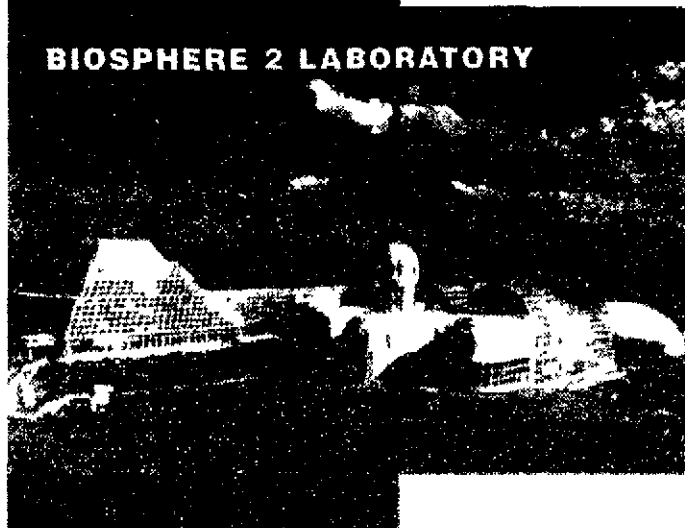


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# Learning to love your vagina:

By Liliana Segura

On her first day of rehearsals for *The Vagina Monologues*, Gareth White sat down with her fellow cast members and talked about the first time she got her period.

The 'baby' of the show, White was immediately struck by the bond that formed between the cast, of which she is one of two student actors. The rest, actors from the area, are women not necessarily affiliated with the university community. Nevertheless, a connection was formed from the start. "We went into our lives so much," she said. "I said things that I normally would have been very inhibited to say. That amazed me." Clearly, this was a different kind of rehearsal

But then, *The Vagina Monologues* is a different kind of show.

The brainchild of playwright Eve Ensler, *The Vagina Monologues* was originally inspired by and created from a series of interviews with hundreds of women from every conceivable

walk of life. Some interviews are represented verbatim within the script. Others, such as "If Your Vagina Talked, What Would It Say?" are lists of characteristics women used to describe their vaginas.

Since the play's inception in 1996, when it was a one-woman show starring Ensler herself, *The Vagina Monologues* has grown into an international initiative known as V-Day, dedicated to combating sexual assault and abuse against women and girls. The original V-Day took place in 1998 in New York, where a slew of celebrities including Whoopie Goldberg, Susan Sarandon and Glenn Close performed *The Vagina Monologues* to much critical acclaim. Tickets started at \$250 and raised money to benefit organizations dedicated to fighting violence against

women. In 1999 the idea of a college initiative was conceived. Last year's effort included performances on about 60 university campuses, the central being at Columbia, where \$6,000 was raised toward the V-Day cause. This year, V-Day 2000 is coming to over 150 campuses, both within the United States and abroad. Most performances will take place on Valentine's Day, while Columbia will hold its performance the night before.

Within the university community, the V-Day initiative has a relevance fueled by the ongoing fight to reform the Sexual Misconduct Policy. This growing recognition has made V-Day a multi-dimensional project, in which countless individuals, student groups and campus organizations are involved. Among them are the Jewish Student Union, the Columbia Queer Alliance, and



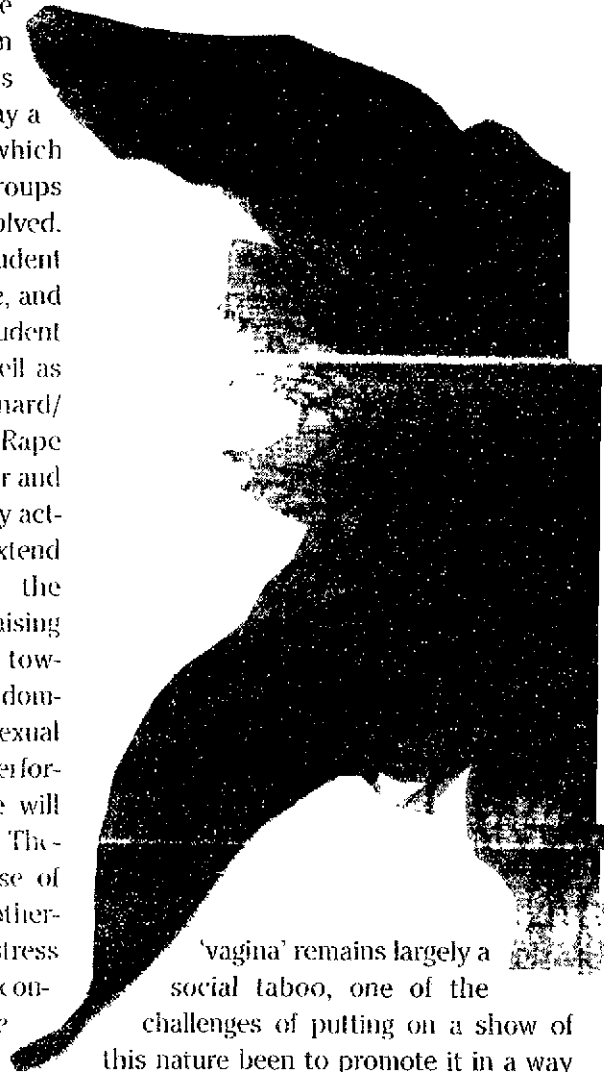
The cast of *The Vagina Monologues*

Jamie Handy the Black Student Union, as well as the Barnard/Columbia Rape Crises Center and ALICE! V Day activities will extend throughout the semester, raising awareness toward ending domestic and sexual abuse. In correlation with the performance, this year's V-Day initiative will include an art exhibition at Miller Theater. The works are primarily those of students—fine arts majors and otherwise—and will be showcased to stress the importance of all forms of art in conveying the issues addressed by *The Vagina Monologues* and V-Day.

In addition to collaborating with campus organizations and student groups, this year's V-Day has branched into the surrounding community as well. Much of this expansion is meant to raise funds for the V-Day cause. In one effort to raise money, VIP passes will be available for \$100 to those who wish to contribute a generous amount, and procure the best seats in the house. In addition, a raffle

will take place at Miller Theater the night of the show, where gift certificates redeemable at area merchants such as Symposium and The Movie Place will be given as prizes. Downtown businesses including Antique Boutique and Blue-stockings, a feminist bookstore, have donated gift certificates as well.

The support shown by New York businesses is a promising sign that the V-Day initiative has become increasingly accessible. In an age where the word



'vagina' remains largely a social taboo, one of the challenges of putting on a show of this nature been to promote it in a way that will have an impact beyond the initial shock value of the title, and draw attention to its message. Says producer Davina Cohen, a Columbia junior, "It unfortunate that a lot of people are immediately alienated by the word 'vagina'."

This phenomenon was made all too clear last year when the university's production of *The Vagina Monologues* was covered by NBC Nightly News, and the

# V-day promotes empowerment

full report aired without a single utterance of the word. This fiasco, as Cohen dubs it, was far from unique. When Ensler first began her project, she was met with much resistance, including refusals to put the word 'vagina' on theater marquees. "We've come a long way since then," says Cohen.

There is, however, a long way to go. Even those involved in the V-Day project admit that they themselves are often surprised at their own presumptions and

personal preconceived notions of female genitalia.

For White, this re-thinking is a major part of what she hopes to convey as a member of the cast. "I think it's really important that we say, 'These are beautiful things, and if you can't respect that, don't be involved with women at all.'" Likewise, Cohen stresses the idea that the show is meant to prompt dialogue about a subject that is, more often than not, swept under the rug: "The show is stimulating discussion and thought, and opening doors to arenas of questions that are very often pondered, but very seldom asked."

If it has been a challenge for women to be entirely at ease with discussion about vaginas, it would seem that men would have an even more difficult time. According to Cohen, this

has not been the case. For the most part, she says, the entire university community, men included, has been extremely supportive. Last year's show proved to appeal to an eclectic crowd of both men and women, many who acknowledged its obvious proximity to Feb. 14 as a positive alternative to the traditional Valentine's Day celebration

Moreover, Cohen's co-producer, Jesse Sanford, a recent Columbia College alumnus, is living proof of a man's ability and willingness to promote this very bold feminist cause. Sanford is among those who can help prove the universality of *The Vagina Monologues* and demonstrate the play's ability to transcend gender lines. Additionally, the worldwide V-Day initiative has itself included support from men who recognize the importance and relevance of the issues addressed in *The Vagina Monologues*. Following the original celebrity benefit in 1998, V-day Men was created with the intent of raising funds and awareness like those raised by

the first performance of *The Vagina Monologues*. A high-profile honorary board was created soon thereafter, including such Hollywood names as Harvey Keitel, Kevin Bacon and Harrison Ford.

