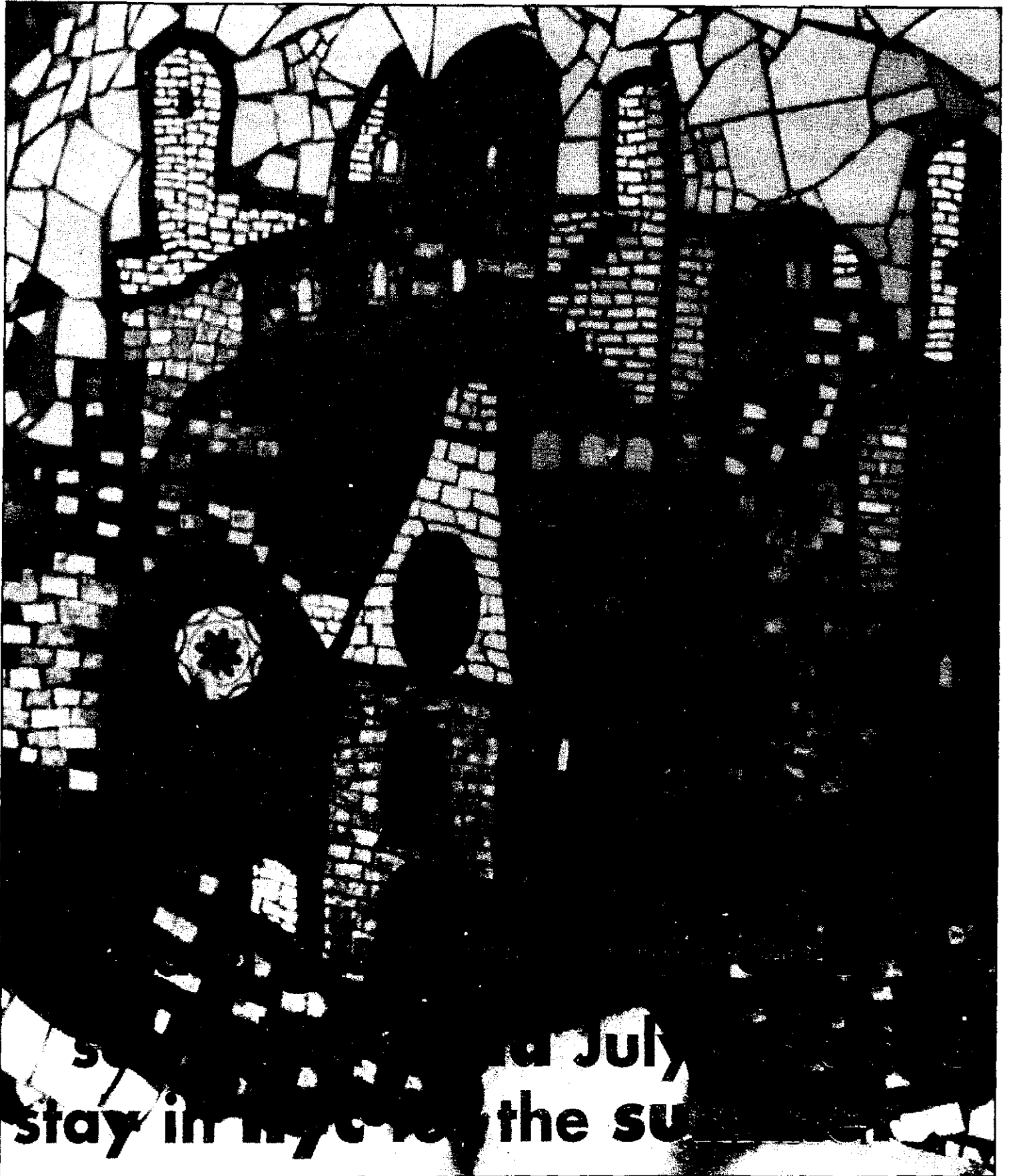


# borneo bulletin



stay in NYC the summer

# letter from the editors

So, finally, after all of the teasing and taunting, after 70 degrees in January and snow over spring break (yeah, that's right—those of you who weren't here would never know, but it snowed like crazy, raining gargantuan white flakes down on thousands of Irish cops marching up Fifth Avenue on St. Patrick's Day...and on my mother and I, who were stuck walking through it all over the damn city!) it seems that spring has finally sprung. I've had my first class on Lehman Lawn, climbed my first tree in Riverside Park, had my first outing on the town sans jacket and was perfectly comfortable. We even had the first thunderstorm of the year the other night, albeit a teeny one. The trees are sprouting leaves, the daffodils out in full force, the premature tulips lifting their overly weighty heads toward the blaring sunshine that I can only chalk up to global warming. So, I should be overcome, my thoughts of fancy turning to love and other such fanciful things, awakening each morning to the clear blue sky and the singing of the birds who make this concrete jungle their home. But I turn on the radio, and my days turn sour.

It seems we can't escape it - police brutality in all forms has become a part of our everyday reality in New York City. I had a friend from out of town ask me, "What, d'ya get one of these a week?" when they saw coverage of the Patrick Dorismond shooting on the national news. Sadly, I considered the question—and I could only answer to myself that yes, it seems we do.

This is the fourth shooting of an unarmed black man in the past 13 months, and in combining that figure with other cases such as that of the woman beaten by police in Brooklyn—after she called 911 for help in a domestic violence dispute—and the case of Abner Louima, the Haitian immigrant who was sodomized by police officers in the bathroom of a police station, we are a culture submersed in a cloud of excessive police force - so much so, in fact, that even pro-Giuliani supporters are starting to see through his rhetoric, and that of Howard Safir.

Both Giuliani and Safir commended the NYPD for their restraint in "the face of sustained hostility," adding that the entire city should thank them for their behavior at the funeral of Dorismond, a Haitian immi-

grant who was shot in midtown on March 16, as a result of an undercover drug operation—a series of operations known, appallingly enough, as Operation Condor, the same name given to the anti-insurgency campaign carried out by military dictators in Latin America's Southern Cone that resulted in the "disappearance" of tens of thousands of people.

Giuliani justified the use of police in riot gear, saying that only after bottles had begun to be thrown at police officers did the police in riot gear move in. He made no mention of the repeated pleas on the part of Haitian leaders not to have a presence of police in riot gear, for fear that they would cause exactly the type of reaction that was elicited at the funeral. He has made no public statement to the family of Patrick Dorismond, nor has he gone to visit them, despite his having been not twenty blocks from their home, visiting police officers in the hospital.

Giuliani's favorite insult these days, it seems, is to say that his opponents—mainly aimed at Hillary Clinton and Al Sharpton, but largely at Democrats in general—are making each of these incidents "political," calling them demagogues on soapboxes. If there is anything that is more political than the fact that fatal shootings of unarmed black men by police officers is a common occurrence—and the man in charge of the city is running for a position in which he wields power over an entire state—if there is anything more political than that, I'm sure I don't know what it is. Giuliani is losing his grip on the people of New York - a recent poll shows Hillary Clinton leading Giuliani by three percentage points in the race for a New York Senate seat. New Yorkers can't help but see the politics of a mayor who is constantly on the side of a police force that has killed four unarmed black men in a little over a year. Giuliani had better start owning up to the politics of his policies - or he could be shut out of politics in this city, and in this state.

I only wish that it didn't take the deaths of so many to prove this point. Peace be with Patrick Dorismond, and all those like him. And here's to hoping that no one else has to die for what Giuliani doesn't consider "politics."

*Hy and G*

## contributors

Tiffany's a regular here at the *bulletin*—her smiling face graces our office as she fulfills her duties as a *bulletin* staff writer. Hailing from Warren, Pennsylvania, this first-year says she doesn't care if everyone knows that she still sleeps with a blanket. This week, Tiffany brings us a glimpse into the world of Club sports here in the heights.

Mara is a Barnard Junior majoring in psychology, a fact she seems to think is rather ironic. She has been kissed by the Pope (really!) and is in love with the collective New York City music scene, attested to by her exhaustively thorough article this week for the music section, in which she teaches little ole' you how to be a scenester in whatever scene grabs your attention.

Rebecca is a first-semester senior majoring in Pan-African Studies, her motivations for which she shares in this week's commentary section. She now calls Colorado her home state, but is originally from Kansas City, and highly recommends taking time off from college to "find out what's up."

## barnard bulletin

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# Barnard, Local 264 commit to contract agreement

Early this month, Barnard and the Transit Worker's Union of America Local 264 agreed on a new contract for the more than 90 Union members currently employed by Barnard, officially ending more than six months of negotiations.

The three year contract, which will apply to Union members in the housekeeping, maintenance and security departments, calls for a three percent, across-the-board annual wage increase. The award will be retroactive, and cover a time period from Oct. 1, 1999, to Oct. 30, 2002.

"This is a fair agreement which preserves the highly competitive wage and benefit levels of the College's housekeeping, maintenance and facilities employees, and it is consistent with recent labor agreements reached with other unions at Barnard and in the larger Columbia University community," said Michael Feerman, the College's General Counsel.

In addition to the three percent pay hike, the contract includes a number of items requested by TWU, including payments for longevity—meaning that employees who remain at Barnard for periods of five, ten,

and fifteen years are eligible for pay increases—improved tuition benefits, and improved child care benefits.

Barnard employees won't see the full benefit of the new contract for four years—at which point, a new contract will have to be negotiated.

As reported by the *Columbia Daily Spectator*, much of the long delay in completing negotiations stemmed from controversy around part-time employees, with the Union arguing that workers who put in less than 40 hours a week should be given the opportunity to file their grievances—this point was a victory for the workers, who in general seem largely blasé about the new contract, calling it "straightforward" and "typical."

It is, however, a step forward from the months of negotiations and employees of the College working without a contract, and the College and the Union seem reasonably happy

about the progress made. Orton Reynolds, President of Local 264, agreed with Feerman's assessment of the contract, saying, "We continue to move in a positive direction regarding the areas of wages and benefits and working conditions within the Barnard community."

—Christy Thornton



Lara Crook

agreement between Local 264 and the College brings a new contract for Union workers

The pact also includes a phase-in of the new wages for new hires over four years, an item requested by the College to help fund the new benefits. In the first year of the contract, a new employee will earn 80 percent of the new wage scale, in the second year 85 percent, in the third year 90 percent and in the fourth year 100 percent. This effectively means that new

## Board of Trustees sets tuition for 2000-2001 academic year

Barnard College trustees have voted in early March to increase total charges including tuition, room and board and fees by 3.2 percent. This figure is slightly above last year's increase, but below the average for the previous five years.

The Board set the total fee to attend the College at \$32,895 for 2000-2001, compared to the current figure of \$31,674. President Judith Shapiro, noted that, "The increase is

below the average of the previous five years of 3.4 percent and, we expect, will place our total fee squarely in the middle range of our peers. Meeting the goal of ensuring access to all qualified students, we continue to meet the full demonstrated need of the 47 percent of our students receiving direct grant aid from Barnard."

Barry Kaufman, Vice President for Finance, said, "This increase is sensi-

five to the financial pressures on students and their families, and at the same time contributes what is needed to cover the rising costs of providing a superb education for our students." Annual increases in total annual charges at Barnard have fallen by more than half over the past ten years, down from 6.9 percent a decade ago in 1990-91.

—Christy Thornton

# beaessentials

**LEGISLATIVE PROGRAM PLANNING MEETINGS FOR FIRST-YEARS** If you did not attend the March 23 meeting you must attend one of the following meetings with Dean Kreger: Wednesday, April 5 from 5-6pm, 304 Barnard Hall; or Friday, April 7 from 12-1pm, 304 Barnard Hall.

