

bernard bulletin



Greek games revived

Kenny Johnson wins

Emily Gregory Award

down with Starbucks

new planetarium explored

the island paradise of NYC

letter from the editors

wow. april already, huh? i'm not sure i really believe that, no matter what the calendar says. it seems that i have an insurmountable amount of work ahead of me—if i survive the next six weeks, i'm sure i'll need to sleep for six more to catch up. as it is, it's 2am here, and i've not yet had a chance to begin my homework, but i'm here in the *bulletin* office, plugging away, feeding myself pepsi and old sandwiches to keep going. and then i think, hey—what if i just didn't keep going?

i've had so many friends drop out of college, and find themselves perfectly happy with their lives, whether they returned or not, one of my closest friends went to three colleges—one of them twice, returning after already having dropped out once—and he now lives in Hong Kong making an insane amount of money for a 25 year-old, doing what he really wants to do. he may not have found complete existential happiness, but he found his way into a life that allowed him to know himself better—his goals, his dreams, his future. he's 25, and is coming around to figuring out who he is. and he happened to take seven years in and out of college to get there. and here i am, 20 years old, planning out the next six years of my life, month by month, when i've barely begun to find out who i am as an adult, and who i can be in this world. what if, three years from now, i wake up and discover that i wasted my undergraduate education? that i can't go back to school 'cause i have to work to keep a roof over my head and i'm locked into something i loathe, 'cause i didn't make the right decisions now, here at Barnard?

when i came to this school, i was concretely going to double major in Spanish and theater, and somehow play Division I basketball at the same time. i was going to see my name in lights somewhere,

someday—I was so sure of myself. now i've realized that seeing my name on the rent check that i scrounge to write every week may be as much as i see. and somewhere in there, i began on a road to deciding that that was okay. and maybe in relinquishing a little of my super-woman policy toward the world—thinking i could do everything, everywhere, all at the same time and still excel in everything that i did—i've grown up a little, found out a little more about what's important, and what counts around here.

i am far from finished with this journey, i continue to wake up every morning and wonder if i'll be back here next semester, or if maybe i'll pack a bag for Argentina and find my real self there, under the harsh lights of Buenos Aires or the arid skies of the pampa. or maybe i'll head back to New Hampshire, where i can see all of the stars, and find myself in the words that i never can make the time to write here. or maybe i'll keep going with this—this every day of New York rush, with the faint gleam of greatness just far enough into the future that i can't quite touch it, so that it only warms the tips of my fingers when i reach, urging me to go on. in which of these places will i find the real me? or will i bury the real me for the convenient me, and let her take over on the path of least resistance? the self that is parked in this uncomfortable chair, pouring over this letter, is far from the self that will read this in six months with new eyes. so how will i know where to go, what to do in the future? well, how have i known so far?

Zy and B

contributors

Barnard first-year Zehra Mamdani is more than simply the assistant news editor here at the *bulletin*. She is a double-jointed, world traveling collector of all things glow-in-the-dark, and this week she lets us all in on the not-so-secret secrets of Career Developments shadowing program.

zehra mamdani

A Barnard Junior, Patty Virasin is one of Barnard's illustrious and diligent art history/visual arts majors, and is concerned that visual arts at Barnard isn't taken as seriously as it should be. This week, Patty heads on down to P.S. 1 Contemporary Art Center, and takes us on a tour of the current "Greater New York" exhibit, and discovers artists with a sense of humor—who knew?

patty virasin

Allison McKim is nearly as dedicated to WBAR as a person can be—slowly climbing up the executive staff ranks, this Barnard junior currently DJs *Delirium* from 8-10pm on Tuesday nights, which she describes as techno and acid/psy-trance. And this week, she pulls us into the tiny community that makes up WBAR for the music section.

allison mckim

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students honor Johnson with Emily Gregory Award

By Kiryn Haslinger

The twenty-sixth annual Emily Gregory Award was presented to Professor Kathryn Johnson, Assistant Professor of History and Director of American Studies, at a formal dinner and reception on March 28.

The Emily Gregory Award is the only faculty award at Barnard that is conferred entirely by students. The main criteria recipients must fulfill are scholarship, excellence in teaching, commitment to students, and citizenship within the Barnard community.

Each year students may submit essays commending professors who exhibit these characteristics. A committee of six students reads all essays and assesses which professor best exemplifies these values. Of the twenty essays submitted this year, six were written about Johnson. However, Miriam Mathless, a member of the Student-Faculty Committee and Chair of the Emily Gregory Dinner Committee, noted that this large percentage had no effect on selecting the winner. The winning essay stood out among the others because it best illustrated a professor who met the criteria. "This [essay] said so many nice things," said Mathless, "and said them in such a wonderful way."

Johnson has been at Barnard since 1997 during which time she has taught various American history courses such as The American Dream and Modern American Social Movements, and has also directed the American Studies program. "Professor Johnson is everything Barnard advertises in the brochures and what leads women to this campus," said senior American Studies major Anne Motto, author of the winning essay. Motto noted Johnson's inspiration as both a teacher and an advisor. Her impetus in writing the essay was a supportive letter from Johnson, which succeeded a difficult time in her college career. "How

could I not give the effort to recognize what this person has done for me and so many other students?" said Motto.

Johnson's relationship with her students is quite unique. "She has engaged the scholar-teacher ideal," said Provost Elizabeth Boylan. In addition to motivating and inspiring students in areas of history and political activism, she maintains a close connection with her students, who know her as "K.J." Johnson's respect for her students matches the esteem they hold for her. "I appreciate

about American history and she has a real desire to know it inside and out."

Johnson aims to be an intelligent and enthusiastic, instructor. "I think of myself as a combination tour guide and cheerleader," she said, "and I'm really happy to be along for the ride." Based on the apparent support from her students, who made up approximately half of the attendees at the reception, Johnson is succeeding at these goals. Boylan confidently stated, "We have every reason to believe she will continue to innovate."

Lara Crock Woodrow and Chaltain



Professor Kathryn Johnson at the Emily Gregory Award dinner

you," she said, addressing her students, "for wanting to say 'Wow' about the world."

Johnson spoke of the thrill of discovering something fascinating: "That can only happen if you have teachers who help you to get there." Consequently, she strives to help her students discover their interests and passions. Junior American Studies majors Kate Woodrow and Kate Chaltain, who have known Johnson as both a teacher and an advisor remarked, "She wants to find out what we want to do and help us to make the most out of our classes and our experience here."

"Teaching really matters to me," said Johnson, "and doing teaching right takes a lot of energy."

Ari Raucher, a GS/JTS junior who has taken two courses with Johnson attested to her energy and interest in the subject: "I think that she is really passionate

described their disappointment that Johnson will not be at Barnard next year, since she has received a fellowship from the Center for American Religion at Princeton. Johnson will be on sabbatical completing her book on American Catholics and family politics after World War II.

The name of the Emily Gregory award invokes the ideals of "outstanding achievement both inside and outside the classroom," explained first year Mia Minen, a member of the Student-Faculty Committee. Emily Gregory, who

worked at Barnard during its formative years, was the first woman to be recognized as an instructor at Columbia University in 1889. She then became the first female with the rank of full professor at the university. The award has been presented to professors in a dozen different departments spanning from arts to humanities to applied sciences. The history department has been particularly well represented among those professors to be honored. "I feel like I'm in a department that really supports and expects good teaching," Johnson said.