While this star-studded list is an encouraging sign of V-Day's acknowledged importance, it is the accessibility of the show that matters to Cohen. It is also an integral part of Ensler's initial vision for V-Day. "[The Vagina Monologues] really does have a lot of universal fibers threaded through it," says Cohen. "I don't think its success can be measured according to gender differences."

Similarly, White does not stress the importance of qualifying audience members in terms of male or female. While she hopes that men will get something

Jamie Herdy



cast members get into character

positive out of it, she is most enthusiastic about the empowerment the show can provide women. "Just reading the script made me feel so much better about myself," she said.

This, perhaps, is one of the most rewarding aspects of experiencing *The Vagina Monologues*. It is empowering to audiences in general, and certainly to the university community. Most of all, it is proof of an individual's ability to increase awareness about a topic that has been avoided for far too long. Says Cohen, "There are very creative and empowering things that anyone can do with their life experiences." Few things make this as clear as *The Vagina Monologues*.

For more information about the V-Day mission visit [www.feminist.com/vday](http://www.feminist.com/vday). For more information about *The Vagina Monologues*, visit [www.vaginamonologues.com](http://www.vaginamonologues.com).

Liliana Segura is a Barnard Sophomore and the bulletin art director.

inhibitions about the word 'vagina' and female genitalia. According to White, getting over her own conventions about women's genitals has been one of the most challenging aspects of the show. "There's a huge stereotype that women's genitals are dirty, and they're smelly," said White, "I hate that stereotype." Indeed, a large part of being involved in *The Vagina Monologues* is coming to terms with one's

# Warm hands produce cold cash

By Liz Werner

Stressed out from attending classes, finishing papers and spending time with your friends? Imagine, in the midst of a chaotic college schedule, attempting to start and run a company. That is exactly what sophomore Katy Barkan is doing with her new company called Fig. Barkan's business specializes in the production of decadent and stylish muffs; those fur-covered tubes designed to keep your hands warm during the cold winter season.

The summer after her first year, Barkan decided that she wanted to put her years of studying the French language to use and spend her junior year at Reid Hall in Paris. She realized that if she wanted study abroad, she would need to devise a plan to earn the money necessary to finance her Parisian excursion. Barkan has never liked working for other people, so she decided to utilize her artistic ability to create a product that she could sell to New Yorkers.

Entrepreneurial endeavors were certainly not a new undertaking for Barkan. At the tender age of five, she set up a roadside business where she sold sculptures of ice cream cones made from paper in a variety of different 'flavors'. Four years later, she moved from Israel to Los Angeles where she began a button-making company. She started collecting buttons and repainting them with her own original designs, and sold her creations to local punk shops on Melrose in L.A. She became a local celebrity as the only nine-year-old on the block with a shaved head, donning self-created punk-wear. In fact, *Interview* magazine featured her as "One of the Weirdest People on Melrose."

As Barkan grew older, she continued to create her own unique works of art that her family and friends always encouraged her to sell. She produced personalized refrigerator magnets for her parents' acquaintances and sold clay rings to her friends. During high school, Barkan and a friend started a candle company and began rolling beeswax candles and selling them out of their lockers. Barkan says that

her brother was so inspired by her candle-making endeavor that he began his own candle company named Ephemera, that he now co-owns with their mother.

Barkan's favorite part about starting a new company is deciding on a name for her business and designing the logo. When deciding on a title for her newest effort, Barkan wanted to choose a name that she said, "would convey the supremely decadent and indulgent nature of the muffs" she

Lara Crock was creating. After input from her roommates, she decided on the name Fig because like the fig fruit she said that her muffs are "beautiful on the outside and intensely rich on the inside." The name Fig also brings to mind the fig leaves worn by Adam and Eve and plays off the use of the word muff as slang for vagina—another reason for her choice.

After selecting a name and designing a logo for her company, she started full-fledged production of her muffs in the Fall semester of 1999. She chooses most of the fabrics she uses from shops in L.A. and in New York's garment district, and fills the muffs with down feathers from a distributor in Brooklyn. Barkan admits that Fig has been a major undertaking. Her eighteen-credit course load in the fall and her budding new company kept her extremely busy. "Sometimes I had to go to the fashion district at six o'clock in the morning and get back to campus before my 10:35 class," Barkan said.



Katy Barkan, wearing one of her own muffs.

Barkan began selling her muffs to her family and friends and then sold them publicly for the first time at the Barnard Vendor Sale. Currently, Barkan is negotiating with boutiques in the Soho area which she feels would be ideal for marketing her swank and furry muffs. Her newest creation is not only stylish and practical (especially in this frigid New York winter), but a sign of her incredible ingenuity and ambition. For Barkan, however, Fig is another item on the list of her many inventive entrepreneurial accomplishments, and a sure-fire ticket to Paris.

To contact Fig, call (212) 606-3718.

Liz Werner is a Barnard junior.

# digital divas: just what is an rca?

A weekly column by RCAs—write to [resnet@barnard.edu](mailto:resnet@barnard.edu) with column suggestions. This week's Digital Diva is Miwa Shirato.

What is a Residential Computing Assistant? What do we do? How did we become RCAs? Are we computer geeks, sitting in front of Mudd computers 24 hours a day? Have we been using computers since before we learned to say Mama? Do we worship Bill Gates? I can only speak for myself, but personally, I would answer no to all of the above questions. I never touched a computer until I was 15.

How, then, did I end up as an RCA? I spent the most of my life being afraid of electronic gadgets. But one event in my life forced me to interact extensively with a computer. I applied for the internship of my dreams, and fortunately, my boss liked my application and accepted it—with a requirement that I had to learn how to develop a website! I was hesitant to show my complete ignorance, but I didn't want to let the opportunity go. So I started to spend more and more time with computers every day. As it turned out, computers were not the intimidating machines I had thought them to be. Instead of making me feel frightened and stupid, the experience taught me that my fears had been completely unfounded.

While this may sound like a fairy-tale ending, it really is true. The more time I spent, the more I learned. After a while, it became more like a hobby than a job. To make the story short, don't be afraid! Computers are not monsters! Sometimes, it takes some patience and they might make you go crazy, but it is not as bad as you think!

We hope to use this column to discuss technology issues that affect students and answer any questions that you have. To submit questions, e-mail Miwa at [ms1296@columbia.edu](mailto:ms1296@columbia.edu). We'd love to hear from you. We are here to help you. Please exploit us!

Tip of the week: Have you always wanted to learn very basic things about computers but never knew where to start? The Barnard site has a great on-line tutorial that explains concisely and accessibly about various computer terms and programs. Just go to: <http://www.barnard.edu/cs/training/tutorial.htm>, under Academic Technologies on the Barnard Web!

## wellwoman: judging a long cycle

**Q** My menstrual cycle is longer than average (35 days). How do I determine when I ovulate, or when I'm most likely to get pregnant?

**A** A Good question. Contrary to the popular belief that all women ovulate around day 14, ovulation time can vary between women. It is important to know how to determine your own ovulation time. There is a simple formula to use if your period occurs regularly every month, whether your cycle is 21 days, 28 days, or 35 days. (By the way, women's cycles can vary from 21-35

days and still be normal. The average woman's cycle is around 28 days but can vary between women). Here's how to figure out when you typically ovulate: Remember that a woman begins counting her cycle the first day of bleeding. If your cycle is 35 days on average, subtract 14 days from that number and the result is day 21. Due to a wide range in women's cycles, it is a mistake to assume that all women ovulate at day 14. The part of the menstrual cycle which occurs after the release of the follicle, or egg, is a constant 14 days (plus or minus 2 days.) Therefore, the most accurate way to determine ovulation is by subtracting 14 days

from the length of your average cycle.

To respond to the second part of your question about when you are most likely to get pregnant, women cannot assume that they can get pregnant only on their ovulation day. Although the egg can only be fertilized during a window of about 12-24 hours, sperm can live inside a woman's reproductive tract for 72+ hours. Therefore, a woman's fertile period can be up to a week long. Simply charting ovulation is not the best way to protect oneself from pregnancy. Well-Woman recommends using a barrier method, such as a latex condom, every time you have sex.