**PROGRAM PLANNING MEETINGS FOR MAJORS AND PROSPECTIVE MAJORS:** ANTHROPOLOGY Monday, April 10 from 4-5pm in 237 Milbank; AMERICAN STUDIES (with History) Thursday, March 30 from 4:10-5pm in 903 Altschul; ART HISTORY Monday, April 3 at 12pm in Sulzberger Parlor, 3rd floor Barnard; BIOLOGICAL SCIENCES Thursday, April 6 from 12-1pm in 903 Altschul; CHEMISTRY see Professor Lessinger Mondays-Fridays from 9-11am in 705 Altschul, departmental luncheon Friday, April 14 from 12-2pm in Altschul Atrium; CLASSICS Wednesday, March 30 from 5:30-6:30pm in 227 Milbank; COMPARATIVE LITERATURE Wednesday, March 30 from 5-6pm in 903 Altschul; ECONOMICS Monday, April 3 at 12pm in 306 Milbank; ENVIRONMENTAL STUDIES Monday, April 3 at 12pm in 306 Milbank; FINANCIAL AID Monday, April 3 at 12pm in 306 Milbank; GERMANY Monday, April 3 at 12pm in 306 Milbank; HISTORY (with Anthropology) Thursday, March 30 from 4:10-5pm in 903 Altschul; ITALIAN Monday, April 4 from 4:30-5:30pm in 316 Milbank; MUSIC Tuesday, April 4 from 11-12pm in 319 Milbank; PAN AFRICAN STUDIES: Tuesday, April 4 from 4-5pm in 202 Milbank; PHILOSOPHY Wednesday, March 29 from 2:30-4pm in 326 Milbank; PHYSICS AND ASTRONOMY Thursday, April 6 at 4pm in 502 Altschul; PSYCHOLOGY Monday, April 3 at 12:15pm in 323 Milbank; THEATRE Tuesday, April 4 from 6-7pm in 229 Milbank.

**PREMED, PRE-DENTAL, PRE-VETERINARY, AND PRE-OPTOMETRY STUDENTS** If you are planning to apply to medical, dental, veterinary, or optometry schools next year and have not already done so, please inform Ms. Abdoo in the Dean of Student Affairs Office (x47599 or email at jabdoo@barnard.edu). This is an important meeting TODAY, Wednesday, March 29, 12:00-1:00 in 502 Altschul for all of next year's applicants. You will receive notice of this meeting only if we know you are applying.

**LAW STUDENTS:** There will be an important meeting on Wednesday, April 10 for all students planning to apply to law school next year. The meeting will be at 4pm in 405 Barnard. Dean Tsu will explain the application procedures and provide other relevant information. If you cannot attend, please contact Jayma Abdoo at x47599 or email jabdoo@barnard.edu.

**FINANCIAL AID** Applications for the year 2000-2001 are now being accepted in the Office of Financial Aid, Room 14 Milbank. All applications are due by Friday, April 19 deadline.

**PSYCHOLOGY** The Psychology Help Room is open Monday through Friday, 9:30am-5pm and 7-10pm.

**LOOKING FOR HELP IN MATH?** Come to Barnard's Math Help Room, located in 333 Milbank Hall. The Math Help Room is open Mondays 9:30am-5pm and 7-10pm; Tuesdays 9am-5pm and 7-10pm; Wednesdays 10am-5pm and 7-10pm; Thursdays and Fridays 10am-5pm. See the schedule on the door for particular instructors or check the Help Room website at: [www.math.columbia.edu/~my/Help\\_Room\\_Milbank.shtml](http://www.math.columbia.edu/~my/Help_Room_Milbank.shtml)

## barnard events calendar

**Wednesday, March 29**  
*Social Sources of the After-Life.* A lecture by Professor Alan Segal celebrating his assuming the Ingeborg Rennert Professorship of Jewish Studies. A reception follows. 5:30pm in the Julius S. Held Lecture Hall, third floor Barnard Hall. For information call x48021.

**Thursday, March 30**  
*The Rennert Women in*

*Judaism Forum* presents *Israeli Feminism 2000: A Report from the Field*. A lecture with Martha Freedman. 6:30-8pm in the Altschul Atrium. For information call x42067.

*Barnard Forum on Migration* presents *Paper Son*. Actor and writer Byron Yee performs his theater piece exploring his father's migration from China. 7pm in the

for Latham Playhouse, 306 Milbank Hall. For information call x49011.

**Friday, April 1**  
*Writing Theses.* 8pm in the Latham Playhouse, 306 Milbank Hall. Tickets are \$5, with CUID. Open to the public, so reservations are not recommended. For tickets and information call x45638. Sponsored by the Barnard Theater department.

**Wednesday, April 5**  
*Retaining and Transferring Your Wealth.* 6-8pm at 767 5th Avenue. For information and to RSVP, call x42005.

*Centennial Scholars* presents *The Synthesis and Conformation Study of 11-cis-locked Cyclopropyl Retinal*. The *Chemistry of Vision*. A presentation by senior Sarah Tully. 7pm in Altschul Atrium.

# panelists discuss breaking through glass ceilings

By Anna Godberson

The Committee for Women's History Month kicked off with the panel discussion *Women and Glass Ceilings* on Wednesday, March 2. Barnard President Judith Shapiro moderated the event, a discourse between three women who have stormed the corporate world.

In her opening remarks, President Shapiro said that many people now ask, "What glass ceilings?" because of advancements made in women's equality. She said, "While at Barnard the only glass ceiling is over our green house," but also pointed out that the vast majority of top wage-earners are still men.

Students came expressing concern with women's workplace equality. Sophomore Natalie James said, "It's a real issue facing women today. There is still inequality."

James attended the lecture to hear women's experiences of overcoming this disparity.

Each dangling a string of firsts, the three panelists testified both to the extent of workplace inequality and to female capacity to challenge the status quo. "The glass ceiling has existed, it still exists. It is important for women to be realistic about it, and that they break it," said Joan Spero, a former assistant professor at Columbia who has worked as an ambassador, in the Clinton administration and in business.

The second panelist, Jewell Jackson McCabe called herself "an activist who has survived in the corporate world." McCabe is a successful business consul-

tant, political advisor and women's advocate.

The third panelist, Jill Considine, a graduate of the Columbia School of Business, iced a prodigious career by being appointed Chairperson and CEO of the Depository Trust Company just over a year ago.

All three expressed a desire to meet with and encourage the next generation of female movers-and-shakers at Barnard.



President Shapiro introduces the panel

Breaking the glass ceiling will require women's collective, inter-generational relationships and work, said McCabe. McCabe stressed the importance of creating a network. "You've got to hit every cocktail party, every lunch," she said.

Spero agreed. "Politics is not a dirty word—I have lunches up the ying-yang and there is nothing wrong with that." Spero also highlighted the importance of risk. She said, "No guts, no glory."

Considine emphasized the importance of "latching on to something that excites you." She said that it is helpful to have a role model and pursue a vision of success.

Overall, the panelist's advice stressed

the importance of self-confidence and individual responsibility. "You will maneuver and get yourself there," said Spero. "The Lord helps those who help themselves."

The discussion emphasized prevailing societal disparity while underscoring the potential power of women working together. The panelists discussed gender inequality as a cultural problem which must be overcome. "Society will punish you for your success, be ready to accept that," said McCabe. "We all have to change."

The humor and assurance the panelists proved inspirational to many Barnard students and staff who attended. First-year Lucy Vinokur, who plans a career in investment banking, saw the three panelists as role models. Concerned about the corporate world's vilification of successful women, Vinokur perceived their main message as "Know

yourself."

Senior Rachel Cohen was impressed by the example of women in leadership positions, though she sees her own career as being in a very different field.

The panelists developed a warm rapport with each other and the audience. Those in attendance responded with laughter and outrage to their stories and opinions. Considine summed up the hope for an overturning of gender inequality by saying, "Each of you out there is a virus if you want, an agent of cultural change. Infect the world; you have to get out there and say, 'This is not acceptable.'"

Anna Godberson is a Barnard sophomore.

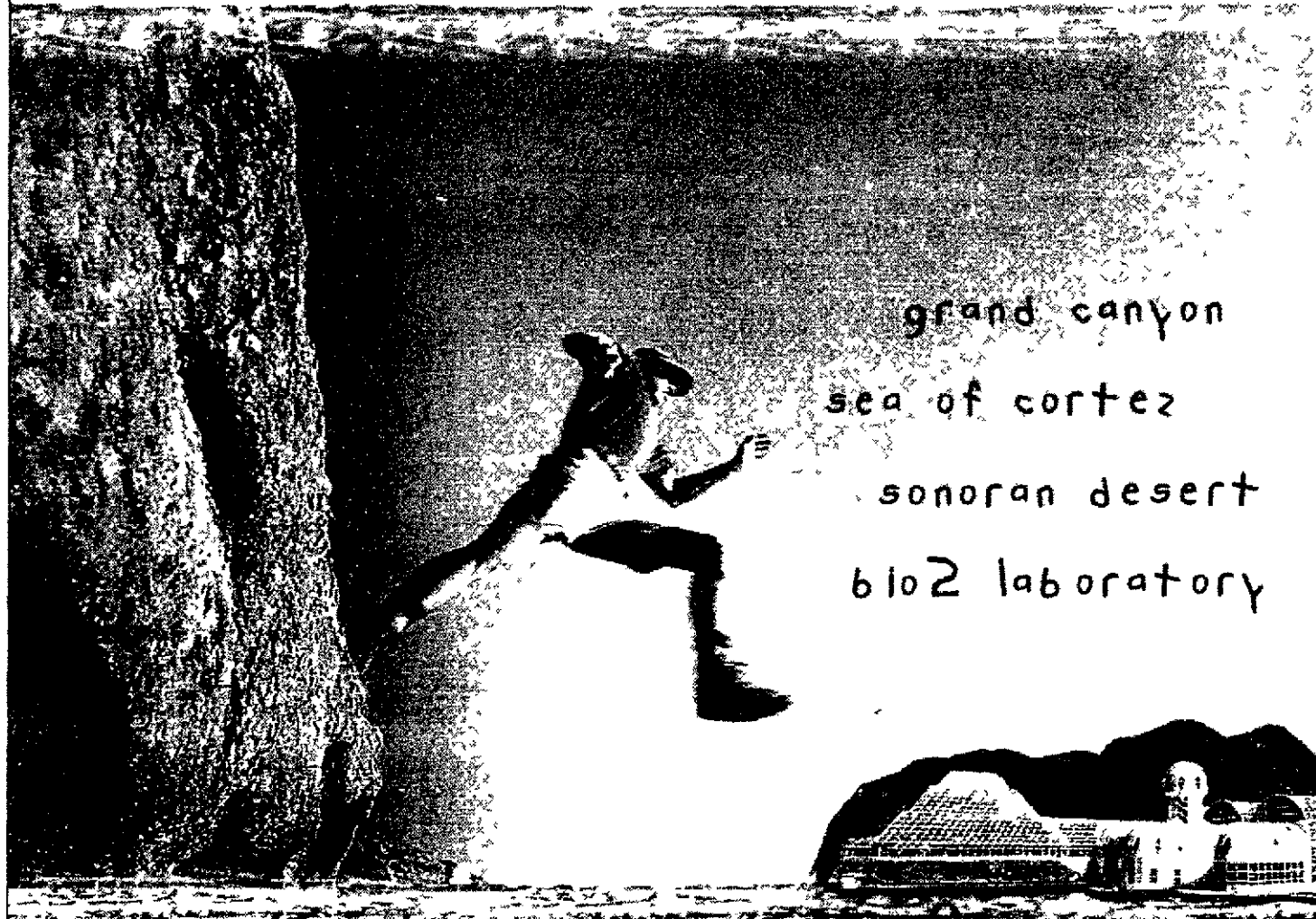
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# Barnard sorority members

by Lauren Veloski

When Lee Ann Donaldson arrived at Barnard as a first-year, she had absolutely no intention of joining a sorority. The very stereotypical Greek life Donaldson had seen in her home state of Oregon seemed anything but appealing. "Before I came to New York I was completely against sororities. I really took the stereotype to heart," Donaldson said. But today, Donaldson, a Barnard sophomore, is the president of Alpha Chi Omega.

So how did someone who entered college with a firm resolve to never join a sorority wind up the president of one—and at a school like Barnard? At first glance, Barnard's philosophy might seem fundamentally opposed to Greek life. Barnard is, after all, a college that woos potential applicants with its promise to celebrate the "independent young woman." That Barnard women stand on their own is overwhelmingly the message.

But because Barnard is under the umbrella of Columbia University, sorority life is just as viable an option for Barnard women as it is for Columbia women. Of the University's four national sorority chapters—Alpha Chi Omega, Sigma Delta Tau, Kappa Alpha Theta, and Delta Gamma—about half of the members are Barnard students.

While the membership is shared, administrative support is not. The Panhellenic Council and Inter-Greek Council (IGC) are funded through Columbia, but receive no funds from Barnard. Alpha Chi Omega member and Barnard

first year Amber Luong pointed out, "Barnard is not at all supportive of the Greek system. The administration doesn't recognize sororities—I don't know if it's not wanting to get involved in that stereotype or what."