President Judith Shapiro stressed the honor in receiving this award. She said, "The Emily Gregory Award gives Barnard students an opportunity to show their appreciation for a teacher who has already had an effect on their lives."

Kiryn Haslinger is a Barnard sophomore and bulletin features editor.

bear**essentials**

DANCE PROGRAM FILING FOR FALL '00 Please read the Registrar's memo and the information on Barnard limited-enrollment courses. Since Monday, April 3, students have been able to begin entering their programs online; programs must be entered online, and approved by the adviser online, by 4:30pm on April 20.

ALL STUDENTS ENROLLING IN FALL '00 Please be sure to check the Registrar's bulletin board and the Barnard Registrar's web page for the latest information on fall classes including corrections and additions to the Early Directory of Classes.

MANDATORY 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 Kregor: **TODAY**, April 5, 11:30am in 405 Barnard Hall, or **Friday**, April 6, 11:30am to 1:00pm in 405 Barnard Hall.

REMAINING COURSE PLANNING MEETINGS FOR SENIORS AND JUNIORS **PHYSICS AND ASTRONOMY**, Monday, April 3, 4:00pm in 502 Altschul; **PRODUCTION SCIENCE**, Thursday, April 6, 4:00pm in 502 Altschul; **ITALIAN**, Thursday, April 6, 4:00pm in 502 Altschul; **see Prof. Lessinger, Monday-Friday, 10am-12pm in 706 Altschul, and departmental luncheon Friday, April 14, 12-2pm in Altschul Atrium**; **DANCE**, today, April 5 from 5-6pm in the Barnard Annex (Dance Gallery); **ECONOMICS**, Thursday, April 13 at noon in 202 Altschul; **ENVIRONMENTAL SCIENCE**, Monday, April 10 from 5-6pm in 616 Altschul; **FRENCH**, Thursday, April 6 from 4-5pm, 306 Milbank; **PHYSICS AND ASTRONOMY**, Thursday, April 6 at 4pm in 502 Altschul.

PRE-LAW STUDENTS There will be an important meeting on

Monday, April 10, for all students planning to apply to law school next year. The meeting will be at 4pm in 405 Barnard. Dean Tsui will explain the application procedures and provide other relevant information. If you cannot attend, please contact Avram Abdo at x47599 or email jabdo@barnard.edu.

BECOME A WRITING FELLOW! The Writing Fellows Program is looking for students in ALL majors who read, write, and communicate well. If you would like to work with your peers on their writing and will be a sophomore or junior as of next September 2000, apply to be one of next year's Writing Fellows. Applications are available in the English Department (417 Barnard Hall) and the Writing Center (121 Reid). The application deadline is Friday, April 7. **SENIORS:** Please be sure to check the Commencement list that has been posted in Upper Level McIntosh to make sure that your name and major are listed correctly. If you notice a problem or if your name doesn't appear and you believe that it should, please see Ms. [redacted] in the Dean of Studies Office.

FINANCIAL AID Applications for the year 2000 are now available in the Office of Financial Aid, 306 Milbank. All materials must be submitted by the deadline of April 19, 2000. **APPLYING ALL STUDENTS.**

GOING ON STUDY ABROAD? Please turn in the form, available at the Dean of Studies Office by Monday, April 14. If you haven't heard from your program yet, you may turn in the form later, but do so as soon as possible.

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

barnard**events**calendar

Wednesday, April 5
Retaining and Transferring Your Wealth. 6-8pm at Sanford C. Bernstein, 767 5th Ave.

A Centennial Scholars Presentation. The Synthesis and Conformation Study of 11-cis-locked Cyclopropyl Retinal: The Chemistry of Vision. At 7pm in Altschul Atrium.

A Force More Powerful. Professor Dennis Dalton will lead a discussion of the historic success of resistance and nonviolence in overcoming oppressive systems. At 1pm in Altschul Atrium.

Thursday, April 6
CORRIE presents *Unity Day Fashion Show and Reception*. 6:30pm LL McIntosh.

Rennert Women in Judaism Forum presents *Jewish Orthodoxy, Tradition and Contemporary Feminist Responses*. At 6:30-8:00pm in S. Held Lecture Hall, Barnard Hall.

Friday, April 6 to Sunday, April 9
Chinese Folk Tales, directed by David Jiang. 8pm Minor League Playhouse, Milbank.

Friday, April 7
Virginia C. Gildersleeve Conference presents *African Women's Voices for Change in the New Millennium*. From 2-6pm in Altschul Atrium.

Friday, April 7 to Monday, April 10
The Future of Queer Activism: Strategizing in a Non-Reactionary Age/A call to young activist. For info call x42067.

Greek Games revived after 33 years

They're back. Founded in 1903 as a competition between the first-year and sophomore classes, the Barnard Greek Games were abandoned in 1967. Four years ago, students began the Clash of the Classes—a competition between classes. This year, students brought the Greek Games back in full force—togas and all.

The Greek Games began on Tuesday, March 28, with an Opening Ceremony. The student organizers wore togas to their classes to help promote the games and encourage students to attend the opening ceremony. At the Opening Ceremony, students pulled President Shapiro into Altschul Atrium on a chariot, wearing togas and ivy crowns. Kathryn Johnson lit the torch to officially begin the games. After lighting the torch, Greek Games organizer Allison Joseph, a junior, talked about the history of the Greek Games. Jane Lowenthal, a Barnard graduate of 1938, and Dean Dorothy Den-

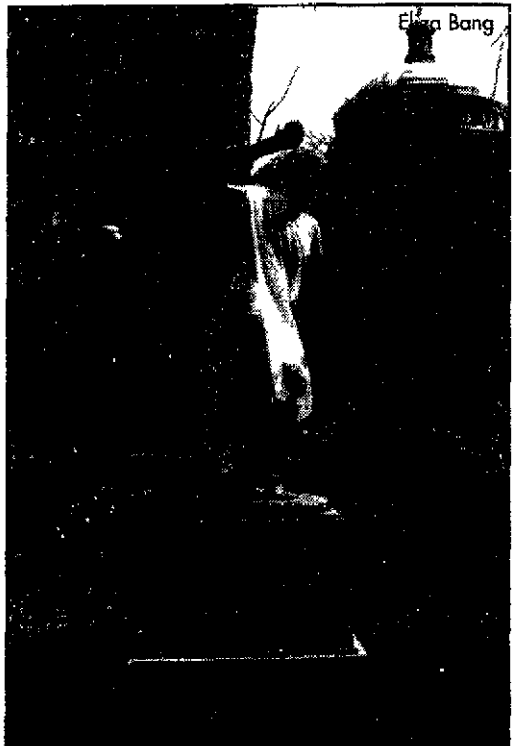
burg shared their experiences in the Greek Games. In addition, a video containing footage of past Greek Games was shown.

The Games were held on Friday, March 31, on the Lehman Lawn and included relays, greek salad making, tug-o-war, discus throwing, poetry writing, hoop rolling, toga making, bowling, and a torch race. The senior class prevailed, winning the Greek Games. After the events, there was a barbecue lunch.

Joseph was pleased with the games, and was enthusiastic that the Greek Games would once again become a Barnard tradition. "We're always talking about creating new traditions," she said. "This is a tradition that was important to half a century of Barnard women."