"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. The information provided in this column is for informational purposes only. Please take issues or medical concerns to your healthcare provider.

# FRANTZ FANON:

## BLACK SKIN, WHITE MASKS

*A film screening and discussion with*

*Leslie Sharp, Assistant Professor of Anthropology*

February 17th  
7:00 to 9:00 PM  
328 Milbank

“Black Skin, White Masks” examines the life and work of a major figure in the politics of liberation amongst blacks in Africa and the Diaspora.

Fanon is particularly noted for his writings on the psycho-social effects of racism and sexual politics of race.

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## artspicks

for the week of february 9

### Photography

**"Propaganda and dreams: Photographing the 1930's in the USSR and the US."**

At the International Center for Photography (1130 Fifth Avenue at 94 Street). For information call (212) 860-1777. Admission with student ID is \$4.

This photography exhibition explores the era surrounding FDR's New Deal and Stalin's Five Year Plans. The exhibit compares works by government-sponsored Farm Security Administration photographers in the United States with the Socialist Realist photographers of the 1930's.

Open through Feb. 13.

### Film

**Key Largo (1948)**

Humphrey Bogart, Lionel Barrymore and Lauren Bacall star in this 1948 Academy Award-winning classic.

At Cinema Classics (332 East 11 Street between 1st and 2nd Ave.) For information call (212) 971-1015. Admission for all movies is \$5.

# Tim Gardner explores

by Jamie Hardy

Writing about art has always been something I have a lot of trouble doing. I don't want to second-guess the artist's intentions, because I will most likely be wrong. I don't want to psychoanalyze the artist according to the subject matter, because sometimes a banana is just a banana. And I don't want to brand the work with my own conclusions as to its possible role in the world, because that would limit its potential breadth and taint its impact on the reader. So instead, in response to Tim Gardner's first solo show at the 303 Gallery in Chelsea, I will only relate my own reactions and interpretations, leaving the rest open for further exploration.

My first encounter with Tim Gardner's paintings was in May 1999 at the Columbia MFA exhibition in Wallace Art Gallery, Schermerhorn Hall. Amid the other candidates' suggestive video installations,

computer-generated photographs, and surrealist murals, stood several paintings, in oil and watercolor, of boys goofing off. A small one of post-pubescent boys with beer cans on a running track at night. A huge one of what looked like a boy on a basketball court at night, milliseconds after a slam-dunk. All the paintings were snapshot-style, little glimpses of the life of suburban white guys just doing what they do best.

Though that reality is so far removed from my own experience, looking at those paintings made me feel, fleetingly, like one of the guys. Like I had momentarily broken away from the group on the track to take a piss in the murky darkness, and looked back over my shoulder at my friends. Like I had tried

to block the slam-dunk and fallen to the ground, only to look up and see my buddy in midair. The paintings took me away, to a place I never before imagined I'd want to go.

Fast forward to January 2000. My friend tells me her old painting TA has an exhibition up and we should go. I'm at work and a co-worker is flipping through the *Voice* and points out an article on a painter whose art he saw on the cover of *Frieze* art magazine. It seems Tim Gardner is back again. So I go to the gallery. It is a large, white room with three walls and 24 small watercolor snapshots of the boys, with eleven more watercolors and oils in the back room. Nick & Lars with Mounted Policeman.

Jamie Hardy



This is not a photo—It's a watercolor painting. Untitled (Nick and Lars in Bunkbed, Cancun)

Brad in pool with pink ball. Sto with girl and Liquor. Sto with Trans Am. I'm back with the gang, and they're up to their shenanigans again. Whether it's jumping on a trampoline, drinking a beer, or urinating off a balcony, we're there. The time is now.

Nothing else matters, but this one captured moment. From far away, the watercolors look unbelievably like photographs. As the viewer gets closer, however, the painterly quality of the pictures becomes more and more apparent, almost as if one were actually looking at a photograph and suddenly triggered into a reverie, translucent and wiggly. From afar, Brad is simply skinny dipping at night—again. But up close, as his glowing white bum pops out of the undulate dark water, we can hear the small waves lapping at the pool's edge, and the short gasps of breath Brad takes as he makes his way across the pool. These paintings are done with care for representing a scene, and reverence for the reverie the scene evokes.



# everyday life in suburbia

Many of the snapshots could stand on their own—as evidenced by the fact that 31 out of the 35 paintings on exhibit were already sold—but what makes them so captivating is the feel of looking through some college kid's photo album at all his pals from back home in Ontario, or Jersey, or Colorado, or wherever. Their power lies in the feeling of nostalgia lent even to the viewer who may never have run with a crowd like Nick, Mitch, Brad, and Sto.

By being on display in a gallery in Chelsea while depicting the life of the blithe, carefree, young-straight-white-male, Gardner's pictures inhabit two very different spheres. They bring to the

cultured, gallery-going hipster a refreshing sense of almost caveman camaraderie, and a sort of immortality is also given to these kids who may never amount to much else in their lives outside the snapshots. In an era when the young, straight, white male may be seen as something to be feared, Tim Gardner deftly endears us a few normal guys and their antics, eliminating barriers and tensions and judgments to the point where we all exist on the same plane, sitting in the grass on a cool summer night, sharing a six pack.

*Jamie Hardy is a barnard junior and the bulletin consultant*

## coming soon in the *bulletin...*

**the tenure process at barnard explored**  
*just what is going on? and will the administration talk about it?*

**fun things to do on spring break**  
*it's not all flip-flops and beach umbrellas this year, girls.*

**mp3s**  
*what the heck is the deal with this digital, downloadable music?*

**we review joe's pub**  
*more than your normal theatre venue, the Public brings us something a little different....*

**we find nooks and crannies in new york**  
**in which to find great new and used cds**  
*no tower records here, baby.*

## artspicks

...continued

Bogart plays a war veteran who is hesitant to get involved when he discovers a tough gangster has taken over a Florida hotel and is terrorizing the inhabitants.

Playing Feb. 12 and 13.

### Theatre

#### Extreme Girl

At the Currican Theater (154 W. 29 Street). For information call (212) 726-8800. Tickets are \$15

Extreme Girl is a one-woman show, written and performed by Barbara Blackburn. "A nine character joyride through the ever changing landscape of the American female psyche."

Runs through Feb. 27

### Dance

#### Swing Fest 2000

At the Pace Downtown Theater (Spruce Street between Park Row and Gold Street). For information call (212) 346-1715. Admission is \$5.

Come and learn how to swing from a professional swing dance team. Feb. 11 at 7:30pm.

# Art department examined through the eyes of a major

By Kelly McCoy

Barnard College is known as a lively forum for debates ranging from world politics to sexuality and gender distinction. But what one may not know is that beyond all of this textbook-based intellectual energy there is a group of students searching for truth on another plane: they are the Barnard art department.

What is it like to be a visual artist at Barnard? Does Barnard effectively support students whose minds ache to create as well as to understand? Why would a visual artist prefer Barnard over the numerous art focused institutions scattered throughout New York City? Patty Virasin, a Barnard junior and visual artist, offers some insight on these questions.

According to Virasin, Barnard's art department provides a well-rounded intellectual base for its students. Barnard does not offer a strictly visual arts major, but rather a major which combines both visual arts and art history in an intense program. Knowledge of art history is essential in that it provides an intellectual background to which the artist can respond, says Virasin. Awareness of current and historical artistic climates creates a necessary dialogue within the art world, generating a visual conversation that triggers analysis and insight that would be impossible without the interdisciplinary nature of the program. For these reasons, the extent to which the Art department emphasizes art history is both astute and admirable.

Although the interdisciplinary nature of the Barnard education is a source of strength for its students, it can also, at times, be an Achilles heel. "There should be a visual arts major," says Virasin. "Right now it is not taken seriously enough." This concern is not limited to Barnard visual artists, but is a serious issue for almost all artists who choose a liberal arts or university education. Virasin asks, why is it that administration and students alike harbor an unintentional bias against the visual arts? She says that visual arts, a realm

which necessarily requires an audience, is often overlooked at the undergraduate level, and artists must turn to fellow art students and professors as their audience. For Virasin, the most desirable atmosphere for a developing artists would be one in which artists, philosophers, economists - students of all disciplines - could come together in some sort of critical and exploratory forum.

Audience is an undeniable aspect of the visual arts, but Virasin also warns that the artist's focus ought to be personal expression and integrity. "It would be horrible to feel you have to cater to the commodity culture," she says of the New York art scene. And even when thinking about her work in relation to the Barnard community, she says, "I think about my professors and fellow art students when I create something, but ultimately it comes down to whether or not I like it." For every visual artist, there is a responsibility to one's own personal integrity, and for Virasin this responsibility outweighs any desire for gallery space, monetary recognition, or press.