And there seems to be a common dissonance among Barnard students as well—largely because Barnard isn't perceived as having any Greek life at all. But Barnard does have a Greek life, though the specifics of sisterhood at our city school are quite unique. Here's some background:

The first sorority was actually an earnest literary society established in 1851 at Georgia's Wesleyan College. Somewhere along the way, book-smarts were replaced by social skill—or at least that's the prevailing stereotype. Today, sororities are often, and maybe unfairly, regarded as superficial social mills. But at Barnard they seem to fulfill a very different function. As Donaldson said, "I was involved in everything in high school—but here I was clueless. I didn't know where to get involved,

and this ended up being the answer."

Barnard sorority members deny that horrendous hazing rituals are practiced at Columbia sororities. "There is absolutely no hazing at all here," said Heather Balsky, an Alpha Chi first-year.

Rush—the more familiar term for recruitment—is a complicated process. Twice a year, prospective sisters have the opportunity to join a sorority—either through the traditional Fall Formal recruitment, or the informal Spring Recruitment. Prospective sorority sisters work their way through a five-night

Lara Crock



Kappa Alpha Theta's sorority house

circuit.

On the first day, interested students attend an informational session and an orientation meeting where everyone is assigned to a recruitment group. Each recruitment group is headed by a sister who has temporarily disassociated with her particular chapter so as to avoid creating any bias.

On the second day of rush, the recruitment groups are taken through four open houses. On the third day, choices are narrowed down and each rushee is invited back for three parties, and on the fourth day the rushees are invited back to two.

On the fifth and final day, rushees are confidentially notified of their bid matches. A bid match is made by comparing a rushee's top three chapter choices with each chapter's rushee choices. The hope is that five days of fervent socializing has successfully matched sister to sorority. "It all depends on with whom you really

clicked," said Panhellenic Council President and Barnard junior Grace Greig

In some ways, sisterhood is a well-guarded society. New members participate in an initiation ceremony, the details of which are undisclosed. Greig said, "[The ceremony] is really beautiful." And sisters must pay semester dues of an amount which Greig said are substantial.

Beyond these initial rites of passage, however, Greek life is anything but guarded. Just the opposite is true—the University's sororities throw campus-wide events year-round, as well as dedicate much of their time and energy to philanthropy and fundraising and try to involve the extended University community in that commitment.

This academic year alone, Alpha Chi Omega has been involved with the Revlon Run/Walk marathon for breast cancer research, worked in soup kitchens, organized lip syncing competitions, sold Ben and Jerry's peace pops on college walk,



# break party-girl stereotype

organized a raffle to support the Alpha Chi Omega Foundation, and held a toiletry drive for women in need.

Each sorority, in fact, has a specific charitable focus. Alpha Chi Omega works with women in need, Delta Gamma works with foundations for the blind, Kappa Alpha Theta with CASA (Court-Appointed Special Advocates), and Sigma Delta Tau with the National Committee for the Prevention of Child Abuse. There is also a philanthropic spirit within each chapter. Drawing from an annual endowment of over \$1,800,000, the national Alpha Chi Omega Foundation, to which a part of each sister's dues goes, awards undergraduate/graduate scholarships averaging more than \$5,900 each. So, while it may be true that the Greeks like to party, they are sincerely dedicated to the less fortunate and make community involvement a top priority.

The Greek presence at Columbia University goes largely unnoticed and unappreciated, say sorority members. The Inter-Greek Council is making a concerted effort to change that. This April, the IGC will try to involve the entire community more fully in Greek Week—a string of games and competitions that will end in a huge block party to which the entire University community is invited. “We are trying to become a bigger presence on campus and we want to make ourselves available to everyone,” said Luong, who is also the IGC secretary.

But it is unlikely that Columbia's Greek impact will ever be felt campus-wide, at least not to the extent that it is on other campuses. There is a fundamental mismatch, it seems, between the University's metropolitan, individualist center and the Greek focus on college community.

For this reason, Greek life at Columbia is significantly smaller than at most schools. Overall, approximately fifteen percent of Columbia men and twenty percent of Columbia/Barnard women pledge, while figures at comparable colleges tend to be three to four times as great. And while, at some schools, competition is fierce—at UCLA, a computerized scantron determines the lucky winners—while a rushee seldom winds up without a sorority at Columbia. “Here, it's pretty rare for someone not to get into a chapter of their choice,” said Greig.

But while Greek life within the University is smaller than most schools, that Barnard students participate in Greek life at all is an oddity. While Barnard College does not recognize, fund, or oversee the sororities in any way, a fair amount of Barnard women are members. Greek life at Columbia University is defi-

nately different—and maybe this is part of its appeal. Barnard College is the only college among the all-women Seven Sisters schools where students belong to sororities.

As Donaldson explained of her rush experience, “I met intelligent, ambitious women who knew what they wanted and also knew there was something missing here.” For most Barnard sorority sisters, that critically missing element seems to be a sense of community. “I could go down my chapter roster and tell you things about every single one of my sisters—we share such a remarkable bond,” said Greig.

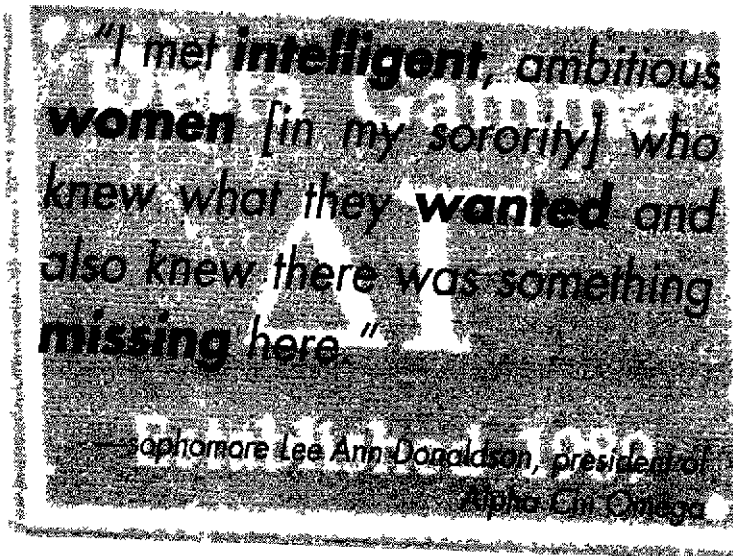
But Barnard's Greek life distinguishes itself from the stereotypes just as much as it draws from the Greek emphasis on community. “I want people to understand that the Greek system here is not the typical Greek system,” said Greig. And

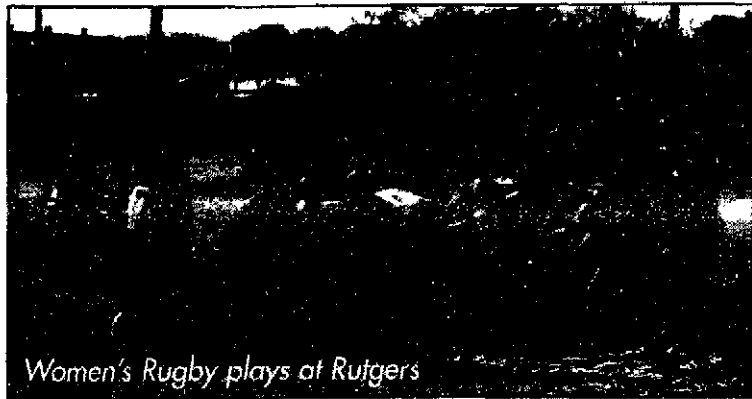
Columbia University's unique Manhattan locale is certainly part of that. SEAS first year and Alpha Chi Omega sister Heather Balsky was specifically attracted to the University's distinct, metropolitan slant on Greek life. “One of the things I saw in sororities here was more opportunity—I don't have to go to a [Greek] party—I can go to a museum, or clubs downtown,” said Balsky.

Balsky remembers looking at an Alpha Chi guidebook when she first joined, and laughing at a picture of a group of stereotypically girly sorority sisters. “But that's not at all what you get at a Columbia sorority—when I first met the sorority girls here I was actually shocked at how none of them fit the stereotype,” said Balsky. So maybe Columbia University sororities are entirely unique, and Barnard sisters defy stereotypes within the Greek community the way they defy them everywhere else.

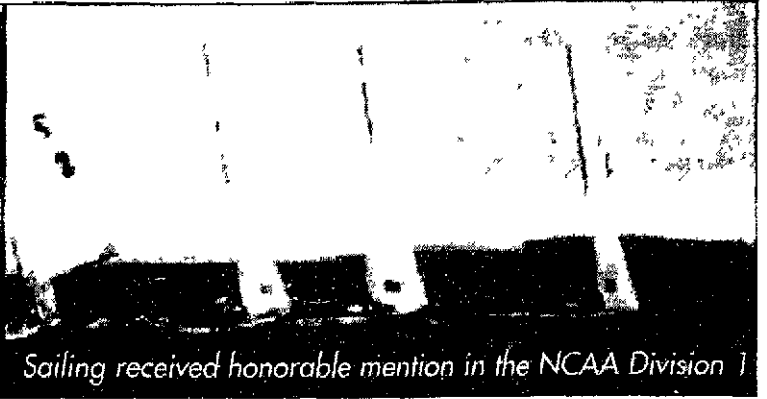
“There's a lot of diversity both within Barnard and within the Greek system. I want to go to law school and join the FBI,” said Donaldson. Alpha Chi Omega's national headquarters are in Indiana, but its Barnard members are here, on our urban streets, using the sorority structure to further their personal ambitions the way every Barnard woman does. Beyond the superficiality, maybe sororities here provide a sense of sisterhood that Barnard, for all its emphasis on our feisty, dynamic community, so critically lacks. After all, Barnard couldn't subscribe to a much better motto than Alpha Chi Omega's “Together let us seek the heights.”

Lauren Veloski is a Barnard sophomore.





Women's Rugby plays at Rutgers



Sailing received honorable mention in the NCAA Division I

# club sports provide athletic alternative

By Tiffany Bennett

Not everyone has the time it takes to be a varsity athlete. But some want a bit more competition than what's offered by intramurals. Somewhere between intramural and varsity athletics, are club sports. Club sports are formed by people who share a common athletic interest, and are open to all university students, faculty, staff and alumni. Competition ranges from pure recreation to intercollegiate tournaments and competitions.

Club sports are an important part of many Barnard and Columbia students' lives. They provide athletic competition in more relaxed and fun atmosphere than varsity sports. Often times the level of competition is higher than that of intramurals, with teams competing against other colleges and teams outside the Barnard-Columbia community. Said Club Sport President Ann Fornof, "Club Sports provide a wide range of commitment allowing students to pursue at their own pace the sport that has captured their heart."

Clubs range from nationally competitive teams to teams who meet simply for exercise, skill improvement and fun. Some teams are Division I varsity-level teams, but because of circumstances, cannot become varsity teams. Many of the teams are recognized nationally for their skills. Women's Rugby, for example, ranked eighth in the Northeast in the Fall '99 season and finished with a record of 4-1, and Women's Ultimate Frisbee has made it to the national collegiate competition five out

of its ten years of existence. In 1999, the Sailing Team received honorable mention in NCAA Division I in Sailing World.

Although many club teams compete at these high levels, some exist which do not compete and were simply created for the benefit of the undergraduate community. Many others perform demonstrations and practice their skills for others and the Columbia-Barnard community. There are several martial arts clubs ranging from Aikido to Wing



Tae Kwon Do, one of many martial arts club sports

Chun Kung Fu as well as a Ballroom Dance club.

Sports which have not yet found their niche in the United States, such as Rugby and Cricket, are often found among club sports. In addition, several more traditionally American sports, such as Volleyball, Swimming, Roadrunners, Lacrosse, and Ice Hockey, are represented. These are just a few, but there are many more options for students who have played before or would like to

learn something new. Nearly all the clubs boldly advertise that beginners are welcome. Despite never having played before, Women's Rugby player and first-year Carrol Hand has felt like an important part of the team since day one. "It's like everyone is starting on the same level as you, and even those who have been playing for a while are willing to teach new players and learn themselves."

Club sports have seen a tremendous amount of expansion in the last few years. Five new clubs were added to the previous 34 in just the last year, and popularity keeps growing. Each year, more and more students are discovering the perks of being involved in this organization where fun seems to be the main objective. Fornof emphasizes the recreational aspect of participation. "The enjoyment and happiness of our participants is our main concern," she says.

Club sport participants seem to play truly "for the love of the game". Athletics provide a great outlet for stress, and the commitment level of most club sports won't create more stress. More information about club sports at Columbia can be found by visiting the webpage, [http://www.columbia.edu/cu/athletics/club/club\\_tea.html](http://www.columbia.edu/cu/athletics/club/club_tea.html), or by watching for signs around campus and at Dodge fitness center.