—K8 Torgovnick

Clockwise from top left: Greek Games organizers wore togas on Thursday, March 30, to promote student attendance at the games and opening ceremony; Athena decked out for the games—Athena was constructed by the class of 1905 to commemorate the first Greek Games in 1903; Students show their athletic prowess in the tug-o-war competition. Tug-o-war was one of the many events in the Greek Games; Students pull President Shapiro, singing and waving, to the opening ceremony in a chariot used in prior Barnard Greek Games.



shadowing program introduces students to careers

by Zehra Mamdani

The Big Apple, the City that never sleeps, the Capital of the World. New York City has many euphemisms both positive and negative, but above all, New York can be described as the most opportunistic locale in the United States. The City is brimming with prospects, especially for those who are looking for internships and jobs. However, finding a job or embarking on an internship search is difficult, confusing and daunting, especially for a college student. Barnard's Office of Career Development is here to help.

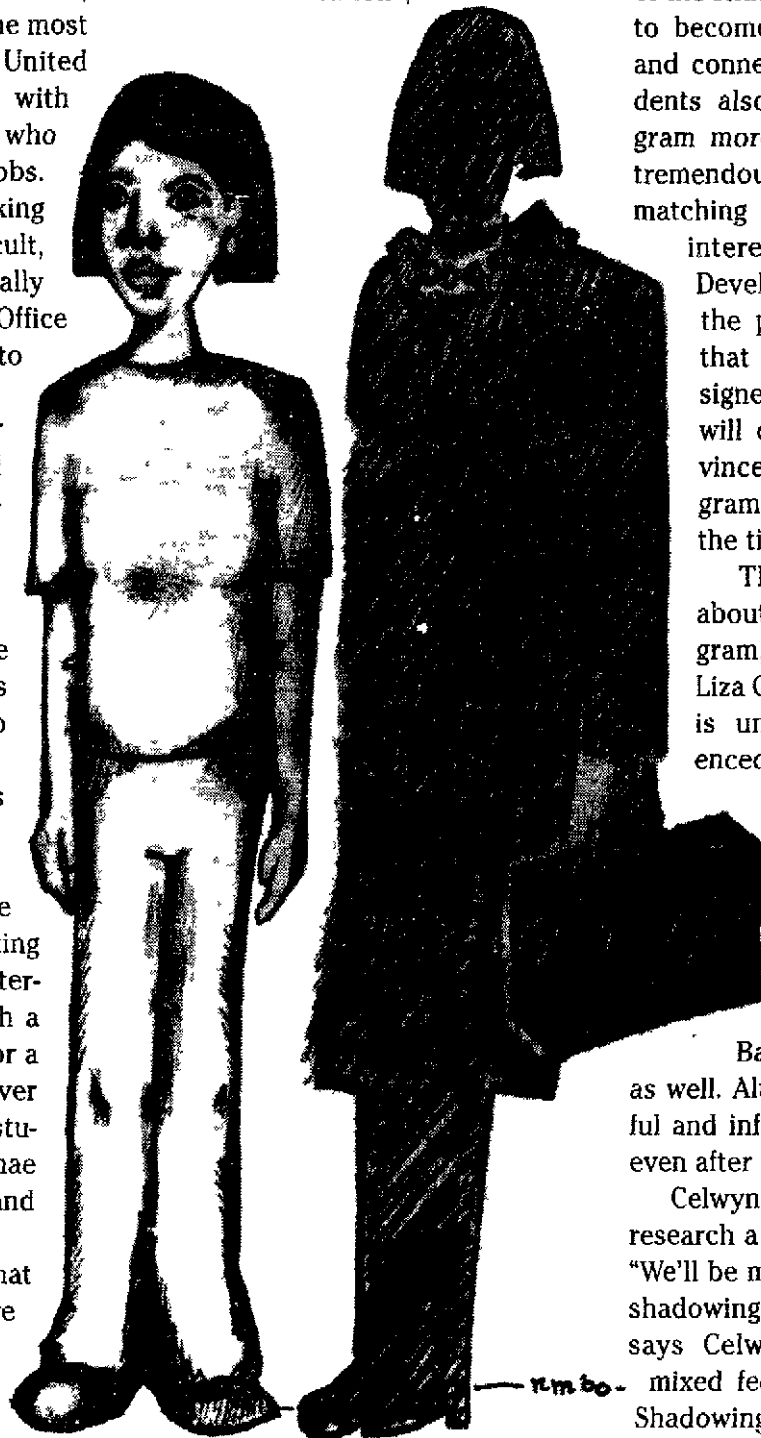
Realizing the many career potentials New York has as well as the need to familiarize students with these resources, Jane Celwyn, the Director of Career Development decided to launch a Shadowing Program with the purpose of introducing students from all four class years to prospective career fields.

The Shadowing Program is run twice a year, the first time during winter break and again during the spring. Students come in and fill out a questionnaire listing possible career choices and interests, and are then matched with a Barnard alumnae in that field. For a few days, a week, or for however long the alumnae chooses, a student is able to observe the alumnae at the workplace and get firsthand experience with what she does.

Junior Jennifer Lee says that shadowing has been a positive experience for her. This is not the first time Lee, an Economics major, has participated in the shadowing program. She started shadowing since sophomore year and keeps on coming back to the program. She said, "It's a helpful way to better understand and narrow down my career choices."

Barnard's NYC Shadowing Program

is an offshoot from a similar program started in Washington, D.C. over ten years ago. Both cities have a lot to offer, but New York has "more unique opportunities, more alumnae and easy to access location".



Nisha Mistry

says Celwyn. Both programs are also similar in every respect, with the exception being the success rate of one program over the other.

Celwyn explains that the New York

program lacks the collegiality of the Washington, DC one. In Washington, students are greeted with a reception at an alumna's house followed by site visits and an overnight stay. Members of the shadowing program get a chance to become familiar with one another and connect with their mentors. Students also take the Washington Program more seriously, a must since a tremendous amount of work goes into matching a student with a particular interest. The Office of Career Development is so set on finding the perfect match for a student that even if an alumnae hasn't signed up to be a mentor, OCD will contact her and try to convince her to take part in the program, being successful most of the time.

The most appealing feature about Barnard's Shadowing Program, according to first-year Ana Liza Caballes, is its uniqueness. "It is unlike anything I've experienced before. It allows you to see a new spectrum of possibilities. I got so much more out of it than I would get taking a class. I was amazed." The relationships formed between Barnard alumnae and

Barnard students are amazing as well. Alumnae have been very helpful and informative and keep in touch even after the program has ended.

Celwyn is willing to help students research a prospective career anytime. "We'll be more than willing to facilitate shadowing arrangements at any time", says Celwyn. Although Celwyn has mixed feelings about continuing the Shadowing Program in New York City, she would like students to continue to take advantage of the many resources that the Office of Career Development and New York City have to offer.

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

upcoming SGA elections : keeping you informed

With the annual elections for the Student Government Association fast approaching, we thought we'd keep you informed on the process. Here you'll find everything you need to know about being an active participant in the election process—so get on out and vote for the Student Government of tomorrow!

timeline for elections

Thursday, April 6 Campaigning starts at 12:01am.

Sunday, April 9 Candidate Forum (Q&A session for candidates) 7:30pm, Ella Weed Room

Monday, April 10 VOTING 11-2pm, LL McIntosh, 5-7pm Hewitt

Tuesday, April 11 VOTING 11-2pm LL McIntosh

Wednesday, April 12 VOTING 11-2pm, LL McIntosh, 5-7pm Hewitt

for more info, check the SGA website at <http://eclipse.barnard.edu/~sga> feel free to contact them with any questions—stop by 112 LL McIntosh, call x42126 or email sga@eclipse.barnard.columbia.edu

remember to submit your SGA club budgets by 5pm on **Friday, April 14**. you **must** submit your budget request packet to receive funding for next year. each packet must be stamped upon receipt—SGA officers will be present in the office until 5pm. call with questions: x42126.