The New York art scene provides an invaluable resource to Barnard visual artists. The advisor of the program, art history senior lecturer Joan Snitzer, encourages visual artists at Barnard to take advantage of the resources that are just subway stops away. Internships, inspiration, and an almost constant reality check are just a few of the invaluable attributes at the fingertips of all Barnard students.

For now, Virasin envisions her life after Barnard to be just as interdisciplinary as her college experience. "I think I would like to teach," she says, "although not specifically art, and to pursue my artistic interests at the same time." Today, one of her biggest struggles is the dilemma of personal integrity versus attempting to make a living. Virasin concludes, "It shouldn't be about making money, it should be more timeless than that."

Kelly McCoy is a Barnard sophomore.



junior Patty Virasin, an art history/  
visual arts major

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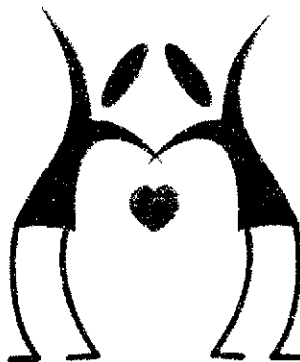
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## music picks

for the week of month, day

february 5

### Half Japanese with Thurston Moore

At Maxwell's in Hoboken, NJ. To get there take the PATH train (it costs \$1) to Hoboken. Tickets are \$7.

In case you don't know who Thurston Moore is, he's the head honcho (sort of) of New York's own Sonic Youth, arguably one of the most influential bands of the 90's. Moore, paired with Half Japanese's Jad Fair, is guaranteed to rock your socks off, although you never know what these indie rock dinosaurs have up their sleeves. Maxwell's is a very intimate space, and chances are you'll be rubbing elbows with NYC's indie rock elite.

february 9

### The Three Terrors

At The Knitting Factory. To get there, take the 1/9 to Franklin Street. The club is located on Leonard Street between Church and Broadway. Tickets are \$10 - \$15.

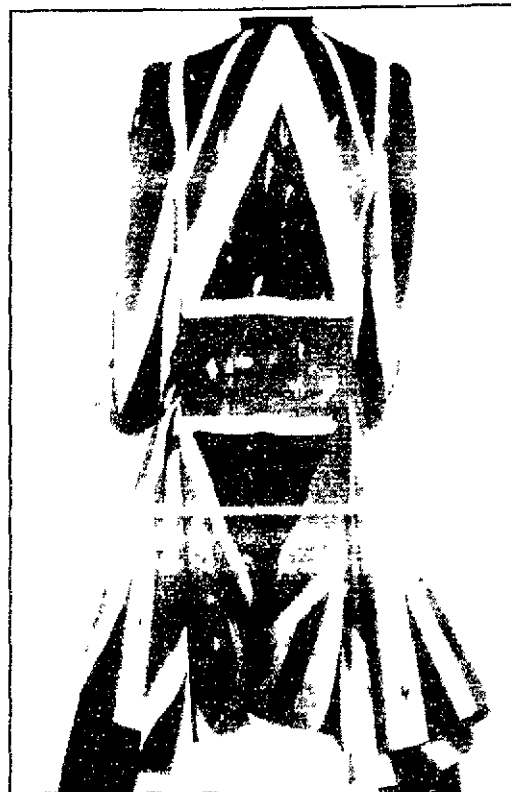
The Three Terrors, starring Stephin Merritt of The Magnetic Fields and LD Bechtel and Dudley Klute, are a sure cure for your midweek anxieties. Come to be moved by Merritt's signature sad indie pop songs of the masterly synthesized variety. The Knitting Factory has the best acoustics to be found in NYC.

# Rock Style Brings

by Esther Oh

It was nearly impossible to keep your body still while perusing the new *Rock Style* exhibit inhabiting the Costume Institute at the Metropolitan Museum of Art. Pulsating excitement and entertainment replaces the usual hushed whisper that characterizes the museum's exhibitions. Whether Jimi Hendrix is kissing the sky or Madonna is expressing herself, it is hard to refrain from boppin' your head up and down and from singing along.

*Rock Style*, which opened its doors to the public on December 9, 1999, features fashions worn by rock stars from the 1950s to the present, courtesy of private and institutional collections as well as



David Bowie's Union Jack jacket

contributions from the artists' own closets. The show is sponsored by Tommy Hilfiger U.S.A., Inc., along with Conde Nast and the Estee Lauder Companies Inc. The exhibit is dedicated to Richard Martin, the curator in charge of the Costume Institute, who passed away last November and whose vision was made into a reality with the help of the Metropolitan Museum and the Rock 'n Roll Hall of Fame and Museum in Cleveland.

Upon entering the Met one can hear faint traces of music coming from the Ancient Egyptian area, where the *Rock Style* store is located. The store's purpose is to draw you (and your wallet) slowly toward the exhibit. And it does! As you descend the stairs to the ground floor, four huge portraits of the Fab Four flank the walls of the stairwell, giving a

little taste of what is to come. You make a left toward the final set of stairs, and a multi-colored neon sign that reads *Rock Style* greets you like a bright welcome mat.

The entire exhibition is just as flashy and phosphorescent as the sign. The dim display area is illuminated by colored lights and numerous television screens.

courtesy of the Metropolitan Museum

The screens feature various snapshots of rock stars in signature fashions coupled with quotes on the stars' personal sense of style. The combination of music, lights and multi-media add to the overall atmosphere of the exhibit, creating an almost dance club feel (well, as clubby as a museum can be).

The best thing about the exhibition is that the whole family can enjoy it no matter

how strange or diverse your kin is. Mom will swoon over the jeweled jumpsuits of the King, while Dad might take interest in the jacket Hendrix wore in 1967 while performing "Purple Haze." Your hippie uncle will think the blue tunic once worn by Jim Morrison is "groovy," and his wild younger brother will love the outlandish costumes Kiss donned on their recent, "Psycho Circus" tour. Your grungy teenage brother will flip over Marilyn Manson's rubber pants and Courtney Love's slip dress, though your teeny bopper sister will prefer ex-Spice Girl Geri Halliwell's platform shoes.

No matter who you're looking for, locating a specific performer is not a problem at this exhibition. Conveniently, placards are placed throughout the

# New Life to the Met

exhibition to explain the five different categories the museum has developed in an effort to find connections between the outrageous and unique fashion ideas of the musicians. Just decide which group the person you're looking for falls into: a) Icons, b) Brilliant disguise, c) Rebels, d) High style, or e) Poets and dreamers

The first gallery titled "Icons" needs no explanation. This gallery shows you how much you know about rock without even realizing it. What can four silver mannequins dressed in mod suits, four more mannequins in colorful military inspired garb, and one mannequin in a gold lamé suit signify? That's right, two sets of Beatles and an Elvis. The mod suits and military outfits were worn by the Beatles, one set on the cover of their "Introducing the Beatles" album and the other on their "Sgt. Pepper's Lonely Heart Club Band" album. The lame suite, you might recall, was worn by Elvis, pre-jumpsuit and cape days in the late 50s, when he was still singing songs like "Heartbreak Hotel."

If you're looking for those outfits that only a famous performer can pull off, go to the "Brilliant Disguise" section. Here you'll find the crazily concocted outfits of Mick Jagger, including his baseball uniform inspired baby blue and orange getup (it's as bad as it sounds). David Bowie's Union Jack jacket is on display in this section, as well as Bono's "Bubbleman" suit which is completely covered in slate blue plastic discs! These ensembles look horrendous and amazing at the same time. Magazines and television do not serve them justice.

When it comes to rebels, Madonna

tops them all. Remember her rendition of a wedding dress? Well you can see it in all of its like-a-virgin-glory. That dress, along with her gold corset and pin-striped suite can be found in the "Rebels" section alongside a mannequin of Guns 'n Roses's Slash jammin' away on his guitar, wearing a black hat, leather jacket and ratty Converse sneakers.

The "High Style" part of the exhibit hosts the overwhelming number of artists who have opted to don outfits designed by high profile names. Dolce and Gabbana is represented by a trendy Whitney Houston pants outfit accompanied by an elegant (but signature short) Tina Turner dress crafted by Versace.