Tiffany Bennett is a Barnard first-year and bulletin staff writer  
Photos courtesy of [www.barnard.columbia.edu/service/club.html](http://www.barnard.columbia.edu/service/club.html)

# digitaldivas: I need help!

A weekly column by RCAs—write to [resnet@barnard.edu](mailto:resnet@barnard.edu) with column suggestions.

This week's Digital Diva is Aline Avzaradel.

Just what exactly happens after you call the Help-Desk with a computer problem? Do you wonder when you will receive a phone call from a Residential Computing Assistant? To get the answer to these questions and also to find out the different ways to go about requesting the help of an RCA, read on.

There are a total of eighteen RCAs spread across the different residence halls (Elliot, Plimpton, 600, 616, 620 and the Quad). When we receive a call from a student, a ticket is entered into a database system called Helptrac. One of the two Graduate Assistants assigns the ticket to a particular RCA based upon residence halls. When the RCAs check Helptrac and see a ticket assigned to them, they then call the user to set up an appointment. This process can take anywhere from two days to one week depending on how busy we are (we are especially busy at the beginning of the semester and so it might take a little longer for an RCA to get in contact with you).

What should you do once you get a call from an RCA? The first thing to do is to answer the call right away. If we call a student three times

and she doesn't call us back, we close the ticket. Second, make sure you have all the documentation and disks that came with your computer out and ready by the time the RCA comes over. Finally, once the RCA arrives do not panic if something goes wrong. We are well trained and know how to deal with a computer emergency!

If you ever want the help of an RCA, there are several ways to let us know about your problem. You can call the Help-Desk at x47172 and speak to a help desk technician or you may leave a message on the phone and call us later. Be sure to include the following information: full name (please spell it if necessary), residence hall name and room number, class year, username (i.e. aa307) and a brief description of your problem. You may also e-mail the Help-Desk at [help@barnard.edu](mailto:help@barnard.edu) and include in your e-mail all the information listed above. If you have a laptop, you can bring it to the Lehman computer lab Mon-Fri 9am to 5pm. Be sure to call before you come to find out when there will be someone available to assist you. We're here to help, so don't hesitate to be in touch!

## wellwoman: it's a hairy situation

**Q** Are girls supposed to shave their vaginal hair? I'm not sure if you're supposed to, and I haven't seen a gynecologist yet.

**A** When it comes to the removal of pubic hair, like the removal of any other body hair (legs, arms, upper-lip, etc.), the choice

is totally yours. It is not necessary to shave in order to have a routine gynecological exam. Also, there is no medical evidence that suggests removing pubic hair is the "proper" or "sanitary" thing to do. In fact, your pubic hair helps to protect your vaginal area from bacteria, much like the tiny hairs on your ear help protect your inner ear. Nevertheless, many women are moti-

vated by a variety of reasons to keep their pubic hair in various manners. Often during swimsuit season, women will shave or wax their "bikini line," while others shave or trim their pubic hair regularly for such reasons as feeling "fresher" or simple aesthetic preference. Finally, many women simply go *au naturel* by choosing to leave their pubic hair as-is.

"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 is for informational purposes only. Please take issues or medical concerns to your healthcare provider.

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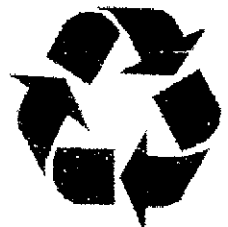
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## artspicks

for the week of march 29

### film

#### Two Women (1999, Iran)

At the Museum of Modern Art (11 West 53 Street). For information call (212) 708-9400. Free with CUID.

Directed by Tahmine Milani. This film documents the lives of two promising architecture students during the turbulent years of the Islamic Republic. In her film, Milani captures and critiques Iran's ancient tradition of female oppression.

April 1 at 9pm.

### art

#### 2000 Biennial

At the Whitney Museum of American Art (945 Madison Avenue). For information call (212) 570-3676. Free admission with CUID.

The exhibit includes more than two hundred works from contemporary artists. The works represent a wide variety of media, from painting to Internet art.

Through June 4.

# filmmaker Miranda July

By Karla Repple

Who is Miranda July? July is a woman people should know about. WBAR, in cooperation with McAC and the Center for Research on Women, knew enough to get this woman on campus during her stay in New York for a film festival.

July makes films and does some performance art and spoken word. She is completely self-made and even left art school so that she could do the work she wanted. I first heard about her because her spoken word albums came out on music labels that I bought from. July is completely commercial-free and independent, which gives her the freedom to define success in her own terms.

In fact, she seems to have lots of opinions about issues that are important to many of us as students. For example, she started a production company called Big Miss Moviola with the intentions to get other women's films out. She also compiles a video chain letter to which anyone can add and have their work sent to other women interested in filmmaking. The video chain letter allows women to see films by other and validates women as creators—one reason this event was held during Women's History Month. All in all, July is just a totally neat person who is out there doing what she loves, while helping other women at the same time.

Now here is an idea of what to expect if you ever have the good fortune to see July in action. On March 7, spectators sat down in Aitschul Atrium in chairs lined up facing a movie

screen. July was a little late getting started, but then went right into the video she made for the band Sleater Kinney's song "Get Up." She admitted the video was work—though it was fun it was not like a film she would make on her own. The video was interesting because it showed the queens of indie rock in melodramatic serious expressions.

Next July showed *Nest of Tens*, her latest film. Filled with montages and disjointedness, the film was fascinating. Of course, not everything made sense to me. There was a discombobulating sequence that showed a woman with her child talking to her presumed boyfriend. One minute she seemed to be attempting to seduce him, the next she was purposely talking a lot so that he would leave the room. I felt like I was privy to their lives, but at the same

courtesy of Miranda July time I was looking through a haze of confusion. There were elements that seemed to come from nowhere, such as a paper blob that occasionally crossed the screen. The viewer later learns that it is the blob that a developmentally disabled person fears.



multi-talented Miranda July

In my mind, a large theme on *Nest of Tens* was fear. This theme was made apparent by the same man reading out a list of his fears to an audience. Also, there seemed to be an element of fear in the relationship between the woman and the boyfriend. For instance, she could not get him to leave her house in a forward way, and had to make sure he was not angered. The film was worth seeking out.

Finally, July did something very unexpected, using film and perfor-

# puzzles and fascinates

mance art together in an interaction with the audience. She used a film to explain a riddle, and then a picture flashed on the screen of the person who supposedly knew the answer. But this person was unaware that they "knew" the answer. This exercise caused quite a few laughs.

At any rate, it is difficult to explain Miranda July on paper, because she really is a performance artist who should be in the same room with you

to get the full experience. She comes to New York regularly to show her new films, and the next time she is here, I highly recommend a trip to see her. Miranda July is a good example of living a life that is fulfilling on your own terms. If only for this reason—and not that she is a fabulous filmmaker—you should make sure to keep your eyes



*a still from July's Nest of Tens*

open for an opportunity to see her.

*Karla Repple is a Barnard junior*

## artspicks

...continued

### theater

#### Our Town

*At the T. Shreiber Studio (151 West 26 St on the seventh floor). For information call (212) 741-0209. Admission is \$12.*

Mary Boyer directs Thornton Wilder's Pulitzer Prize winning play about life in a small New England town.

Through April 9.

### dance

#### Janis Brenner and Dancers

*At Playhouse 91 (316 East 91 St). For information call (212) 996-1100. Tickets are \$15.*

As part of the Y's month long modern dance festival, two of Janis Brenner's pieces are performed. Only its second performance, "The memory of all that" is a musical and narrative journey through the past. In "The L word" dancers explore human relationships in a diverse musical atmosphere ranging from Bach to Bjork.

March 28-30, April 1 and 2.

## Coming soon in the bulletin...

the Greek games return

take a look of the new Hayden Planetarium

a review of the Tori Amos RAINN benefit

Late Night Theater shows their stuff

Amateur Night at the Apollo explored

the Starbucks invasion

# inspiration through movement:

## Barnard dancers create controlled chaos

by Kiryn Haslinger

Control. Power. These are valuable characteristics for a person to exhibit—particularly over oneself. “We find acceptance and security in the molds created by society,” the dancers repeated throughout the piece “Liquid Steel”. But they expressed quite a contrary view in their movement than they did in their words.

What these performers screamed so eloquently through their poetic motion was that individuality and self control can conquer conformity. The speech made through movement and muscularity expressed more than any words could have through its streamlined message. Nothing unnecessary. Nothing excessive. Self-control was evident in the nature and the performance of the piece. The muscular, disciplined quality of the dancers’ precise movements was inspiring.

“Liquid Steel,” a modern dance piece choreographed by Francesca Harper premiered at the performance of Barnard Dances at Miller Theatre on March 2, 3 and 4. It was the first of four dance pieces performed by talented Barnard and Columbia students.

“Good Bye and Good Luck,” choreographed by Barnard Dance Professor Neta Pulvermacher, presented six violins and six women of differing backgrounds portraying the Jewish culture so strongly that it exuded Judaic tradition through every modern movement. This piece (as well as the last) were sponsored by various Jewish organiza-

tions to promote the understanding of the roles of women in Judaism today.

Piercing violins frolicked with the traditional Jewish music to present a traditional yet discordant atmosphere for the dancers. The simultaneous

**NOTHING UNNECESSARY. NOTHING EXCESSIVE. SELF CONTROL WAS EVIDENT IN THE NATURE AND THE PERFORMANCE OF THE PIECE.**

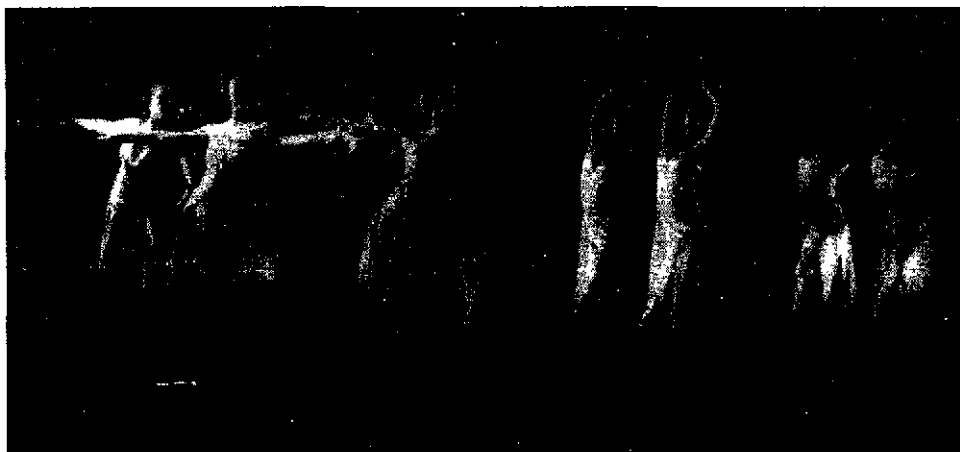
chaos of the movements was suggestive of all the order involved, all the discipline and pain and passion one must feel for something she puts so much of herself into. Control in the

of the first act, particularly “Liquid Steel”.

The final piece, titled “Ride of the Culture Loop,” was choreographed by Anna Sokolow. This piece, according to the program, was about a 1970s New York City bus route that ran through the City’s melting pot of cultures. The dance started with several dancers dressed in bright colored spandex moving to highly upbeat music. The energy of the colors and the groove of the music created a sense of fun

from being awake and alive. As the piece progressed, I thought that there was some over-dramatization that caused it to be more impressive from an athletic point of view than from a

courtesy of the Barnard Dance Department



*Barnard dancers at Miller Theater*

thematic one. The quality of the dancers was still sensational, but the piece did not move me personally as much as the others did, particularly the first.

All contributors to this dance concert—the choreographers, costume designers, technical designers, and especially the dancers—

were simply inspiring. The talent and dedication portrayed by the performance reminded me of the caliber of students of whom we are in the midst.

The third piece “Camera Obscura,” choreographed by Janet Soars, also a professor at Barnard, premiered at this concert as well. This piece exhibited the live music of the Lark Quartet. The dreamlike quality of the classical music was brought out by the corporal majesty of the dancers, accentuated by their colorful flowing gowns. The classical balletic movements of this piece starkly contrasted the mechanical style

were simply inspiring. The talent and dedication portrayed by the performance reminded me of the caliber of students of whom we are in the midst. The performers in Barnard Dances at Miller Theatre offer so much passion to create something beautiful and moving, difficult and purposeful. They inspire their audience members to offer their own excellence to the great movement of our lives.