SGA confirmed candidates

SGA President

Jyoti Menon
Shuchi Batra

SGA Vice President

Becky Cole

SGA Treasurer

Heather Mei Chang
Migna Taveras
Emily Bridge

SGA VP Student

Activities

Mita Sanghavi
Monet Clarke

OTB

Laila Shetty
Pooja Bhatnagar

Community Affairs Rep.

Megan Wasserman
Susan Tran

Academic Affairs Rep.

Kate Delaney

Jr. Rep. to Board of Trustees

Talia Rubin

ESC Rep. at Large

Joanne Pacewicz

CCSC Rep. at Large

Tara Bynum
Yogita Kashyap

Gen. Studies Rep. at

Large

Rupa Banik

Class of 2001

President

Erin Frederick

Vice President

Tara Brannigan

Secretary

Pooja Badlani

Treasurer

Rachel Moy

Class of 2002

President

Lindsay Kuhn

Erica Orden

Vice President

Tsajai Gonzalez

Class of 2003

President

Rachel Greer

Alexandra Otto

Vice President

Hillary Sledge

Alyssa Guttman

Emily Brennan

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Lauren Cooper

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Christina Zervoudakis

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Architecture professor wins award for MOMA design

by Anna Godbersson

Karen Fairbanks is a multifaceted wonder. She directs the undergraduate architecture program at Barnard and Columbia, where she has been teaching since 1989. She is also a practicing architect; her firm, Marble Fairbanks Architects, works on a variety of projects. Her architectural work has received international awards and recognition. In October, Professor Fairbanks won an award for her design of the Museum of Modern Art's new ticket booths.

The award, co-sponsored by Architectural Review and the Danish company d-line, selected Fairbanks and her co-collaborator, Scott Marble, out of 900 other competitors for one of 21 awards. The ticket booths were built for the lobby of the MOMA, and are set on wheels so they can be moved for special events. In designing them, Fairbanks addressed practical and aesthetic concerns. "Simultaneously there was this idea of how these things work in space, to have them relate to the context of the light and art in the space, but also how are people going to move through the lobby, what kind of spaces are people inside the booths going to need," she explained. The design uses different types of glass, some fully transparent, some translucent, both vertical and sloped, so that the light from behind the lobby is transmitted and reflected in a variety of ways. "We wanted everything to maintain transparency," she said. "We wanted them to almost disappear, to not be an object in the space, to let light from the courtyard behind the lobby be really present in the lobby space. And then as you move up to them we wanted them to become very active, to engage the museum goer more directly."

Fairbanks grew up in Michigan, just outside of Grand Rapids and received her bachelors degree in architecture from the University of Michigan. She had a proclivity for visual arts, but was unsure of her career path. "I backed into architecture in a real roundabout way," she said. "I remember going to college interviews and telling each one I wanted to do something different." She graduated in 1981, and spent three years trying out the field in Boston. Once committed to architecture, she moved to New York to pursue her Master's Degree at Columbia, where she won several awards and fellowships. In graduate school, she worked as a teaching assistant and loved it. She received a teaching position in 1988, and later became director of the program.

Fairbanks is also a practicing architect. Her firm, located in TriBeCa, works on both residential and institutional projects, and participates in international competitions. Her partner and husband, Marble, also teaches in the graduate architecture program at Columbia. "Between the two of us, we equal about a person in the office full time," she said.

Together Fairbanks and Marble designed the Altschul Audi-

torium in SIPA, and are now working on a Japanese cultural institute downtown. "We're just finishing up two projects that were interesting because they were vertical spaces instead of single floor lofts," she said. "As an architect, my work is completely determined by the fact that I'm in New York City. It's much more interior work, mostly within existing structures."

They also participate in international competitions for projects of interest to them. Fairbanks said that she thinks of it as research: "It helps us keep our link between academics and practice. It's a way to work on a larger scale than we do in the city. . . It lets us test out ideas that filter into our built work." The Fairbanks-Marble team was one of five finalists out of 600 entries in a 1992 competition for a convention hall in Nara, Japan. Their design was shown at the Museum of Modern Art that year. "Our built work has all the issues of real construction and real budgets," she said, "Competitions allow us to really push our ideas much further."

Fairbanks considers herself equally a teacher and practicing architect. "At least half my time is at school, usually more," she said. "You get on the subway downtown and you say 'Ok, shift gears' or walk out the door Monday morning and say 'Ok, studio.'" Teaching and her firm's work augment each other, however. "Even in the office, that's a teaching environment; working with clients—it's a learning, collaborative process, trying to develop ideas together," she said.

Though she teaches mostly advanced studio classes, she also enjoys teaching introductory courses. "It's exciting to be the first teacher someone has in architecture, to see the skills they develop. You look at this incredible work, and you think it's so beautiful, so rigorous, such creativity, by someone who has a semester and a half, or a half a semester of studio."

It is exciting to see students' pursuits after college, as well. Fairbanks said. "Architecture is unique because of the intimacy of the environment. You really know your students well and spend a lot of time with them. A lot of them you have nice relationships with and you just keep in touch."

Fairbanks and her husband live in faculty housing with their four year old son. New York is an exciting place to raise a child, she said, and they enjoy visiting museums with him and taking advantage of the city. "You construct your own community in the New York and it's not the abstract big city anymore. I think it's an amazing place to live." The city seems the perfect backdrop for Fairbanks' many capacities. "In New York you have such a huge amount of colleagues and friends influencing you. To do architecture you really have to be in an urban environment." The multi-faceted city appears to fit her as naturally as the multiple duties of speculative design, built work, and teaching.

Anna Godbersson is a Barnard sophomore.



Karen Fairbanks

new Hayden Planetarium well worth the wait

by Christy Thornton

Getting across town anywhere north of 14 St. in this town can present itself with numerous problems: huddled in the crosswinds screaming off of the Hudson, awaiting the arrival of any number of inefficient crosstown busses, often getting across town is more of a chore than it is worth. But on occasion, those cross-town bus rides can offer more than frostbite or aggravation.

The hype surrounding the opening of the new Hayden Planetarium at the American Museum of Natural History's Rose Center for Earth and Space had reached me long before I first saw it but it wasn't until I found myself on a cross-town bus detoured down 81 St. that my intellectual appetite was really whet for what lay inside the newly re-designed planetarium.

At night, the gleaming white sphere of the Hayden Planetarium is illuminated through the glass walls which house the entire Rose Center, looming large over the ritzy neighborhood that the museum inhabits. It casts an eerie blueish glow on the neighboring apartments, a marvelous modern juxtaposition to the Victorian style of the rest of the museum. The simple sight of the towering sphere is enough to elicit endless curiosity—curiosity I had to quell.

Upon entering the Center's main doors on West 81 St., one is immediately greeted with an air of modernity—a space age introduction to what lays inside. Sprawling out in front of the main entrance, in a tangle of contraptions and machinery, lays the Cullman Hall of the Universe.

Cullman Hall is the counterpart to the Gottesman Hall of Planet Earth, also a spectacular display of hands-on projects, interactive videos and obscure data. Situated directly below the dangling sphere of the Hayden Planetarium, the Cullman Hall is a bit difficult to navigate—especially if you're trying to

find your way out—but is highly visitor friendly, offering endless explorational possibilities and a good place to rest if you become overwhelmed with everything that the museum has to offer.