The last gallery features "Poets and Dreamers." These are the performers that really didn't fit into any of the other four groups so they were placed in this ambiguously titled section. Is there a connection between Tori Amos, whose purple jumpsuit from her "Dew Drop Inn" tour, and Beck, whose cream cotton suit from "Odelay" tour is also on display? And what these two have in common with Bruce Springsteen and his black/pink flannel shirt and old black jeans from the early eighties is hard to say. Perhaps that's for the onlooker to figure out

There are too many artists represented in the exhibit to mention. Definitely try and get out to the Met— it's only a subway trip and bus transfer away—to see if your favorite crooner has an item on display. The exhibit will remain on display until March 19.

*Esther Oh is a Barnard sophomore*

## musicpicks

...continued

february 10

**De La Soul w/ Common!  
Freddie Foxx, DJ Eclipse,  
Lord Finesse**

*At the Roxy (515 W. 18th St.)  
Tickets are \$25.*

Pioneers of the new school, Prince Paul and company set the tone for hip hop in the '90s. If you've never seen them live, you better fork over the twenty-five bucks. 18+.

february 13

**Jets to Brazil**

*At Bowery Ballroom. Tickets  
are \$12.*

If you're interested in rock 'n' roll, with a slightly "emo" feel, then you should not be seen anywhere except the Jets show on Valentine's Day Eve. Blake Schwartzenbach (formerly of Jawbreaker) will have you fighting the urge to make a dancing fool out of your bad self.

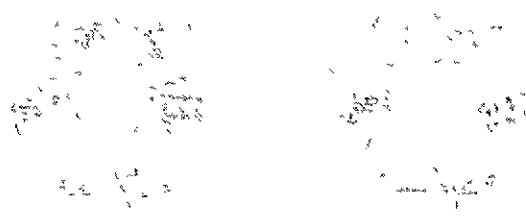
february 15

**Bitch and Animal plus Eileen Myles**

*At the Knitting Factory (see  
february 9 entry).*

Just in case you feel the need for a little feminazism to get you through the week, Bitch and Animal will definitely give you more than your fill. Not for the squeamish! Not to mention, Boston Lesbian Poetess Eileen Myles is one of the best storytellers out there.

Please recycle this paper.



## Kevin Bacon goes from movies to music

When you hear the name Kevin Bacon, you think of *Footloose*, *A Few Good Men* and, of course, the game allowing you to trace any actor to Bacon in six movies or less. Well, what would you say if you turned your radio on and heard Kevin and his older brother, Michael, performing one of their latest songs from their album, *Getting There*?

My roommate and I initially responded in hysterical laughter. It's rare that a movie or television star would cross over into the music industry. Who does Kevin think he is? Tatyana Ali? Jennifer Lopez?

Surprisingly, he is a decent half of a contemporary country music team, the Bacon Brothers, that may not top music charts but will certainly gain some recognition.

Their music is not typical of classic country where singers moan, whine, or cry about stereotypical themes of lovers leaving, hearts breaking and pets dying. After tran-

matizing experiences of listening to depressing country artists while my father drove us to the grocery store and back, I've never had the urge to listen to anything remotely remindful of country music. But even I must admit, Kevin and Michael Bacon are not half bad.

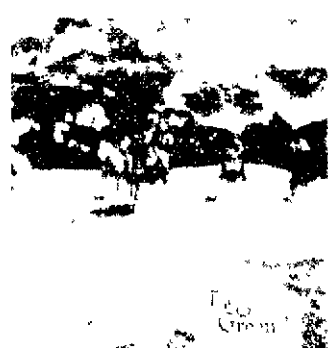
The Bacon Brothers, especially Kevin, have a quality that is reminiscent of James Taylor. The lyrics and subjects are tolerable and all appropriate to the album's theme of traveling from city to city in North America. While songs such as "Too Much Information" and "It's a Rocky Road" are traditional of the country music image, with the simple ensemble of background guitars, songs like "Ten Years in Mexico" and "Not Born to

Beauty" were fresh and pleasantly engaging. I was impressed and drawn. Don't knock it until you've tried it.

Ana Liza L. Caballes



## The Essex Green vintage indie



and girlfriend Sasha Bell of New York's own The Ladybug Transistor (Merge Records) have teamed up with several friends from their studio, Marlborough Farms, in Brooklyn. Together they have created *The Essex Green/ Everything is Green* yet another mighty fine vintage-sounding indie rock record.

Everything from the simple, Partridge Family-style vocals, hand-clapping, and tambourines to the huge assortment of instruments (sitar, harmonica, flute, organ, etc.) contributes to the album's overall very refreshing sound. This record is so easy to listen to and so delightful in its simplicity. The four-piece drums (a la the Kinks) and the sheer sing-along-ability will have you questioning why almost no one makes this stuff anymore. Even my mom loved it. I had to listen to the closing ballad, "Caraballo," at least ten times (no fooling) before I could start the record over again.

—Camella Clements

## Richie Hawtin Remarkable

Ever heard the sound of the internal and eternal workings of your circulatory system? It's not too hard. First, listen to my voice. Close your eyes. Relax. Take his hand. Don't be afraid. It's Plastikman, and he will take you there. All hearts beat as one.

For those of you who, like me, were at Twilo on when Hawtin performed, the effect of the experience has not quite left you bloodstream. And that's what the Detroit based DJ, Richie Hawtin, a.k.a. Plastikman, FUSE, Cybersonic and Circuit Breaker, is all about. In his latest release, Richie takes the listener on a journey to the center of the earth, the core of your body, only to release you back up, and pull you down again in a perpetual cycle of enveloping

pulsation.

Hawtin is a technical genius, but that should be the last thing on your mind when you listen to this album. Since his days at Detroit radio station, WHTY-FM,



Hawtin has been famous for his experiments and live improvisational re-mixes. He uses a Roland TR-909 drum machine to tap in and vary the rhythm of tracks as he spins. He creates feedback

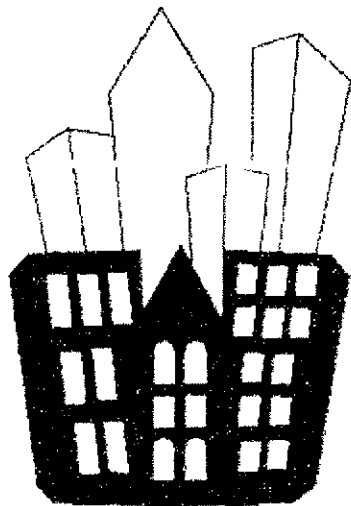
loops through the mixer that work for the overall effect instead of against it. Putting all the pyrotechnical credentials aside, what is important in the end is that you sit back, relax, and allow this eight-legged DJ to spins layers of sound around you, until you truly feel enraptured.

—Anjali George

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# BARNARD

# Writers, warriors: Bluestockings

by Stacey McMath

When Kathryn Walsh graduated from Tulane University in New Orleans in 1997, she moved to New York City. As an activist for women's as well as gay and lesbian rights, she took stock of the resources in the area and was shocked to learn that there was not a single women's bookstore. She decided, although she had no previous experience in business, to open one.

"I got tired of demonstrating in the street," says Walsh. "I wanted to build something that would serve as an activist center and a community center."

And that is exactly what she did.

With money originally earmarked for graduate school in addition to a hefty donation, she set about looking for a space in which to open Bluestockings, the only women's bookstore in New York City. She e-mailed everyone she knew and asked them to get involved in the project, from the start envisioning it as more of a community center and less of a business. Walsh and her friends and supporters spent two months renovating the space before it

opened in June 1999. It has fulfilled Walsh's vision of being more than a bookstore. Walsh describes it as a place that sells books, a hangout for women in the community, a space for artists (Bluestockings holds month-long exhibits of the work of local women painters) and a performance space for writers, poets and musicians.

That is not to say that the bookstore is not impressive in and of itself. The writing available for purchase is, for the most part, by women and for women. The subjects listed on the

shelves are varied, and include everything from menstruation to travel to feminist theory. There is a wall where books about women in Latina, Chicana, Asian, South Asian and Latin American cultures can be found, and, of course, a large section labeled "'gender' [whatever]." Bluestockings is a place that

and have a cup of chai. The environment is friendly, even intimate, and it is not uncommon to see artists and writers stopping by to check on the status of their wares or simply to have a cup of coffee.

But the plight of an independent bookstore is a tough one, and Bluestockings has to do its share of fighting the proverbial Man. Walsh obviously resents Barnes and Noble, and she feels that they elbow smaller bookstores out of business by putting specialty books on their shelves and then removing them once the competition has been eliminated—leaving "only the New York Times bestsellers."