*Kiryn Haslinger is a Barnard sophomore and bulletin features editor.*



Pamela Means



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-Ani DiFranco on Pamela Means

Edie Carey



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## musicpicks

for the week of march 29

march 29

### The Original Wednesday Amateur Night at the Apollo

At The Apollo Theatre (253 W 125 St btwn Adam Clayton Powell Jr. and Frederick Douglass Blvds). For information call (212) 749-5838 or (212) 864-0372.

If you have not already checked out this classic night right around the corner at 125 St., now is the time. Get ready for some Whitney Houston belting, premature grinding (how do 5-year-olds learn how to move that way?), and whatever this week's night will have in store for you. Audience knows best; performers are rated by boos and cheers, so go see where Ella Fitz first got her groove on.

march 30

### Bahamadia, Mountain Bros, Spontaneous, Sciencz of Life, Nuthouse, DP One.

At the Knitting Factory (74 Leonard St. btwn Broadway and Church Street). For information call (212) 219-3055. Live and direct from the Philly hip-hop scene.

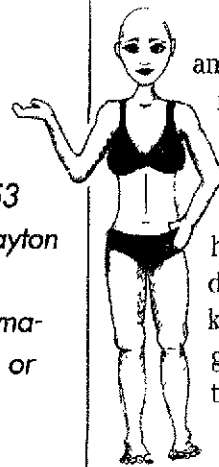
march 31

### Mutiny: South Asian drum n base, eclectic night, last Friday of the month.

At The Cooler (416 W 14 St.)

# scenester-ism explored: being someone-who's-someone in the new york music scene

by Mara McLaughlin



So, you finally have a night off and you're all dressed up with nowhere to go. You're in the city of music, a hub of the entertainment business, and you want to widen your musical horizons. You're a college student, aren't you supposed to know how to have fun? Often we get so absorbed in our work that the time required to find out what is happening where—not to mention figuring out what half of the music jargon spoken around town means—that we simply don't have the time. This is where I come in to play—the New York City music guru at your service! I've got a few suggestions for those of you who don't have the time to investigate, or even for those who have and are looking for a few new ideas.

Always check the Voice Choices in the *Village Voice* on Wednesday, hot off the press. Most anyone who is anyone is listed. *The New York Press* has a great, easy-to-read listings section as well. This goes for *Time Out New York*, too, but that isn't free, now is it? And always keep your eyes peeled for WBAR events, where you can see very cool bands or listen to very cool music for dirt cheap. Try increasing the breadth of your musical knowledge by listening to the various radio shows offered on campus—you can stop by the WBAR office in Lower Level McIntosh for a program guide, or visit them at [www.wbar.org](http://www.wbar.org), where you can get the genre slang down in the privacy of your own home, and practice name dropping in front of the mirror. Plus, they give away free tickets over the air—a great chance to get out and see new bands for only the cost of subway fare.

So now that you've looked into what's going on around town, you're ready to head out—but what kind of scene are you headed for? New York is riddled with name-dropping, cheek-kissing, elbowing-to-the-front or chillin'-in-the-back, anyone-who's-anyone-in-the-scene-is-going-

to-be-there kind of people, who can be quite territorial. So how do you fit in as a scene virgin without letting anyone know it's your first time? That's what I'm here for!

So, let's see, you've got dyed hair, heavily lined eyes, anything animal print, ripped, dirty clothing (on purpose, of course!), stockings with holes—preferably fishnets—leather, studded items, lots of plaid, and great big, ass-kickin' steel toed boots. Genre translation: punk rock.

Take note of the representative bands you should know if that kid next to you elbows you and says, "so, ah, what do you think about the Devotchkas?" There are some you might already be familiar with like the Sex Pistols, the Clash, etc. However, it's not enough to know the greats, to truly fit in you've got to know how to diss the genre as well. The more underground the better. Hint: Bands nobody outside of the scene has ever heard of. Read lots of zines to find current favorites, so you can throw out names like The Dicks or Naked Aggression. Looking for an appropriate place to go? Both the legendary CBGB's and Continental will serve you well. In addition to the old standards, there are lots of hole-in-the-wall places. However, if you want assured quality (meaning pretty well known) punk rock any night of the week for less than ten dollars, stick with mama guru's recommendations.

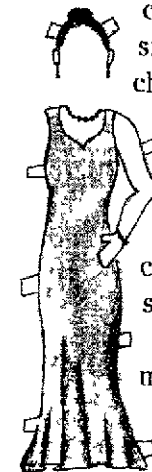
Now if you don't quite want to spend a night with large, aggressive, screaming men, change into some worn-in jeans or corduroys, mess up your shaggy do, find one of those secondhand T-shirts (baseball ringers and ones with '70s/'80s plastic decals recommended) that you



shoved to the bottom of your drawer, put on your black framed glasses, an old cardigan of your mom's and your dirty (ahem, I mean comfy) sneakers. Voila! You're ready for some indie rock and emo.

Again, reading zines helps keep you up to date with the scene. Some well-known record companies such as Mator Records sell catalogues full of worthy indie rock bands. However, you MUST know Pavement. Either you love them or hate them, but everyone still agrees that they are what indie is. Now for those emo searching kids, go buy yourself some Jimmy Eat World or Rainer Maria records, and form an opinion on the Get Up Kids. Next, get yourself downtown and make a beeline for Avenue A. Brownies is the place to be for up-and-coming local (as well as some well-known) indie bands. Sundays are all ages and only usually six dollars. I hear the Knitting Factory has a few good emo nights as well. Whatever it is you're looking for to complete your indie-ness, I'm sure you can find some NYU or Cooper Union students to hang out with.

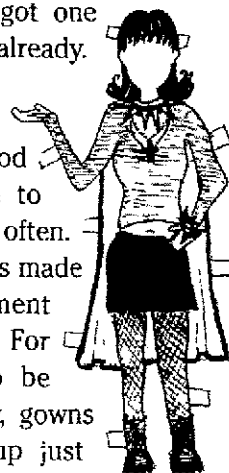
Now for those Friday nights when you're feeling kind of Miss America-like with that cultured smile and upswept hair, change into some cute high heels, a long flowing dress or skirt, evening shades, and head on down to Lincoln Center. Those music classes seem to be worth something now! The truth is that classical and opera music have a reason why they've lasted so long—and you should find out why first hand. You've already heard of the standards: Johan Sebastian, Wolfgang Amadeus ...so you're almost set to go. Find a little coffee shop or cafe in which to grab a latte before the concert, and get off the train at 72 St so you can walk a few blocks and see and be seen.



Two more words of wisdom you must know: student rates! Lincoln Center has concerts all year round and wonderful world-renowned musicians, but rubbing elbows with high society can find high prices. Such venues as City Opera offer 20 dollar tickets if you get them from College Activities.

Other days you may feel quite the opposite, wearing nothing but attitude and a feminist-themed shirt, reveling in the feeling of being a young, independent, and intelligent woman. Wash off that makeup and put that smirk on your face—this is what it means to be Riot Grrl. After you have gone through the whole catalogue of Bikini Kill, Team Dresch, Sleater Kinney, and Cub albums, and maybe swung by Bluestockings books to pick up a zine or two, go find entertainment in the best borough of all, Brooklyn. It's a little bit of a trek, but the Rising Cafe and Dumba are definitely worth the trip. Both are really grrl friendly and usually under ten bucks for good shows and refreshments—bring some flyers from the Barnard Center for Research on Women and get out and show off your big, bad, connected feminist self.

On rainy evenings when it seems as though the weather impedes your ability to go out and have fun, merely blend in with it and you've got one foot in the goth door already. Wear lots of black to match the mood and a little splash of blood red or deep purple to add color every so often. Tight shirts and items made of leather compliment spikes and pale skin. For those who want to be slightly more dressy, gowns and veils do you up just nicely, and black makeup on the eyes and lips is a << page 20 >>



## musicpicks

...continued

For information call (212) 252-2397.

San Fran DJ Chebi Sabbah will headline along with New York based group, Futureproof. Chebi samples street and temple sounds from India, and has collaborated with pretty famous classical musicians from Pakistan and India. Don't miss Navdeep's (NYU med student) sultry trip hop/hip hop/anything goes set.

april 1

### Jane Ira Bloom Trio

At Tonic (107 Norfolk St btwn Delancey and Rivington Street). For information call 358-7503.

Jane Ira, soprano saxophonist/composer, has achieved international renown both for her unique sound and stunning virtuosity. She "has one of the most gorgeous tones and hauntingly lyrical ballad conceptions of any soprano saxophonist...she's an original." Bobby Previte will be on the drums and Mark Dresser, a phenomenal bass player, will accompany her as well.

april 4

### Tracy Chapman

At the Roseland Ballroom (239 W. 52 Street btwn 8 Ave. and Broadway)

Hey all you Chapman fans, just in case you didn't know...Tracy will be here in the city with special guest Corey Harris!

<< page 19 >> must. If you'd like to take it even further, colored contacts come in all styles to make your look (and your outlook!) more interesting. Consider then some dark and poetically dreary music to harmonize with the style. My top pick is the Cure (just look at Robert Smith), practically nothing gets more beautiful than them. However, for a little more variety consider worthy contenders Sisters of Mercy, Apoptygma Berzerk, and Wumpscut as well. To get your money's worth there are a few good goth nights around town. For those willing to venture into the slightly more vampiric goth, the legendary Mother is a good bet on Thursday nights, but for general fun and show, Albion is a big attraction on Saturday nights at Downtime. And while Pyramid on Avenue A attracts quite the varied crowd, they still have a pretty stable goth following. Here's a hint: while dancing, make sure not to touch anyone else, or look them in the eye—dejected and depressed are the best moods to bring to these clubs.

There are those who just ooze urbanism. Clothing with huge emblems emblazoned across the back combined with gold jewelry that bear the wearer's name have become a common site around this neighborhood. Make it very loose or very tight and perhaps add a dash of camouflage and you're ready to hit the streets. The down-home sound of hip-hop never goes out of style. You've probably already heard most of the artists booming out of the bass speakers of cars passing by. De La Soul, Shadazz of Brooklyn, Xzibit, pretty much anything you can see on *Yo! MTV Raps* or *MTV Jams* counts.

Underneath the mainstream stuff, though, this is another genre with many sub-genres, so look out for one of the many underground publications to get to know the scene. I have to put in a good word for my German favorites Freundeskreis, who weave their own stories into phat beats. Wetlands has transformed from a hippie hang out to a hip-

hop haven and the Cooler has always been a hole in the wall for great underground DJ acts. Both places have shows all week, always under a twenty.

Some of you may be a little more into the retro look, but no worry, there's a genre for you too, and quite an active one at that. Slip into a dress (complete with bloomers or undergarments of some sort—they're going to be showing), roll up pantihose over those sexy legs, dig out some chunky heels, do up that hair all '40s-like, and add some sultry makeup. Go momma, get ready to boogie! Squirrel Nut Zippers has been one of few bands who survived the swing fad and still stayed true to the old-school stylings of Benny Goodman and his contemporaries. Besides that, their music is just too infectious to pass up. Another to note, Big Bad Voodoo Daddy did some of the soundtrack to *Swingers* (both band and movie are highly recommended). Go to swing nights around the City and get to know the house bands. Because of the recency of the swing boom, most clubs around town have swing, the Supper Club being one of the largest and most notable (all Fridays and Saturdays). Make a night of it with cocktails and dancing all night long. Covers get up and past 30 dollars, but remember that it's more than sitting around listening to music, and most places have an hour of lessons preceding the actual music.

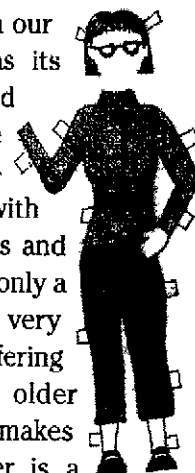
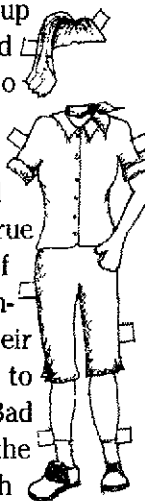
Another way to relive the genres of old is by pulling out all that glitter! Make yourself androgynously out-of-this-world with some plastic and shiny pretty items. Rat that hair and perhaps even pull out that tight leather number. Glam Rock lives again! You must recognize that David Bowie as Ziggy Stardust is the original glam posterchild, though local bands such as Starr and the Toilet Boys add their own zing to the long-extinct original genre. Another delve into the world of glam high-

ly recommended: see the movie *Velvet Goldmine*. The word itself is interpreted in many different ways, so it's hard to put a finger on where exactly to contribute your patronage. Don Hills has "Rock Candy" which features a fairly good mix of old and new stuff, but "Glam 2001" on Saturday nights is the premiere engagement (if not simply because of the name). It used to be housed at the now-defunct Coney Island High, but is presently moving around, and could most recently be found in the basement of Lucky Cheng's.