Navigation was difficult throughout my entire visit to the Rose Center, which was most likely a result of the exhibitions having been so recently reopened. Eventually, we found our way back to the level on which we were to enter the Hayden Planetarium and actually view the much talked-about space show. After a brief stint in line, we entered the preliminary room, in which numerous large television screens projected space trivia — to which, of course, everyone around me was inclined to call out the answers and compete with their friends. Fifteen or so minutes of more than two hundred people standing around in a room, with their necks craned toward the ceiling, all simultaneously attempting to prove that they remembered their eighth grade science classes

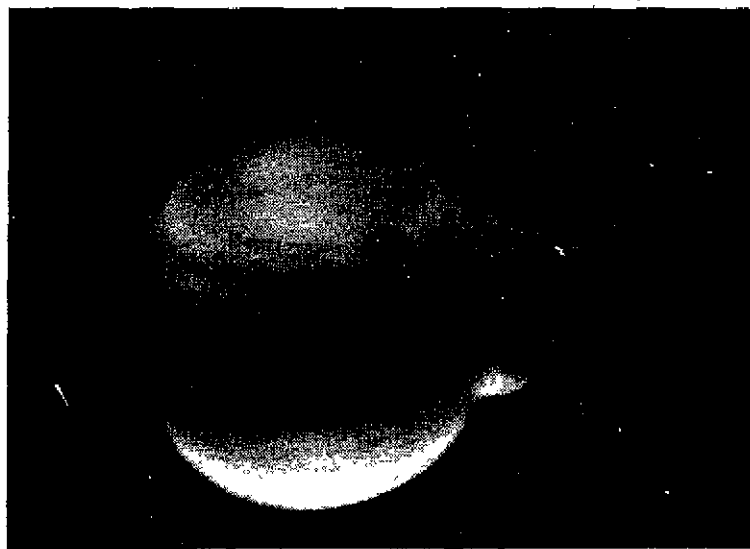
tly sloping ramp, much like that at any given airport, and rushed to find any available seat. Once everyone had found a place to sit, and I was comfortably settled next to a very excited seven year-old girl, the lights dimmed to a blackout, the exit signs clicked off, and the familiar voice of Tom Hanks filled the huge, domed auditorium.

After a brief explanation of the function of our passports, Hanks gave us free range to then travel about the universe as we pleased—the little girl next to me found this *quite* exciting. The full excitement of the 3D show then began, as “the world's most advanced star projector,” the Zeiss Mark IX, began its projections of more than 9,100 of the stars visible in the night sky. It was a point at which I nostalgically yearned for the clear, unpolluted skies of New Hampshire — the number of visible stars in the city was put drastically in place by the spectacle of lights created by the projector in the Digital Dome System.

Our virtual reality tour continued, as we toured the Earth's view of space, our solar system, the Milky Way galaxy, the Virgo Supercluster (which contains our galaxy and thousands of others) right up to the “edge” of the observable universe.

Then, in a multi-sensory time warp, we, citizens of the universe, were transported back to our solar system through a space-time warp in the form of a black hole. The entire domed auditorium serves to enhance the experience, complete with moving seats to create a real sense of travel.

The show was created using the very latest in scientific knowledge, and harnesses the power of one of the largest supercomputers ever used to create a visual simulation to project its three-dimensional map of the universe. Here, right in the middle of New York City, where we are << page 13 >>



planets hang mysterious outside the new Hayden Planetarium

became a bit irritating. Eventually, though, the main doors opened, and we permitted passage into the grand sphere—for which we had been given a “Passport to the Universe,” which declared us all “citizens of the cosmos” with unrestricted access to anywhere we wished to travel.

It felt very much like we should need our “passports” as we passed through a small gate followed by a gen-

erally speaking, much like that at any given airport, and rushed to find any available seat. Once everyone had found a place to sit, and I was comfortably settled next to a very excited seven year-old girl, the lights dimmed to a blackout, the exit signs clicked off, and the familiar voice of Tom Hanks filled the huge, domed auditorium.

taking a **BEDA** body fever

By Katie Curran

They loom over Times Square trimmed in garish neon lights, and gaze at you seductively from above the dingy floor of the 9 subway. Perhaps they slide past you, bellies exposed as they recline golden brown against the side of a bus, or grin in a perfect tooth from the cover of Cosmopolitan. At every corner of New York, one can be greeted by advertisements exhibiting false eyelashes, impossible smiles, and snowy cellulite-free legs that reach the collarbone.

How does one respond when encountering such portrayals of the feminine "ideal"? Although exceptions prevail, many women experience irrepressible feelings of inadequacy and self-loathing when confronted with the waif-like, airbrushed figures glorified by fashion advertisements. The models depicted in such images are not only misrepresentative of women in America (the average woman is five-feet, four inches tall and weighs 140 pounds), but they have been touched up, tucked in, and glossed over by artists to create a picture that drastically deviates from reality. Yet women continue to torture themselves, reprimanding themselves for their failure to mirror the images on the posters—to accomplish the impossible. In the words of Jane Hirschmann and Carol Munter (co-authors of *When Women Stop Hating Their Bodies*), "Bad Body Fever is neither viral nor bacterial, but it is epidemic."

"Bad Body Fever" is certainly no stranger to the Barnard campus. No woman gains acceptance or respect for her appearance. Yet how many students obsess over the weight of the "Freshman Fifteen"? How many of us stare at our thighs, grimace at our images in the mirror, and nervously glance over our shoulders when we dare to scoop for cream in Hewitt Dining Hall? All too often, we neglect and fail to appreciate the tal-

ents that we possess, and the remarkable ways in which we touch others' lives. We overlook our inner beauty and the simple treasures of being women, and instead we wallow in criticisms of our hips, our noses, our breasts. We quantify our worth through curves of flesh.

Ironically, body thoughts, as continuously as they pervade the female consciousness, often focus only on how the body looks, instead of on the endless array of experiences and sensations that it offers us. Billboards and diet ads teach us to treat the body as a separate entity, meant to be twisted, strained, plastered, and painted into a form "suitable" for view. We are taught to treat it as an object. Yet can an object, a dead, heavy thing to be tossed about and battered, capture the passion, the electricity, and the strength transmitted by the female body? Beyond the makeup, the hair and the figure, the body is a vessel of communication. It allows one to savor the warmth of another's embrace, and to speak without words. It is through our bodies that we can feel the power and motion of which we are capable, as we jog, dance, swim, and turn cartwheels in the grass. It is through our beautiful female bodies that we have the ability to create life, to feel it growing inside of us?

Exams, the relentless pace of the City, pressure to succeed, and all the endless trials with which Barnard students contend can render it tremendously difficult to maintain a positive outlook. To develop a healthier attitude about our bodies, we must first dispel the myths and fallacies created by an unrealistic media, and to celebrate the experiences that our bodies grant us—the activities and joys that run deeper than a flawless complexion.

Again echoing Carol Munter and Jane Hirschmann, "when we hate our bodies, we are turning against ourselves."

wellwoman: spotting between periods

Q I am worried about spotting in between my periods. Can you please give me information on someone I can talk to about this?