"The main thing that we do is put books on the shelves that you would never find at Barnes and Noble," says Walsh. "We are very specialized in that sense. It is not just a business, it is a community center. If you open something up as a community project, the people in the community will come in and support you."

And they do. Most of the women behind the counter are volunteers who come in to help Walsh with everything from leading informa-

tional sessions to building shelves. Many of them come in to help during special events such as readings and poetry open mics, when the store is packed and the counters are busy. Some of the volunteers are long-time friends of Walsh's, and others are new to the area and simply looking to get involved. In the future, Walsh hopes to gain not-for-profit status for the store, and to apply for grants to support the frequent events that Bluestockings hosts.

Alice, a volunteer who has been



Bluestockings is located at 172 Allen St. on the Lower East Side

supports women writers, especially those marginalized and long-oppressed who have important things to say about gender, sexuality, and women's rights.

Bluestockings also carries zines, comics, ceramics, t-shirts, silk-screened undies and even reusable fabric sanitary pads made of red terry cloth and leopard print fabric. They also have an entire section of "free stuff" for those who just want to sit at a table in the Bluestockings Cafe, read,



# opens its doors to NYC women

helping Walsh for the past nine months, came to New York to work in the corporate world, and wanted to get involved in the women's community and to make some friends. Now she works in the cafe because "it feels good to support the bookstore and not get paid money for it." People donate used books, which are sold right alongside the new ones, as well as furniture, office supplies, and of course, their time.

"This is not something one or two people could do," says Walsh. "People have donated time and books to the space, and their help has been tremendous." The volunteers work on projects that they are interested in, and there is freedom to do just about any thing that fits into the Bluestockings philosophy. One volunteer is the curator of all of their art shows, and another is trying to get a printing press so that Bluestockings can publish works by women who might not otherwise be published. There is an entire committee devoted to outreach and activism, working for change within the commu-

nity. There are two volunteer training sessions every month, and monthly meetings to plan events as well as to talk about projects and creative ways to keep the store going strong.

Bluestockings hosts a multitude of events which have included open mic poetry nights, readings by acclaimed

poets and novelists, musical performances and yoga classes. Recently, a volunteer who is an accountant came in for an evening to help women learn to prepare their own tax returns.

Walsh says, "This is a space for women from all

walks of life to come together to talk about their common and different issues, to see each other and hear each other. Not just lesbians, but all different types of women." The events are as varied as the literature, and the calendar speaks volumes about the extent to which Bluestockings functions to serve the women's community of New York City.

*Stacey McMath is a Barnard Junior and the bulletin New York City Living editor.*

"The main thing that we do is put books on the shelf that you would never find at Barnes and Noble."

— Kathryn Walsh,  
Bluestockings owner

"This is a space for women of all walks of life to come together to talk about their common and different issues, to see each other and hear each other"

— Kathryn Walsh, Bluestockings owner

## bluestockings bookstore

### february events calendar:

2.11: Editor Chelsea Cain reads from a new collection entitled *Wild Child: Girlhoods in the Counterculture*. 7 pm. Free.

2.12: Reading of the love letters between Alice B. Toklas and Gertrude Stein from *Baby Precious Always Shines* by editor Kay Turner. 7 pm. Free.

2.14: Weekly yoga at 6:30 pm. Call 388.0626 for more information.

2.20: Film night *Some Ground to Stand On*, a film on the life of Blue Lunden, with filmmaker Joyce Warshow. Sponsored by Women Make Movies. 7 pm. \$3.

2.21: Yoga at 6:30 pm.

2.24: Award-winning author Sarah Schulman reads from new works 7 pm. Free.

2.26: Reading by Kate Bornstein, author of *My Gender Workbook*, along with gender pointers from Callan and Theresa Cooper. 7 pm. Free.

2.28: Yoga at 6:30 pm.

2.29: Open Mic Poetry Jam All-women open mic featuring poets Dot Antonnades and Annie Lanzillotto. 7 pm. Free.

**Bluestockings is located  
at 172 Allen St. on the  
Lower East Side.  
Call 777.6028  
for more information,  
or visit the website at  
[www.bluestockings.com](http://www.bluestockings.com).**

# RASTAFARIAN MOTIFS IN JAMAICAN VISUAL CULTURE

A slide presentation by

Ennis Edmonds  
Assistant Professor & Director of Pan-African Studies

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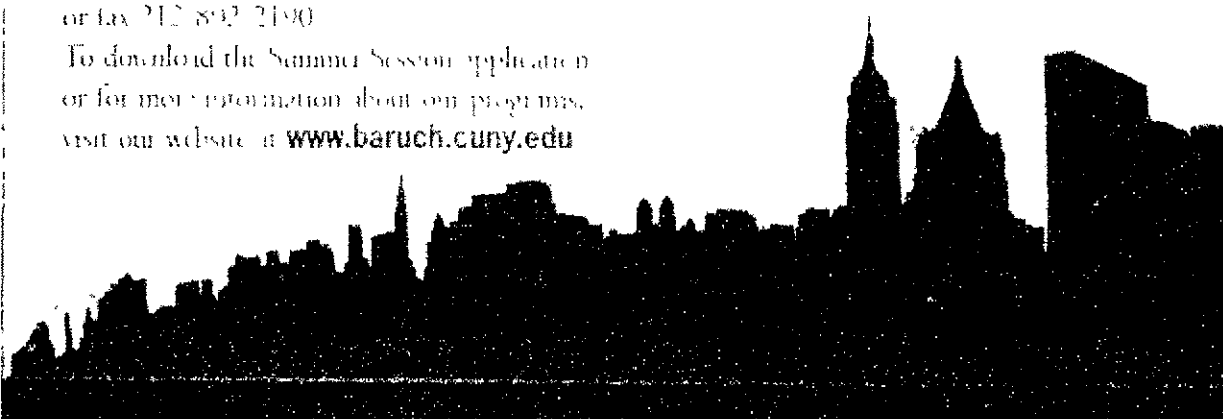
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mita's musings  
mita's musings  
mita's musings

# The **poor** graduate

by Mita Mallick

I have an uncle. An uncle who is not really my "uncle." He's one of those people who enjoys meddling in my personal affairs as if he really was family. He somehow entered my parents' lives and as a result stumbled upon his favorite pasttime: discovering the 1001 things I should do with my life. A bald devil riding on the shoulder of my father, whispering evil thoughts into his ear and creating doubts in the minds of my sweet parents.

"Anthropology major," he sneers in a thick Indian accent, stroking his beard. "What she going to do with it?" Tsk tsk tsk. 'Wasting the money, such wasting.' His tail whips from side to side. I smile, grinding my teeth, envisioning the painful ways in which I can remove the horns from his fat head.

Defending my decision to be an anthropology major is a painful conversation; one which I am continuously forced into. Who majors in anthropology? My best friend said, in fits of laughter, "Isn't that what Kelly on 90210 majored in?" My brother affectionately refers to me as Ross from *Friends*. My neighbor recently said to me, "So you wanna dig up bones in Mexico. I hear it's pretty hot down there." Geez, the possibilities are endless.

After all of this, as my graduation date shows no signs of disappearing, I can only think of one thing: How did Indiana Jones pay his rent?

With an anthropology degree, at the age of twenty-two I'll be making \$22,000 at best. Twenty-two at twenty-two. One of my good friends at SEAS who is a chemical engineer says that she won't accept any job offer under \$60,000. SIXTY THOUSAND. Damn, that would be a lot of egg salad bagels from Columbia Bagels. Damn, I could even stop eating egg salad and move up to *les omelettes* at Le Monde.

I can remember my second year at Barnard sitting at a program-planning meeting in Altschul. "It doesn't matter what you major in," they said, smiling. "You can do anything you want. You can be anything you want." So how can it be that I have worked just as hard as an economics or a

chemistry major for the last three and a half years, and have twice the difficulty of finding a job that pays one third of what they'll be swimming in?

I can see professors in the science departments exclaiming, "How can you think you've worked as hard as our majors?" Like most women here, I have taken a demanding academic schedule every semester taking much more than just courses in my major. I have always worked fifteen to twenty hours a week at internships, while juggling many different activities. I have numerous awards listed on my resume, along with a solid GPA. Can the nature of the subjects be compared? The President of Barnard is an anthropologist. Is she any less brilliant than a chemist?