I don't know what's with the "New York black" look. To me the city has never been so monotonous as to be comprised of solely one color. But what the hey, use the idea to your advantage, a conservative sweater top and slacks will do nicely to make you into a jazz machine. And don't forget your arthritis-free snapping fingers! As in any genre, the knowledge of the "greats" always works well: Louis Armstrong, Ella Fitzgerald, Charles Mingus, Thelonious Monk. It's the coolest stuff you could possibly chill to when you want to relax and soak in some be bops and la-dee-das. Another bonus to this City is the sheer amount of jazz dives. There are so many famous names spread throughout that it's hard to choose—even our sleepy neighborhood has its own, Smoke, on 106 St and Broadway. But if you're itching to get out of Morningside Heights, start with two of the biggest, Smalls and Birdland. The former has only a ten dollar cover and is very laid-back, consistently offering both cutting-edge and older sounding music which makes anyone happy. The latter is a large roomy space and a great sound system for enjoying an eclectic mix of different types of jazz.

So, now you know where to go, what to wear and who to bring up in conversation. Get practicing, and you, too can rank among the New York scenester elite—heck, maybe you'll even get to be someone-who's-someone someday!

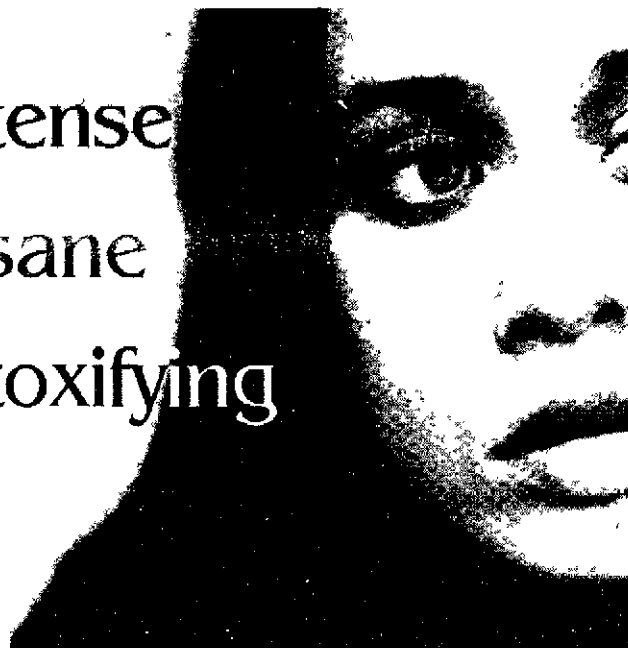
Mara McLaughlin is a Barnard junior.  
Graphics by Christy Thornton.



# Fiona Apple intense

by Courtney Martin

insane  
intoxicating



Fiona Apple is definitely a little insane. When she took the Roseland stage Tuesday, February 29, there was something crazy about the way she moved, jolting and off-beat. As if hypnotized, she would throw her tiny frame and long, Rapunzelesque hair through the air between stanzas. Her voice cracked and she screamed demonically at the sound crew, cursing them for a feedback heavy sound system. She broke off in the middle of songs only to tear at her hair, to apologize to the audience, sometimes even to cry. "I wanted to do so good in New York," she whimpered to the sold out crowd. "I wanted to do so good but I can't even hear myself %\$#@ing sing." Finally, after 45 minutes, she stomped off the stage like a begrudged child. Some members of the crowd wrote her off as a brat. They exchanged angry words after the show about how she was just a spoiled, fame intoxicated prima donna who lacked maturity or appreciation for the beautiful voice she had been given.



Apple on stage

they were overshadowed by her temper tantrum, but anyone who knows her songs knows that the girl can write.

She is in touch with the kind of overpowering emotional eloquence that her hero, Maya Angelou, possesses. It is almost frightening how original and poignant some of her lyrics are. "Love ridden I have looked at you with the focus I gave to my birthday candles, wished

on the lidded blue frame under your brow," makes me want to deny every manufactured top 40 love tune that I've ever been shameful enough to think spoke to me.

Second, of course, is her voice. Even amidst the drama that ensued that Tuesday night, her voice was unmistakably brilliant. There were times when Billie Holiday herself seemed to be woven into the deep falsetto—Fiona's signature sound. Whether she is hitting a note that is nothing but angel-pure, or scratching through an angry bar of near-shouts, there is something so unique and authentic to her sound that it would be a disservice to call her anything less than moving. She is at once a

blues mama, a soul diva, and a folk singer. It is no wonder to me, then, that she can not handle all this talent. She is emotional to a depth that most of us only reach at very isolated moments. She feels things, evident from the way she can write and sing, that the rest of us only touch upon once in a great while. In other words, she is unfailingly intense and her intensity drives her a little mad. To some, the unstable demeanor which has become her fame is unforgivable. There are people who surely left the concert vowing to never crack open their Fiona Apple jewel boxes again in protest of her immaturity. I, on the other hand, am even more compelled. I do not condone her childish fits, her ferocious bitterness or her weak fragility, but I classify them as a symptom of her artistic vulnerability. I celebrate her insane genius.

Courtney Martin is a Barnard sophomore and bulletin staff writer.

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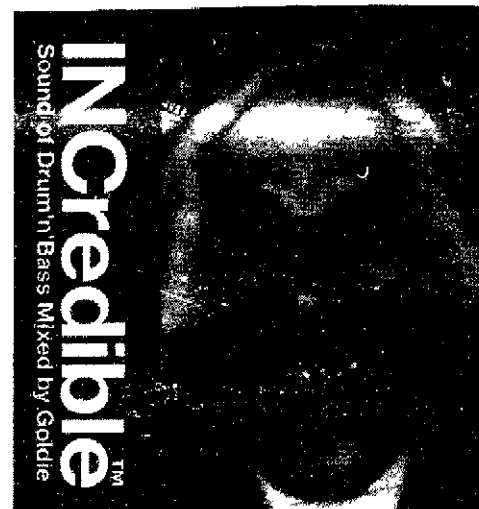
# albumreviews

## Goldie ain't no background music

May you be forewarned, Goldie is not easy listening. Really, there are only two ways to listen to his strain of drum 'n' base: either with a pair of head phones that truly envelop your cerebral cortex (those little ear plugs won't do, my friends), or you can check him out at the Roxy on April 6 with a mega sound system and the swarming of nodding, dancing, sweaty bodies.

The key ingredient is the warmth of a full, blubbery base to cushion and buffer the sharp metallic sheets of sound that are Goldie's signature. On his latest release, *INCredible Sound of*

*Drum 'n' Bass Mixed by Goldie*, which is intimated to be his last, tracks from 1993 to the present have been anthologized in a double-wammy CD. In my naivete, I thought I could just press play and continue busying myself with the usual stuff one does, absent-mindedly, in one's room. It worked for awhile, but over time the music began to grate on and meddle with my nerves. Goldie refuses to inhabit the background; you will have to accommodate him if you want a rewarding experience—and believe me his brand of dark, nettled, multi-textured drum n' base is just that



if you're into the aesthetic of a highly developed expression of gloom.

—Anjali George



## Dead Milkmen together again—almost

in a new band called *Butterfly Joe*.

Dead Milkmen's characteristic sound remains for the most part intact thanks to Genaro's soothing and sweetly-off nasally voice, so don't fret, DM fans. For those unfortunate souls who have not yet encountered the Dead Milkmen/Butterfly Joe sound, allow me to give you a little push in their general direction.

The former band, whose life spanned about 12 very influential years in the punk scene of the '80s and early '90s, played a unique breed of punk-rock-band chock full of goofy lyrics entwined with catchy melodies and dance moves. Since 1995, punk rockers have been mourning the loss of their unique brand of music. Enter Butterfly Joe to the rescue.

Butterfly Joe is a phoenix of sorts rising from the ashes of the Dead Milkmen. The influence of the two former Dead Milkmen bandmates shines in bright colors. It's almost as if Butterfly Joe had taken all the slow, heartfelt DM songs and put them on this one album.

Take my word for it, you'll soon find yourself clutching your pillow, cooing whenever Genaro's lips utter the word love, especially when he sings the bit about the little pill he has to take for his heartbreak. Genaro sings of the of the pain you and I just can't get enough of, and his talent is another thing to add to that list of inexhaustible needs.

—Mara McLaughlin

Dead Milkmen fans, awaken from your slumber! I bring you both good and bad tidings. The bad news is that no, the Dead Milkmen have not gotten back together. However, the good news is that both Dean Sabatino and Joe Genaro (the drummer and singer from the Dead Milkmen, respectively) are working their creative tooshies off

Look for the bulletin on-line.

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[www.columbia.edu/cu/barnardbulletin](http://www.columbia.edu/cu/barnardbulletin)

# **Don't Give Crime A Chance!**

## ***Property--While in Public Places***

Be careful not to display money or valuables  
*(valuables can be credit, bank or metro cards)*

Be sure your necklaces and other jewelry are not visible  
*(necklaces under clothing and turn rings around)*

Keep your wallet out of sight and out of your rear pocket  
*(either put it sideways or place a rubber band around it)*

Avoid desolate or low lighted areas  
*(if your jolted in a crowd, be on the alert for possible pickpockets)*

Carry bags or backpacks in front of you and keep valuables out of them  
*(most property taken is from the outer pockets of these bags)*

Beware of any commotion--loud arguments, fights or distractions  
*(a common elevator distraction is someone losing a contact lense)*

*Pickpockets work in crowded areas; eateries, theaters, sporting events, elevators, buses and subways. They usually work in groups and are smooth, you won't catch them in the act! If your pocket is picked call out immediately to draw attention, someone may spot the pickpocket.*

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# staying here for the summer?

by Liliana Segura

As they creep up around the corner, the summer months expect to find Barnard students in every conceivable location under the sun. Whether at home or abroad, Barnard women will be spending their time working, interning, or even (gasp) vacationing from city to student-friendly city.

Some students can't get enough of the one that never sleeps however—many choose to spend their three months of freedom right here in New York. After all, how many times have you uttered the phrase, "I would love to do (fill in the blank) if only I had the time..."? New York provides countless job options and internship opportunities, to say nothing of the fun to be had after dark and on the weekends.

Living in the City can be tricky, though, and among the nagging logistical details of this summer venture is the question of where to live. With rent sky high, and apartments often less than readily available, many students opt to live in University housing. Both Barnard and Columbia offer student housing during the summer months, as does NYU. With a bit of research, living in New York from June to August might prove to be doable yet.

For those students who prefer not to stray too far from the nest, Barnard summer housing is an obvious choice. Housing is available from May 28 until August 5, and requires a minimum stay of one week. All Barnard and Columbia students are eligible, as are summer school students, summer interns, alumnae, faculty and staff. Resident Halls available for summer housing include the Quad and the 600s. Plimpton, usually a much sought after option, if only

for the fact that it is air-conditioned, will not be available for summer housing this year due to construction.

As for non-Barnard housing options, students might be interested in making that giant leap across the street to explore Columbia's housing availability. Columbia offers summer session housing to registered undergraduate and graduate students. This year summer housing is available in Hogan, John Jay, Schapiro and Woodbridge, all of which boast furnished, carpeted rooms. Housing is available

McMath says of her experience living at 10 St and 5 Ave., "[The location] was fabulous. I would definitely advocate getting out of Morningside Heights if you are planning on staying in the city for the summer."