A Spotting, or "breakthrough bleeding," can be caused by a number of factors. If taking an oral contraceptive, one may experience vaginal bleeding or staining between periods. This is due to

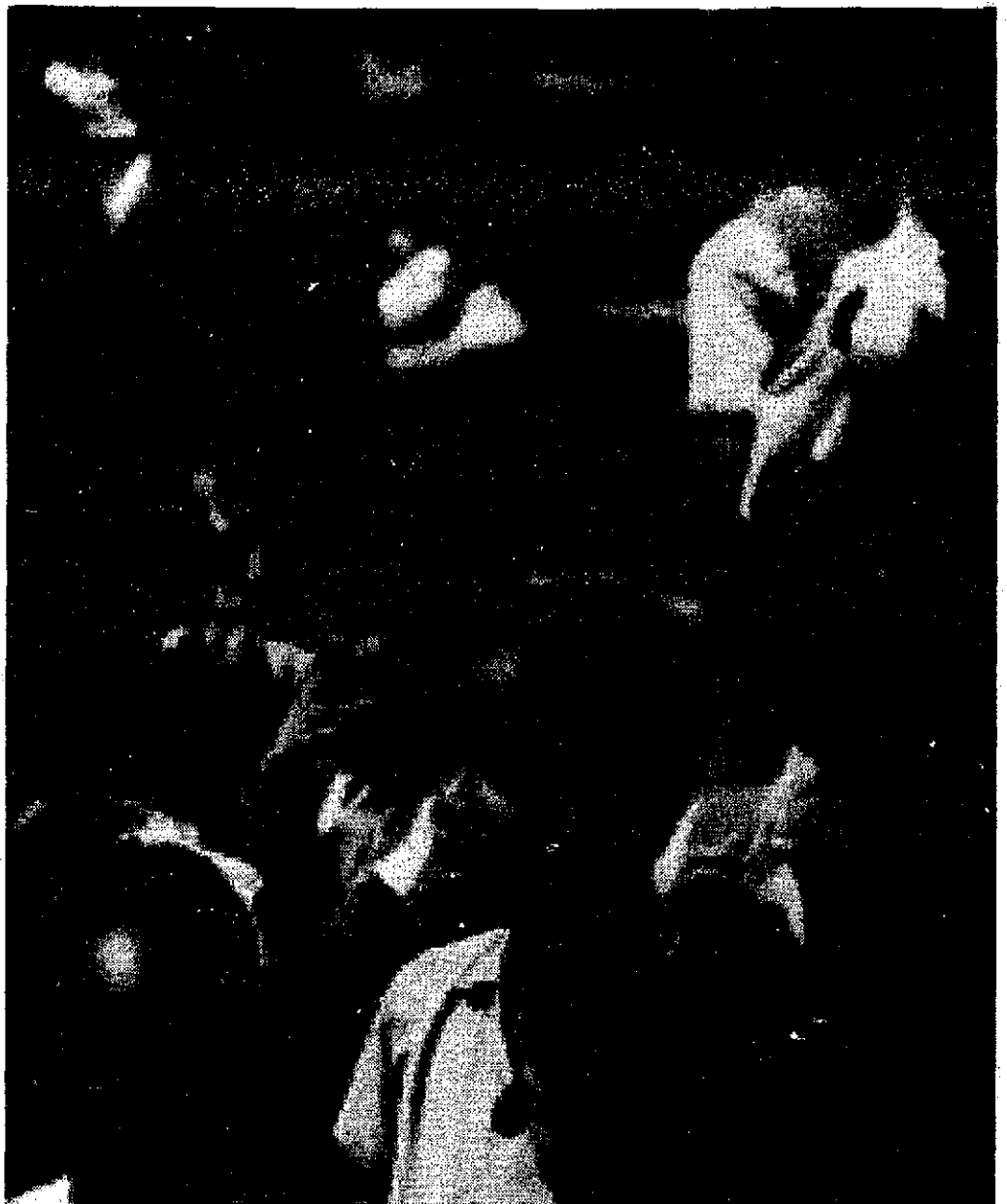
the pills not containing enough estrogen or progesterone to support the lining of the uterus, therefore a little of the lining may slough off. Also, breakthrough bleeding may occur if one skips a pill. Spotting occurs most commonly with progestin-only pills and among women who use low-dose combination pills. Breakthrough bleeding does not mean that the pill isn't working as a contraceptive, and usually clears up after about three cycles of taking the pill. Bleeding

between periods has also been reported with other contraceptives such as Norplant, Depo Provera, and the Intrauterine Device (IUD).

Other factors may cause spotting, but it is also important to understand that vaginal bleeding is common and does not necessarily indicate a health problem. However, it's a good idea to visit Health Services if spotting continues, or if you have reason to believe it may be linked to a health problem.

"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.

VOLUNTEER
AT THE
PEACE
GAMES
FESTIVAL
FRIDAY
APRIL 14TH
9AM-3PM
RIVERBANK
STATE PARK



Information and Training Session
Sunday April 9th @ 7:30pm
James Room, 4th Floor Barnard Hall
QUESTIONS? Call Susie (37083)
or Caroline (31125)

<< page 11 >> lucky to be able to count, with the naked eye, perhaps ten stars on any given night, I was taken on a tour of everything that NASA has discovered about our universe - everything that they have observed about the structure of space around us was made available, in highly realistic terms, to me. The show, while short, was overwhelmingly impressive, made

better by the entirely redesigned atmosphere of the Rose Center.

For more information, or to purchase tickets, you can visit <http://www.amnh.org> or call (212) 769-5200. Be warned, however, tickets are difficult to obtain and sell out quickly, so be sure to plan ahead if you want to attend and see the space show, and give yourself a good cushion of time

before and after the show, to account for long lines and congested spaces. If you can obtain tickets, and come with an open schedule and a curious mind, you, too can go from a humble, sky-deprived New Yorker to a citizen of the cosmos.

Christy Thornton is a Barnard sophomore and bulletin co-editor-in chief.

Extreme science



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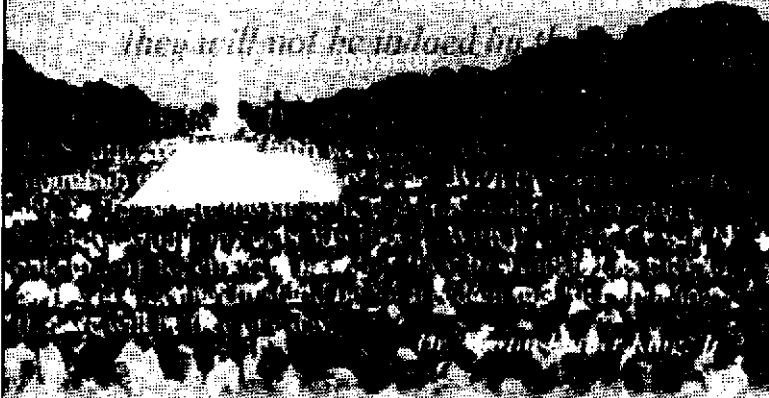
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BARNARD COLLEGE
Unity Celebration 2000!!!