I am not the type of person who is motivated by money. But after my parents shelling out so much for my tuition, I would like to be self-sufficient. It's time to be financially independent. It's startling to understand the reality of the

situation: I will be making a salary less than what I paid for tuition each year at Barnard College.

I begin to doubt everything. What was the point of coming to college? I was a nerd and should have partied more. I think I'd be the same place right now then. Okay, so I could

have learned to love the supply and demand curve. DNA replication doesn't seem so bad right now. Integrals are useful in life. Why didn't anyone tell me this sooner? I hear my uncle sneering in my dreams.

It doesn't make sense to me that I have worked just as hard as some of my classmates who will be making three times the twenty-two I am hoping to make. But that's probably because I'm the one who will be making peanuts. If I were them, perhaps I too would be cackling, "Silly anthropology major. Studying culture is for kids."

Picture it. Next year this time. I make my daily rounds from my hole in the wall in Astoria back to campus. I'll be lurking in the corners of Barnard, waiting and watching. When the moment is right, I will stroll into Altschul Atrium, disguised as a BEST Program-er, as I nonchalantly scarf down the dumplings and wash it down with ice cold Pepsi. I walk to the lounge of 616, sneaking dozens of Krispy Kremes out of the RA event for dessert. I'll eat like a king. It will be as if I never left.

Mita Mallick is a Barnard senior and a bulletin columnist.

as my **graduation** date shows

no signs of **disappearing**,

I can only **think** of one thing:

How did **Indiana Jones** pay his **rent?**

# badjournalism

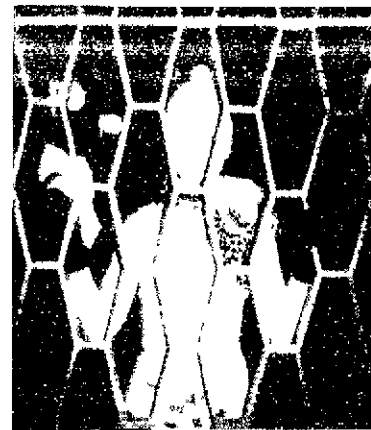
**Fashion Magazines**—as ridiculous as they are addictive. The sex articles offer laughable advice. The interviews seem more like advertisements for upcoming movies than insight into a celebrity's personality. And sandwiched between these are the most obnoxious of magazine spawn—the fashion spreads. You know what were talking about.

Those pages filled with pictures of toothpick skinny models running through fields of wheat adorned in the seasons ugliest creations—all for price tags that resemble tuition. This is our take on the evil fashion spread. Remember, we're kidding. But they're not.

—Beth Blacklow, Dana Fields, Elissa Zelinger, Corinne Marshall, K8 Torgounick



As if we could make the flu any more appealing, the flu can help you shave off a few pounds. Victoria's Secret pyjamas, \$149.99. Gucci flame red top, \$2,645 dollars.



The thermometer reads ten degrees, but that does not keep model Shalou Harlot indoors—or in a bulky coat. Standing outside in freezing winter nights is a great way to get and keep that influenza glow all winter long! Calvin Klein cropped tank top, a bargain at \$769. Versace jeweled belt, animal print scarf, and knitted hat.



## The Flu Look

Who knew having the flu could look this good? This season skipping your flu shot will make you the most fashionable girl on the block.

The flu gives you ghostly pale skin, huge under-eye bags, greasy hair, and an irritated red nose—all naturally! But if your roommates germs won't infect you no matter how hard you try, feel free to fake it. Leave hair and skin unwashed. Take Channel eyeliner in Charcoal, and carefully trace your eye socket beneath your eyes. Use a powder eyeshadow—we love Sheisdo in Midnight Brown—to fill in the area underneath your eyes. Smudge with a makeup sponge leaving areas darker to give your eyes that extra bagged effect. Find a foundation way to light for your skin—try Stila or use a drug store brand if you are cheap—and apply. For the final touch, take a brown red lipstick, such as Maybeline's Brick Red, and dot on the tip of your nose. Blend. Wear on a date with your crush.



You can be fashionable even when the doctor calls for bed rest. Whatever you do—don't take medicine. Prolong the flu as long as you can. Smoking will help. Celme white lace camisole, \$964. This look can go from the bedroom to the workplace to New York's finest clubs.

Soup is the perfect flu food, although the directions are extremely complicated. Victoria's Secret pyjama top, \$149.99. Dolce & Gabana sequined skirt, \$13,947.

Don't worry if your upset stomach, runny nose and faintness get you down. Having the flu is wonderful! Every woman in America envies you. If that doesn't make you feel better, head to a mirror and admire how beautiful your ailment is making you. Victoria's Secret top, \$149.99. Gucci flame red top, \$2,645.

# Deciding to Use the F-Word Again

by Christy Thornton

It had become easy to remain complacent. Maybe I was choosing to ignore it, or maybe I had really let myself believe it. Maybe what they said was true if feminism really was the "f-word" of the 90s.

This past decade was one of political correctness. Passing comments, obscure allusions, and complicated metaphors all fell subject to the scrutinous ear of the ever listening public. We watched our words, edited our statements and made a broad attempt to make sure that nothing said had the capacity to offend anyone. And for the most part, it worked. We challenged ancient doctrine, asserted equality with our choice of words, and redefined categorization by adding some words to the vernacular and removing others. And we became complacent. We forgot.

We forgot that women everywhere still suffer from the abuse of sexism and sexual harassment. Worse yet, we became annoyed, frustrated by the banner waving feminists who still shouted about inequality in the workplace, on the street, in the home. We rolled our eyes, shook our heads, and brushed past them in the crowd, giving them a shoulder as cold as we had turned to their cause. We forgot to look them in the eyes, see that they, too, were women, and that their cause was inseparably our cause.

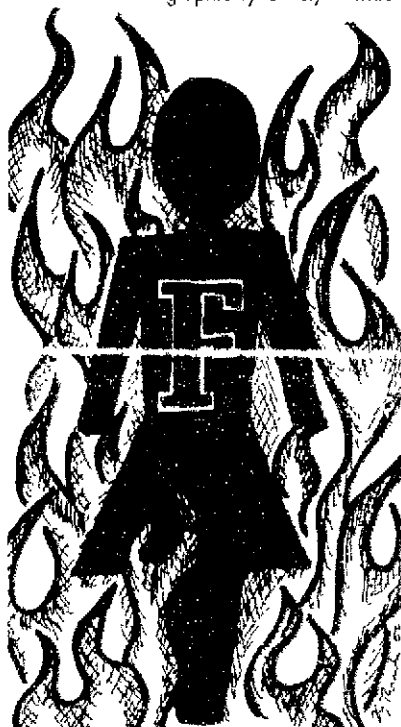
I found myself as guilty of this as anyone. I study foreign injustice, human rights in what we still continue, even in these politically correct beginnings of a new decade, to call the "third world." We continue to separate us from them, to distance ourselves from the plight of others. Their situations, we think, are so far removed from our reality. What can we possibly learn from them? How can we possibly relate? I witness this everyday in my work and in my studies; the automatic assumptions placed upon the lives of those half a world away, the hopeless apathy that accompanies the orientaling stereotypes.

What I failed to see was how much of an impact this distancing was having on my own life, my day-to-day activities. I failed to recognize that I had become one of the labelers, that I had begun to turn my own shoulder to the plight of those that I had come to consider the others. I began to turn my back to other women, to close my eyes and cover my ears to their insistent cries of inequality. I found myself discrediting the study of gender, silently placing those who studied what I had come to consider more "valid" social sciences above those who concerned themselves with the implications of womanhood. I found myself afraid of being labeled soft for studying gender, or concerning myself with gender issues.

And then, like all of us at some point, I was forced to wake up.