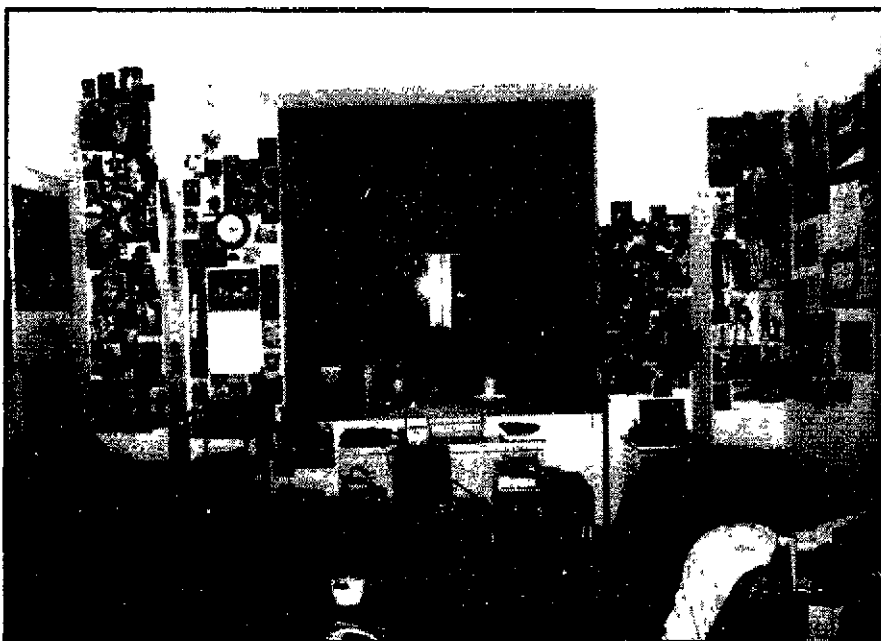
NYU offers summer housing to non-students from May 21 to August 5, on a weekly basis for a minimum of three consecutive weeks. Both traditional dorm-style rooms as well as suites are available at costs ranging from \$165 to \$250 a week. NYU tends to cost more than Columbia or Barnard housing, if

Lara Crock only because Barnard students are not eligible for the rates offered to NYU's enrolled students. However, in the event that Barnard has not completely fried your brain this semester and you are interested in further exploring academia this summer, NYU offers a discount on housing to those taking classes.

Discounts are also found at

Barnard and Columbia, and can cut costs considerably, as well as possible providing spending money. Students working at Barnard for at least 20 hours per week enjoy a thirty percent reduction in housing prices. Also, students staying through the whole summer get a five discount. Columbia also offers reduced housing rates for students working with the University Residence Halls.

As long as we are on the subject...what about money? Its no secret that New York is not the cheapest city to live in, and cost is sure to be an issue when deciding on a place to hang your hat. Out of NYU, Barnard and Columbia, housing costs are similar, though



Dorm rooms like this one in Sulzberger Hall are available for summer

from May 21 to August 12, and occupancy periods are divided in two sessions, from May 21 to July 1, and July 4 to August 12. In comparing rates, keep in mind that housing is not available on a weekly basis.

So maybe you're sick of Ollie's and Tom's and, while the West End offers social opportunities, you have decided to try something new. For those interested in exploring a different New York neighborhood, NYU housing might be the way to go. Scattered between the East and West Village, dorms sit at such coveted places as Washington Square and Union Square, proving that when it comes to NYU housing, it is all about location. Barnard junior Stacey

# where are you going to live?

there are differences worth considering. A non-air conditioned double corridor-style dorm room such as those in the Quad at Barnard costs \$122.50 per week; a single is \$129.50. This is a bit on the pricey side as compared to Columbia's John Jay non-air-conditioned corridor style rooms, which go for about \$95 a week for a double and \$127 for a single. NYU costs are higher, due largely to one's status as non-enrolled. A comparable double or triple costs \$105 or \$160 for a single.

Air conditioning such as found in Sulzberger Hall raises the price to \$171.50 a week for a double and \$199.50 for a single, and air-conditioned Schapiro Hall at Columbia costs \$122 a week for a double and \$154 a week for a single. While it may prove costly, New York's sweltering summer heat may make keeping cool mean keeping one's sanity, and thus might be worth considering shelling out the extra bucks for. McMath, who stayed in a non-air-conditioned room, recommends shelling out the cash. "If I was going to do it again", she says, "...I would pay the extra for a room with air conditioning." Fans are available for summer rental on campus.

An added cost comes with a meal plan required for some students living in spaces without kitchens. For McMath, who worked during the weekdays and took a class at night, this was the main downside to her NYU stay. "They don't tell you this in the brochure, but there are no campus food services during the weekend, so I could not use my meal plan when I was on campus." Unlike NYU, Barnard and Columbia do not require that residents purchase a meal plan, though Columbia offers one, as well as points Barnard dining facilities are open only for breakfast and lunch.

to be bought on an individual basis.

There are, of course, options besides traditional dorm-style rooms. Columbia, Barnard and NYU all offer double and single room suites at differing costs. Hogan provides only singles in a suite with a bathroom and kitchen for \$145 a week. A double in Wood-

tioned and offers doubles at \$185 a week, and singles at \$250. Suites house 2 to 10 people, and include a living room and kitchen. Buildings that offer apartment style dorms include Carlyle Hall at Union Square West, as well as the latest imposition on Union Square, University Hall, which, though in its

Lara Crook space-age sterility embodies all the aesthetic charm of a hospital, is popular for its brand-new facilities and nice rooms.

Finally, there are students who decide that campus housing is just not for them, whether here or downtown. Those might do well to consult one of Columbia or Barnard's resources for finding off campus housing in the city. Hartley Hall at Columbia houses an office which provides a registry of off-campus accommodations listing addresses of available rooms and apartments, as well as summer sublets in the neighborhood. Applicants must show a Columbia University identification card or an official letter of acceptance to be eligible for this service, and accommodations are for immediate rental. This is a free service through the University, however, financial arrangements are conducted between the applicant and the landlord.

Barnard also keeps a list of available off-campus housing. It is available to anyone with a C.U.I.D. and can be viewed Monday through Friday from 9:30am to 4:30pm at the Housing office in Sulzberger.

For more information on summer housing opportunities in NYC, consult the web. Try [www.barnard.edu/sumprog](http://www.barnard.edu/sumprog), <http://www.columbia.edu/cu/reshalls/summer.html>, and <http://www.nyu.edu/housing/summer/>

Liliana Segura is a Barnard sophomore and bulletin co-art director



ride the 1/9 all year long—stay on campus for summer

bridge is slightly more expensive at about \$147, but this buys you a full kitchen, private bath and large living room, as well as the possibility of a great view of the Hudson River. Neither dorm is air-conditioned, though air conditioners can be rented. Barnard's 600 suites present another non-air-conditioned option. Doubles go for \$133 and singles for \$143.50 a week. As for NYU, "apartment style" housing is air-condi-



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

# attraction 101: The art of flirting

by Mita Mallick

Along with the multitude of impairments I possess, I also just happen to be flirting impaired.

I seductively try to cross my legs only to fall off the chair onto the floor. I bat my eyelashes only to get something caught in my eye. I flash a smile only to show off the big chunk of spinach caught in between my two front teeth. I try to flip my hair causally, nonchalantly, only to get my ring wrapped in the strands of hair. The combination of walking and flirting usually spells disaster as well; a tumble down a few steps or a slamming into the door. So it has been officially declared: I am a horrible flirt.

I hear the word flirting and I immediately associate this act with attracting the opposite sex; a sexual partner. Flirting, along with the art of seduction, has been used by both sexes as a weapon in the battles of love for centuries. To capture each other's hearts by using their charm and beauty. The ancient Greeks did it. The Indians did it. The Egyptians too. Amongst our very own population of Columbia men, many have made many a courageous attempt. To snatch the heart of a Barnard Beauty. Without charm and beauty, however, one can only go so far. It's like slowly, painfully trying to drive the car down the street on an empty tank of gas. You'll end up nowhere fast. Alone.

The misconception about the act of flirting is that flirting is simply the flipping of the hair to signal to the guy across the room that you're interested. Flirting far extends out of the realm of the romantic. It becomes important in so many different aspects of our lives; how we manipulate situations or persuade or interest another party. Whether we realize it or not, we flirt constantly on a daily basis, from interacting with friends to classmates, from interviewers to professors. It becomes an important part of the way we socialize with one another.

Flirting is a form of communication. It's the way we charm a person; the way we show our interest and appreciation. Hopefully it's something that is genuine and sincere such as offering a compliment or being thoroughly engaged in a conversation. Flirting is one of the most basic social

I bat my **eyelashes** only to get something caught in my eye. I flash a **smile** only to show off the big chunk of **spinach** caught in between my two front teeth. . . I am a **horrible flirt**.

skills to be attained. It boils down to being friendly.

My good friend Mary is an amazing flirt. She has mastered the many different art forms of seduction. She and I go out a lot to a variety of places; anything from a night of dancing at a club to just chilling at a nearby coffee shop. Mary walks through the door and heads turn; heads even start to spin. This reaction comes from both men and women. Like moths they flock to the bright light she emanates. She'll attract their attention, and strike up a friendly conversation. Meanwhile I sit in the dark corner happily slurping away. As she's secured an interest, I watch her graceful movements in amazement. I am convinced that Mary was born a fabulous flirt.

Mistaken once again. People aren't born flirts. Flirting is an acquired skill, not a talent.

There are many elements which, practiced and all packaged together, can make one the perfect flirt. Making eye contact with a target is the first step. Smiling is the most important form of non-verbal flirting. Winking once. Positioning your body to look friendly; not crossing your arms and slumping your shoulders. Showing your palms and inner wrists is a signal of such openness. Twirling objects such as straws and pens. Gently touching someone's arm or picking a piece of lint off their jacket. Mimicking body language; mirroring a person's gestures indiscreetly; leaning forward when the other person does.

Be attractive and original. The best flirts know that attractiveness surpasses trends and what our culture decides to be considered beautiful in any given year. Wearing make-up and fashionable outfits can help in making one feel better about oneself. But it's ultimately self-confidence in the way one looks and feels which will make him or her incredibly attractive and popular around others.

Bill Clinton. Julia Roberts. Ricky Martin. From politics to the big screen, and of course the swinging of the hips, they've all managed to flirt with and engage audiences, making use of their own personal attributes. Who knows. Perhaps with some tips on flirting, our own Al Gore will have the final push to win the presidential election. If I work fast enough, maybe I can charm my advisor into giving me an 'A' on my thesis.

Okay, okay. Back to the original plan. Time to actually start working on the damn thing. I'll just have to save my charm for a rainy day.

Mita Mallick is a Barnard senior and a bulletin columnist.

# spring break courtesy of feminism

by Courtney Martin

As I lay on the hard, concrete bed and listened to the sound of Spanish roll of the *donna's* lips as she tried to explain to her teenage daughter why the hostel must be cleaned, I could not help but feel incredibly lucky in my sleeplessness.

Over Spring Break, I traveled with my best friend to Barcelona on a ridiculously inexpensive plane ticket. We scraped together some Christmas money and all the courage we pretended to be sure about, and hopped on a plane with no hotel reservations, no real knowledge of the city, and certainly no clue as to our true capabilities to survive a week in a foreign city with no quick fixes. It was us, two twenty-year old women, on our own Kerouac-esque adventure (without, of course, the misogyny or the hitchhiking).

Not surprisingly, we survived. We danced until our feet were immobile, we ate *tortilla espanola* on the waterfront, we drank coffee and smoked cigarettes (pretending that my height and her blonde curls didn't stand in the way of us fitting into the traditional Spanish lifestyle.) In other words, we had one of the best weeks of our lives.

But the most profound thing with which I walk away from the trip is not an extra T-shirt or a souvenir mug. It is not even a more complete understanding of Picasso or Miró. I walk away feeling indebted to feminists. It may seem like a jump: salsa at the discotheque to marching for the women's movement, but the truth is, I never would have danced 'til dawn had a thousand women not been moved to march. I never would have had the chance to go to Spain had women just a couple of decades ago not believed that it was my right to travel, that it was my right to have my own money to buy a plane ticket, that it was my right to feel safe experiencing the world. This was a trip my mother could not have taken, and

my grandmother would not have even conceived of.

We attend an unconventional all-women's institution where some claim to be feminists while others avoid the label at all cost. Some of us came to Barnard with academic dreams of majoring in women's studies and embracing everything that is progressive about a single-sex education in an urban environment. Others of us wanted to have

an excuse to be surrounded by the City that never sleeps, regardless of whether our floormates were all female. Whatever the reason we came here, whatever our intentions, we are mistaken if we do not pay homage to the day-to-day

impact that the feminist movement has had on our lives.

In Spain I wandered down the ramshackle side streets, complete with picturesque cobblestones and laundry hanging off sky-colored balconies. I tasted *sangria* and talked to other foreigners from Ireland, Scotland, Argentina, England. I laughed till I cried with a best friend in a beautiful place. I saw poverty. I stared at Picassos until I felt cross-eyed. I got lost. I found my way again. The point is, it amounts to more than a vacation.

It amounts to a symbol of independence. It amounts to the gift I was given when feminists decided that I—regardless of my gender—deserved to peel away the experiences available in this world like the shiniest, most inviting wrapping paper.