EVENTS:

April 3 to April 20
CLOTHESLINE PROJECT

April 6, 2000
UNITY DAY FASHION SHOW
 6:30pm, Lower Level McIntosh Center

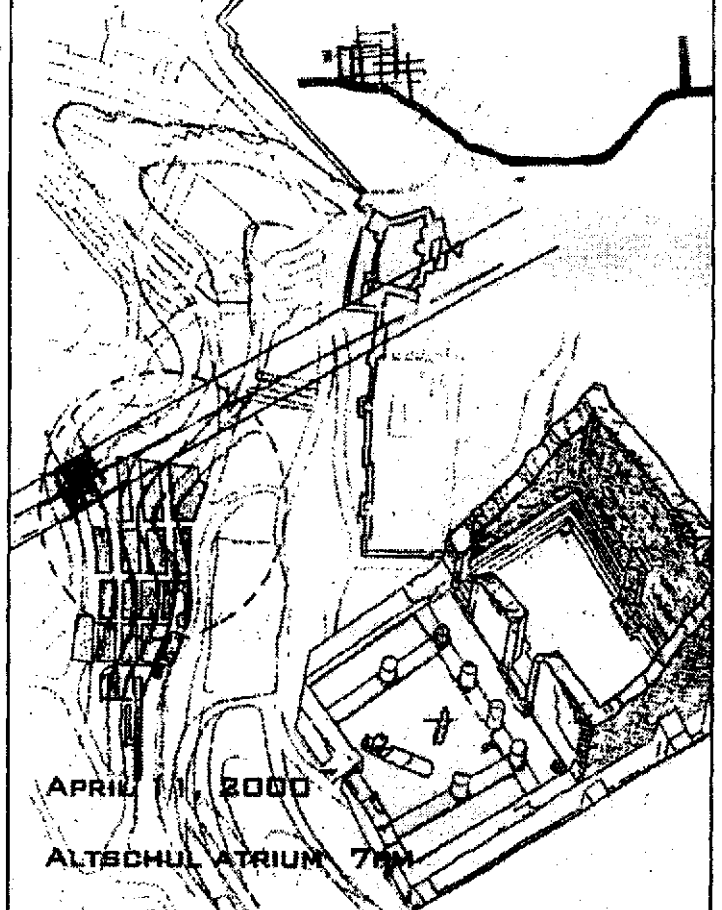
April 7
**NATIONAL COALITION BUILDING
 INSTITUTE (NCBI) TRAINING**

www.columbia.edu/~halpert/ncbi
 10am-4pm, James Room

Unity Day is sponsored by Barnard College's Committee
 on Race, Religion, Identity, and Ethnicity (CORRIE)

**CONTINUITY & INNOVATION IN
 SYNAGOGUE ARCHITECTURE:**

A STUDY IN JEWISH SACRED SPACE



APRIL 11, 2000

ALTSCHUL ATRIUM 7PM

CENTENNIAL SCHOLARS PRESENTATION

TALK AND EXHIBIT BY SUSAN HELFT

Inner Child

ART ~ PROSE ~ POETRY

Submissions due April 14th

Send to ki68@bamard.edu or drop in Box #10, UL

Info Session

501B Lerner ~ 6:15 - 8pm

free food

creative art & writing exercises

www.inner-child.com

experience the inner child

THE BARNARD CENTER FOR RESEARCH ON WOMEN,
 THE BARNARD DEPARTMENT OF ENGLISH, AND
 THE BARNARD OFFICE OF ALUMNAE AFFAIRS PRESENT

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GALAXY CRAZE '92
JHUMPA LAHIRI '89
ELIZA MINOT '91



6:30 PM

Wednesday, 12 April

Altschul Atrium

Altschul Hall

For more information call 212.854.2067
 or visit www.barnard.edu/crow

artspicks

for the week of april 5

dance

Marie Claire Garrison: M'zawa Danz Company

At Playhouse 91
316 E 91 street
April 6 and 8 at 8:00
tickets cost \$15
call: 996-1100

With her latest installment of "Panther Piece", Garrison explores anger and reconciliation through dance. The performance combines aspects of West African, jazz, and contemporary dance.

film

Touch of Evil (1958, Orson Welles)

At the Film Forum
209 W.Houston St.
April 5 and 6
tickets are \$9
727-8112

Charlton Heston stars with Janet Leigh in this film which marked Welles' return, after a decade, to American movie-making.

NYC artists offer bamboo,

by Patty Virasin

A few weeks ago, a couple of friends and I headed to the Bronx for the opening of *Greater New York*, the exhibition at the P.S. 1 Contemporary Art Center which sampled works from over a hundred emerging New York based artists.

We followed the fashionable crowd leading from the subway to the museum where we were greeted with a line to enter that rivaled one that could be found for Disneyland's "It's a Small World" ride in the middle of June. It was packed, inside and out, as we shuffled along with the crowd, standing on our tip-toes, trying to get a peek of the work through the heads that blocked them. I decided that I needed to come back later.

I returned on a sleepy Saturday at noon and found myself alone. The place had a creepy quietness. It looked large and I felt intimidated, having to take on so many images that were vying for my attention.

Luckily, the first image I came upon was Rob Pruitt's glittery pandas, characters I could have easily imagine as being part of Sanrio's family of cuddly cartoons. This trio of pandas, entitled "Power of the Panda: Circle of Giving", offered each other bamboo, in a genuine gesture of niceness. Its lack of cynicism pleased me; I felt invited. I turned away, feeling better, and saw Elizabeth Peyton's "Spencer Drawing".

Peyton, who is currently a visiting adjunct professor teaching painting at Columbia, paints images of her young New York hipster friends. They create art

and music, and by golly, they look good doing it. Hers was the first in the trend of smooth, glossy, thinly painted images that I noticed among the paintings in the show. Also included in this exhibit was her lithograph "Bosie". There was a freshness to her images; the men in her work seemed to glow as if blushing with real blood that flooded through their translucent skin.

Moving along, just as I was about to leave one of the galleries, out of the corner of my eye, I noticed a watch attached to the wall by John Menick. Okay—I thought to myself. Then I noticed that the watch was accompanied by a lengthy explanation: "Giving Time" is a single watch altered so that a day takes 28 standard hours to pass. Okay—but it was still an unmoving watch attached to wall. I tend to dismiss anything in an art museum that requires an explanation, and this explanation was



P.S.1 exhibits local artists' work

not even that interesting.

Stepping into one of the sculpture galleries, I felt like I had walked into outer space. Ominous music from Karen Yasinsky's film *Research of Time's Loss* playing in the next room, I scanned the gallery and recognized Keith Edmier's (another Columbia visiting adjunct professor teaching Sculpture Fundamentals) "Waterlily" looking very much out of place and isolated in the corner of the room. Among those exhibited alongside Edmier's pink lifesized cast of a waterlily was Arnaldo Morales' mechanical machine-like noisemaker "Triobegun Ironik No.98" and Seth Kelley's melting Jupiter with its geometrical counterpart in Jove and a Co-dependent.

sense of the absurd...

On the wall was Columbia MFA grad student Jesse Bransford's space landscape mural "Paranoia Land". Whereas the very pretty "Waterlily" placed us underwater, giving us a fish's eye view of the plant, the other works took us to an entirely different context into the realm of science fiction. This awkward placement, as well as the metal bars placed around Edmier's piece to prevent people from getting too close—newly added since the opening—distracted me from the formal qualities of the piece and I wished that they had considered this placement a little better.

I heard the excited voices of a group of young boys visiting the museum with their mothers and decided to check out what the commotion was about. It was a piece called "Female Valerio" by Carsten Høller, a six looped slide that stretched from a second story window down to the first floor steps near the entrance. I stood there debating whether or not I wanted to experience this person's work. Would I get sick? Would the speed of the slide send me flying out the end and painfully down the stairs? Looking at the release form and hearing the piercing screams amplified by the hollowness of the slide? I chickened out and went exploring elsewhere.