It was a small incident. No one else around me even witnessed it, though I was in the middle of a rather large crowd. I was at a protest on the Lower East Side. A small community center is being threatened with development by a large business owner—they want to turn it into a high priced youth hostel for wealthy European travelers. A small group of people, including myself, were there to let the developer and his lawyers—who were present that day—know that as a community we were unwilling to accept the takeover of the building. We milled around for a few minutes at the entrance to the center, known as Charas/El Bohio, when word passed through the crowd that the lawyers were coming out.

graphic by Christy Thornton



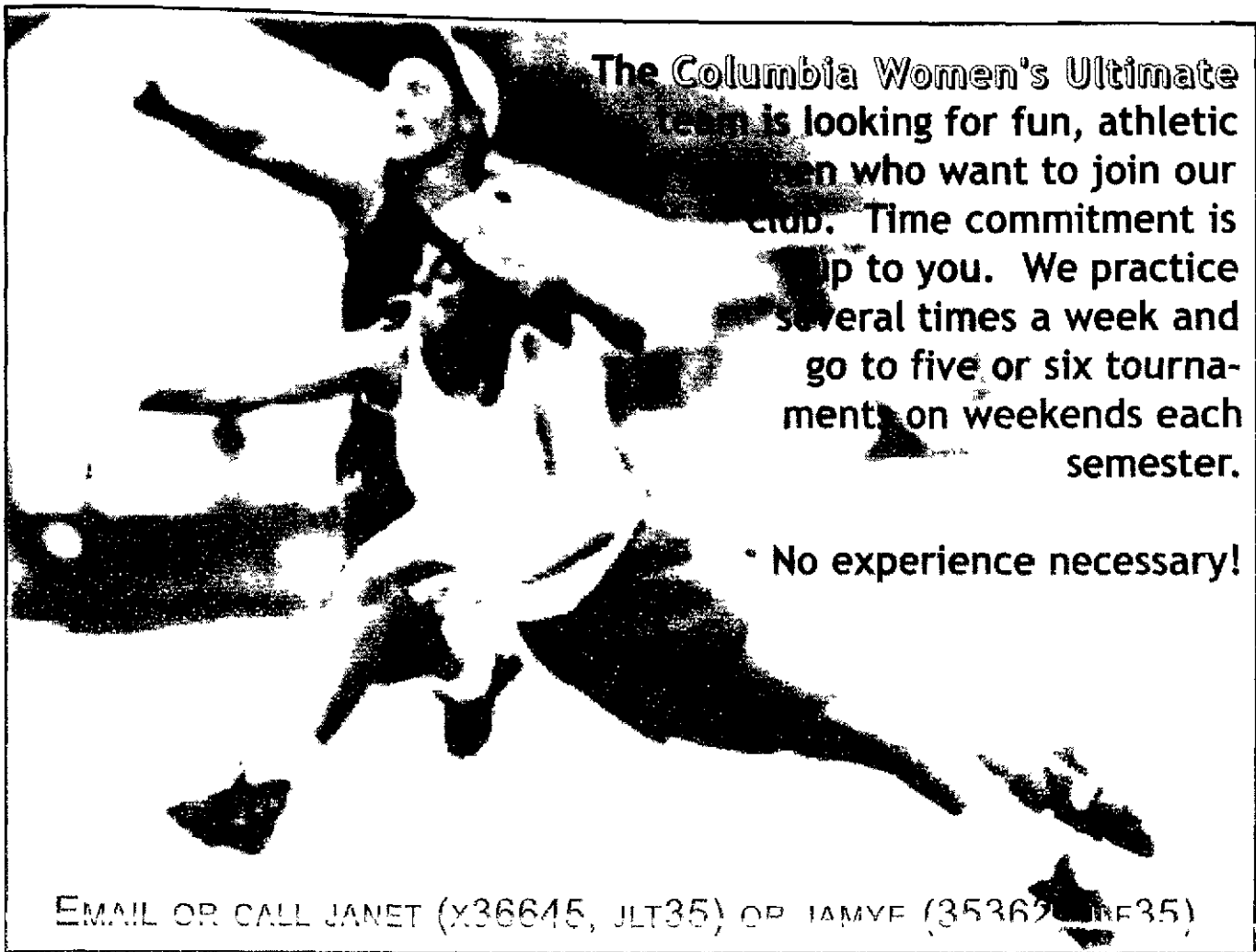
As they emerged from the front doors of the building, shouts rose up from the crowd, and everyone began chanting together. The lawyers for developer Greg Singer walked calmly down the stairs toward us, turned down the street and headed for Avenue B. We followed close behind, still chanting, and when the lawyers hailed a taxi, a few people ran out into the street to try to dissuade the cab driver from taking the fare. We gathered around the cab, leaning in toward them, chanting all the time. I was closest to the back door through which the lawyers had entered the cab, and the second of the two closed his door in my face, comfortably settled into his seat, and looked up at me through the glass. In the protection of the cab, he stared me directly in the eyes, and in a very explicitly sexual gesture, wagged his tongue up at me, breaking with my gaze only to look down my

body.

The cab sped away, and I was left there, standing in the street in disbelief. This man, a lawyer representing a well known developer, an upper-middle-class man, maybe even with a wife and a family, maybe even with young daughters, had looked in my eyes and seen nothing more than a body, nothing more than an object. He had complete disregard for me as a person, and even less for me as a woman.

It was then that I began to look around a little more clearly. That I had begun to realize that the battles I was avoiding still needed to be fought. That I wouldn't be allowed to ignore the cries of my sisters, because they were my cries as well. Maybe I could say that I found, again, my sense of anger at injustice toward women. Or maybe I could just say that I had decided after ignoring it for too long, to add that f-word to my vocabulary again.

Christy Thornton is a Barnard sophomore and the Bulletin co-editor-in-chief



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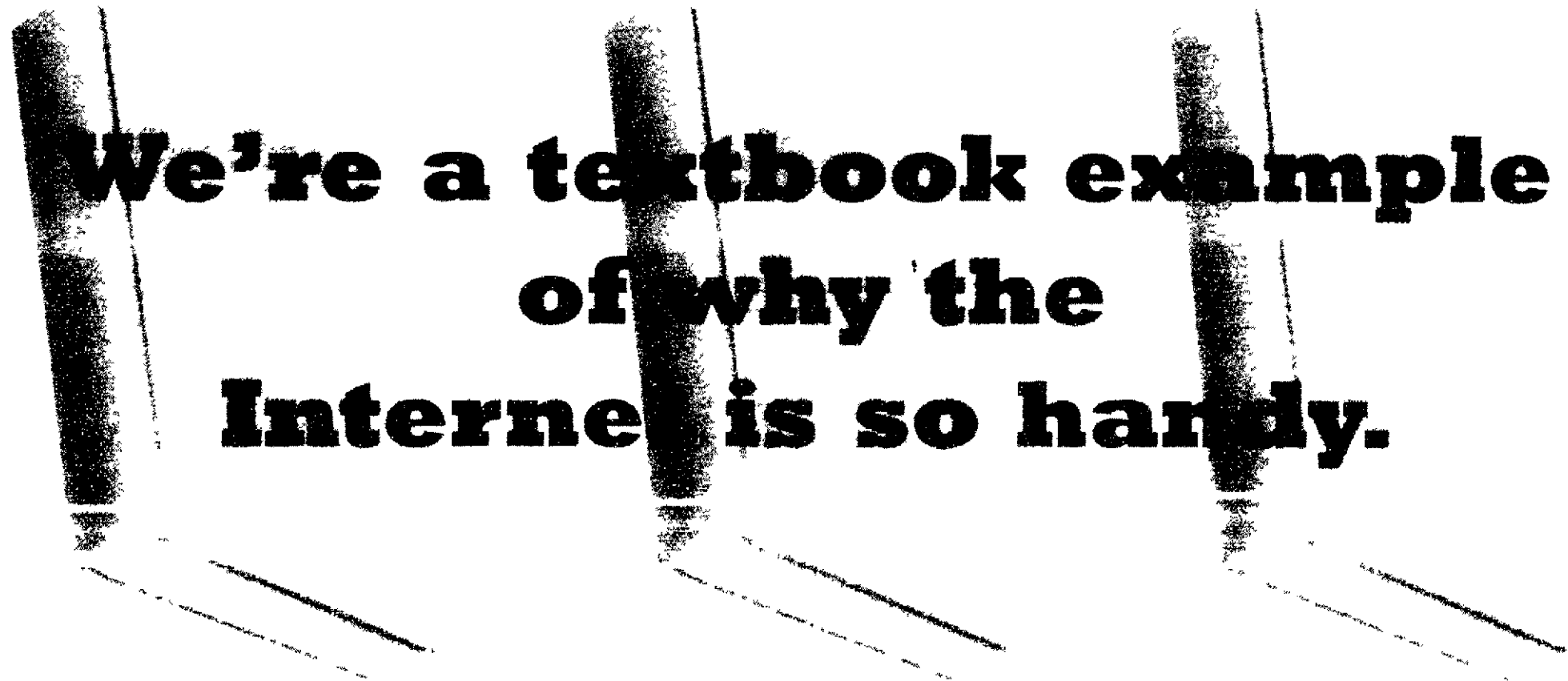
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