As I ease back into American urbanity, into the hustle and bustle and responsibility, ultimately into the remaining months of the semester, I will remember to be thankful every day for the women who predated me and guaranteed my experience.

Courtney Martin is a Barnard sophomore and bulletin staff writer



Nisha Mistry

Have something to say that the Barnard community ought to hear?  
Write a commentary piece!

Contact Odella, the commentary editor at x42119. Come to our meetings 7pm Monday in 128 LL McIntosh

# bad journalism

## rat attack!

This may sound crazy but I have witnesses. Last week, outside of Teachers College stood a giant 30-foot rat. For those who did not catch a glimpse of the larger than life rodent, let me explain that it was gray with scary red eyes and frightening pointy claws. Now, true, the fact that it was made out of plastic and inflated with air puts in the category of what Ivy League scholars call "not real." Even so, looking at the giant rat made the problems of New York City all too clear to me.

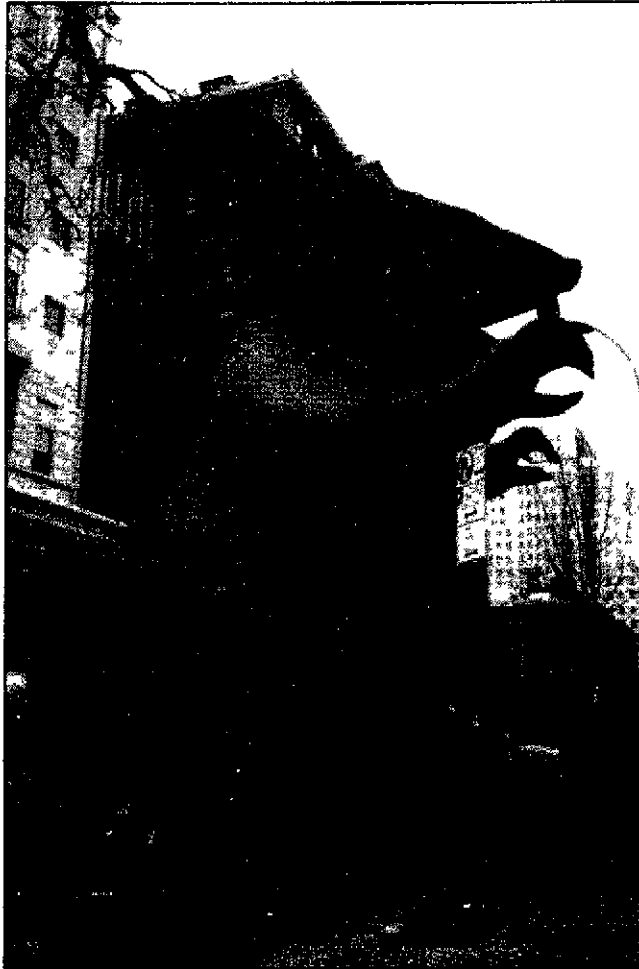
During spring break, I went home to Maryland and one afternoon took the subway into Washington D.C. Those who have ever traveled on the D.C. subway know the impeccably clean stations, the carpeted trains, and the cushioned seats. It's without a doubt the Cadillac of underground transportation. What, you ask, does this all have to do with a 30-foot rat? Nothing, but I'll definitely do everything in my power to tie this all together sometime before the end of the article.

To continue, one must understand that the D.C. subway system is inferior to New York's because it has absolutely no character. It's expensive, it stops running at 1am, and the strict exclusion of bums translates to a lack of musical entertainment. The New York City subway, on the other hand, is more like the got-her-at-a-good-price-fixer-upper of public transportation. It's a cheap 24-hour party with interesting odors and live entertainment. I love this city's subway because it really has its own culture. Which brings me to rats.

You all know what I'm talking about when I say my heart jumps for joy when I see a mouse or rat running through the

train tracks. It's not like there's much else to get excited about when waiting for the train. I'm completely sure that those rats were placed there for my entertainment. They're an asset to New York and to all subway riders.

Beth Blacklow



*Wouldn't it be great if all New York City rats were this size?*

This is exactly why I can't help but cringe at the thought of Boston—which I'm told by very reliable, official sources—has one of the nation's largest rat populations. Have you seen their rats? They are the hugest, ugliest, squirrel-sized creatures and most of them don't even live underground. They proudly walk down the sidewalks (I've seen this more than once), and live in bushes outside of town houses.

There's no doubt that New York is the greatest city. Boston comes in at a close second as a result of its less entertaining subway system. Boston does have two things, though, that New York lacks. First, all those obtrusive structures protruding from the ground that Nobel Prize winning scientists refer to as "trees." Second, Boston has lots of really big rats. Now the concept of trees in Manhattan waved bye-bye long ago but we can still catch up in the rat department.

So I say we use the 30-foot Teachers College rat as a model for the future of our beautiful city. We

need to start breeding more rats and they've got to be bigger. There's no reason why New York should be second to any city that can't correctly pronounce their Rs. Feed the rats! Say no to rodenticide!

—Beth Blacklow

For those of you who care about the truth, the giant blow-up rat has a purpose beyond entertaining us. Teacher's College is currently undergoing asbestos removal, and has hired a non-union contractor. The rat was inflated as part of an effort to increase public awareness about the dangers of asbestos, as well as to pressure Teacher's College to hire contractors that adhere to Union safety and hiring standards.

# why I majored in Pan-African studies

by Rebecca Utton

How do we fight racism?

In the hours and days and weeks since the Diallo verdict, this question has filled my head. It is not a new question for me, or for our society. Yet reminded once again how entrenched, embedded, deeply ingrained racism is in our culture and in our judicial system, the question grows louder. Somehow, though, it is not loud enough. How do we root out racism within our society? Practically, that translates into how we root out our own inner racism. When I ask how to fight racism, I partly ask how to fight the racism within myself.

Ironically part of the answer for me has been found here at Barnard, an institution with a long history of both racism and of fight for social change. Wanting an answer to this question is what led me to major in Pan-African Studies, through which I believe I am beginning to understand how deeply racism's roots are in our history as a nation, and in us as individuals. We have each spent our lives inundated by racist messages, those subtle and not too subtle.

In case I had forgotten, the Diallo verdict is yet another reminder of how far into people's subconscious these messages lie. These are messages of hatred and fear, and when I begin to dig at them within myself, I find another ugly bedfellow—white guilt. I must be careful with this term, so let me define what I mean. White guilt is the feeling of helpless responsibility that arises within white people when faced with history where their race has most often been the perpetrators. White guilt is not reasonable and almost invariably is accompanied by anger.

Although it is much denied, white

guilt is very much alive in most of white culture and white people in the United States today. It is ironic that the little discussion of white guilt that does occur happens mostly in the black community, among people for whom the fight to end racism is much more personal and the absurdity of white guilt more offensive. But for me, a white woman, white guilt is a burden and an opportunity. How do I fight racism? At some level, how do I alleviate my white guilt? And, an ugly question, how do I make myself feel better?

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How can anyone from outside of a marginalized group be part of the struggle? There are no easy answers.

The fight begins within myself, in a careful examination of the internalized racism (and classism, sexism, homophobia) I carry within. Throughout the years of my college career, what has struck me over and over is the number of people trying to avoid thinking about racism—why it exists, how it shapes each of us as individuals and our society. And of course, it is much easier to not think about racism, especially for white people. Why fight to end racism since I, as white person, benefit in many ways from the inequalities of our society? Whether it is applying for a job or driving across Utah, I cannot count the thousands of times my white skin has benefited me. Why fight racism? Fight not just in a peripheral sense of yes-racism-is-wrong, but fight so it is a daily part of my life, so that the issues are never far from my thoughts, and hopefully,

actions.

I know why I must fight in my own life. Part of it is my own history. Coming from a gay family, I know marginalization, not belonging in mainstream culture. I also graduated from a magnet high school, where the minority/majority (black/white) ratio was a careful 60/40. Part of the idea behind magnet schools is to raise kids who, from exposure to kids of other races, would not be racist. And I believe it worked, to a certain extent. Still I don't think history can completely explain how we each end up the people we are, or will be. So I return to my "white guilt."

As a financially independent college kid, I know how extremely unhelpful guilt can be. Guilt from my more affluent friends that they have more money than I do does not help me any. Guilt is retroactive—a desire to change the past, why things ended up the way they are—as opposed to proactive—a desire to change the future. We all know the past is the past, basically unchangeable except in how we understand it.

Guilt is often a denial of how to work now, in the present, to change society. In a very real sense, it is not helpful for me to feel guilty, not helpful for myself or for others. Society does not need a collection of white people feeling guilty, but rather a collection of all kinds of people recognizing that we have got to change our society if any of us have hope for being healthy human beings. I think I suffer from less "white guilt" than many, yet when I examine why I am majoring in Pan-African Studies, a desire to find an answer to the question of how to fight racism, "white guilt" is there somewhere in the muddle. And in the thought << page 30 >>

<< page 29 >> process of why, I find myself turning in circles.

There are no pretty answers. It would be nice if I could decide that I wanted to fight racism simply because I am one of those few noble white people who somehow intrinsically care. Reality, however, is more complicated than that. The Diallo verdict and its aftermath dispel any notion that this is going to be easy. None of this is simple, but instead, like Br'er Rabbit and Tar Baby, the issues and problems get

stickier and stickier as we, as I, try to get a handle on them.

I, like many New Yorkers and Americans, have despaired since the verdict

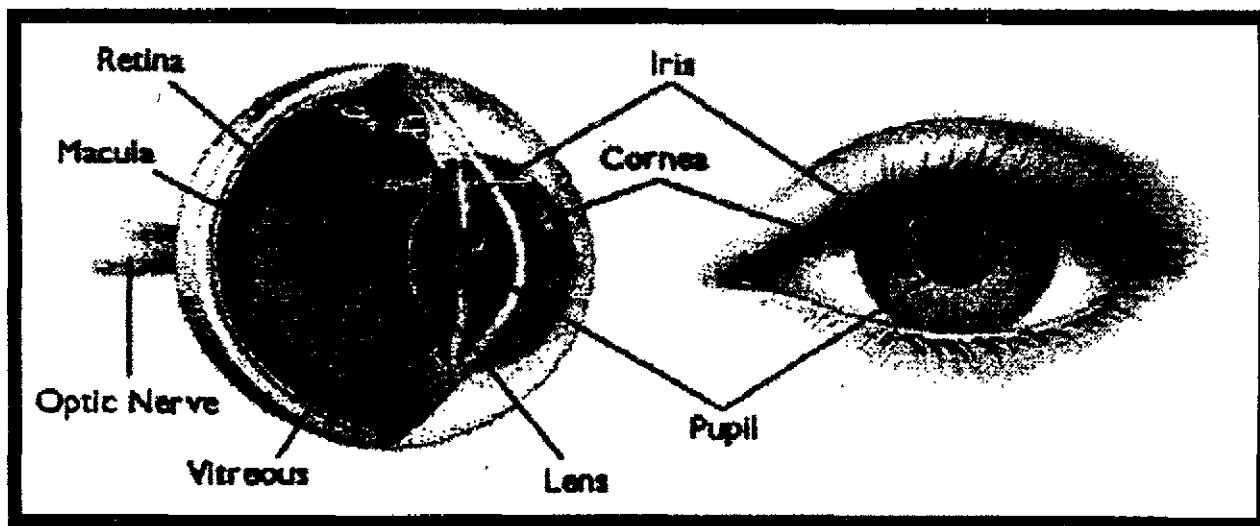
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that there is any hope for our society to ever honestly deal with our racism. As solutions seem to get further and further away it is a fear that takes over

my thoughts more than ever. However, I am grateful to at least be thinking about racism, our racist culture and my part in it. For although this is simple, I do believe that such thinking is the beginning of fighting racism. It is uncomfortable to think about my own internalized racism, white guilt, and fear. But it is the only way I will ever begin to weed it out. This is true for me as an individual, and for us as a society. Actions follow thought, and we must begin somewhere.

*Rebecca Utton is a Barnard senior.*

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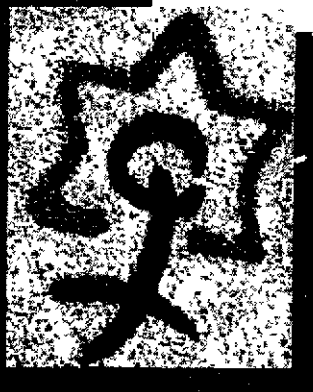
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