I came across a series of crayon and ink drawings by Chris Hammerlein covering a wall and was automatically attracted to them. They were sexually perverse and funny, dirty cartoons drawn like they had been traced out of a coloring book by a little kid. One drawing showed two figures, one with a duck's head, the other a man's, both wearing Donald Duck sailor's caps. They pointed at each other, proclaiming "Ni~e hat!" as their giant penises crossed through each other's legs. Another was an image of two people having sex with the word "Mom!" crayoned in cursive above the figures. My initial thought

was "Is Chris a man or a woman?" a thought shared by others in the room with me. I had assumed that the artist was female, but he turned out to be male, and that offended some of the ladies in the gallery.

I was impressed by Tracey Baran's photos from her "Give and Take" series which included "Who's Leda?" an image of a woman deriving pleasure in a bathtub from the water pouring out of the swan's head shaped water spout, and "First Kill", an image of a cat and its dead prey. But my favorite was an image of a black spot on a towel. As I got up closer

to check it out, I saw a fly. HmmmÖI thought to myself. Then I glanced at the title, "Fucking Flies!", and sure enough, on closer inspection, it was two flies, one on top of the other. Will wonders never cease?

As I left the museum, I noticed a sauna that I had failed to see coming in. Sauna? I came up closer and sure enough, it was a real outdoor sauna, a piece called "Hybrid Sauna by Pia

Lindman". A woman in a white smock looking particularly sporty sat out front with a stack of towels and a bucket of cold water. Someone near me asked her if she was Pia, and she was. Then she turned to me and gave me a warm smile to invite me into the sauna. There were already two people in there, one in each stall. I declined.

I came out of P.S.1 feeling good about the things I had just seen. It made me excited about being an art student and I felt hopeful about the future. Long gone are the reclusive, angry, black-only wearing artists. These people actually have a sense of humor and a sense of the absurd. They felt youthful. The artists had also been generous, offering bamboo, a second childhood on the slide, and a relaxing sauna. Maybe next time, I'll join them.

Patty Virasin is a Barnard junior.

Long gone are the reclusive, angry black-only wearing artists. These people actually have a sense of humor...

artspicks

...continued

**For the new century:
Japanese treasures from
the Asian Art Museum of
San Francisco.**

*At the Japan Society
333 E. 47th street
through July 9
suggested donation is 3.00
call 832-1155
for information*

Artwork spanning nearly 3,000 years of Japanese history, from funerary art to Buddhist paintings and sculpture.

Please Everything Burst

*At P.S. 122
150 First Ave.
through April 8
tickets are 15.00
ticket information: 477-
5288*

Mike Albo's latest performance is a fast paced and beautifully executed monologue concerning the complexities of the urban existence in a media-based world.

Mary Ellen Mark captures strange moments

By Vanessa Garcia

Mary Ellen Mark's photography takes us through strange places, places we might have seen before only in our thoughts, and places that have stories lurking behind every corner. Some might say that Mark has a kind of journalistic, even biographical approach to photography; but I think there is more to it than that—her pictures are narratives and spots of time all at once.

The stories she tells in her current exhibit at the Howard Greenberg Gallery entitled "Strange Moments", are taken from over the past thirty years of her work. Some of these photographs have been seen before, some of them new to her audience. The stories live behind the circus performers she photographs, in the eyeliner and mascara of "The Velasquez brothers," in the leotard of a tightrope walker, in her sequence. But there are other stories, stories that show themselves in the curl of a little girl, sleeping on the floor.

The exhibit takes us through a twins festival in Twinsburg, Ohio; through circuses in Mexico, India, and Vietnam; through a travelers encampment in Ireland; and through a HELP shelter in South Bronx, New York (just to name a few of the places we visit while we gaze, stare rather, at Mark's pictures). They are all places that seem far from real and closer to you than you might have thought. And you have to wonder where these stories you're telling yourself are coming from—*from the shutter speed of an expert photographer? From her subjects? (Subjects is too cold a word - makes photography sound separate, other, distant).* And then there's that last question, the one you know I'm going to ask, the one that seems inevitable, because you have to ask and realize that these stories, are also coming from you. It's a little bit of all of these and so Mark is a kind of writer and illustrator. But, sometimes she is merely a quick eye, a sensitive eye—sometimes she just cap-

tures the moment, the perfect moment.

I must say that I usually hate staged photography because, in my opinion, it's cheating. But, somehow, it's a little bit different when you're looking at Mark's pictures because you feel like these people need to talk to the lens, or maybe they'll explode and you feel that it's important that you listen, or else you might explode. It's different when you're looking at Mark because this isn't a studio you're looking at; this is somehow staged, strange, and real all at the same time. You want to believe her and let her lead you to where she's been.

courtesy of Mary Ellen Mark



Mary Ellen Mark

"Summer Damm Asleep on the Floor," in a room somewhere in California, was one of my favorite pictures. It is of a girl curled up, asleep on the floor, her parents' legs and parts of their torsos visible on the bed above her. You have to wonder how the story of this family is contained in the arch of the little girl's back, in her semicircle, in her toes, in the legs and the torsos and the fingers, in the way the sheets crease, where they fold. In these things there a thousand lines of narrative and even verses of poetry.

To me, it's this picture placed in the same exhibit as "Madonna the Giraffe" from a circus in Mexico; or the "Floating Guru," bearded, drifting with the small, round waves of the Ganges River; or a "Times Square," that seems wholly other

than the one we are used to seeing—one that seems of another time, though it was taken in 1997—all of these pictures together is what makes this exhibit great. All of these pictures are the strange places Mary Ellen Mark has stood before, the moments she's been a part of, some moments she's only watched, moments she has brought her camera before. These are places we've never been, places some of us have been, places some of us will only visit while we look at her pictures.

Vanessa Garcia is a Barnard junior and bulletin arts editor.

got a beef?

we want to know about it!
send your commentary,
questions, or suggestions to
bulletin@barnard.edu
even if you're a vegetarian.

musicpicks

for the week of April 5

april 6

Radio 4 and Rainer Maria
*At Maxwells, 1039
Washington Street in
Hoboken, NJ 201-653-1703*
Escape from the city to charming yuppyville to the best venue in the tri-state area. The genius of emo-pop mavens Rainer Maria exists in their careful, well-crafted harmony.

Dirty Three w/ Storm and Stress and Shannon Wainwright
*At The Bowery Ballroom, 6
Delancey Street, 523-2111*
Melancholy Aussie trio the Dirty Three, frequently seen backing up living legends Chan Marshall of Cat Power and Nick Cave, have been producing lovely instrumental tunes since '92'.

EastSide Percussion
*At Tonic, 107 Norfolk St, btwn
Delancey and Rivington Sts,
358-7503. 8:00pm. Tickets
are \$8.*
With Jim Pugliese, Christine Bard & Michael Evans.
"Absolutely amazing and sheerly borderless in its highly imaginative rendition was the music of the trio with Christine Bard, James Pugliese and " (New York Times).

WBAR brings diversity,

by Allison McKim

Perhaps as you aimlessly search your radio dial for a station that does not play the same 40 songs over and over again—for something that is new, fresh and compelling—you should look a little closer to home.

WBAR, Barnard College Radio, is exactly what your radio needs. It offers an incredible variety of shows. Ranging from punk to hip-hop, techno to metal, Jewish variety to sex talk; WBAR straddles all genres and is dedicated to underground, non-commercial music.

The DJs are all Barnard or Columbia students who are passionate and excited about their music. Located in the northeast corner of Lower Level McIntosh, the station broadcasts live, 87.9 on your FM dial, through a carrier current wire. One needs to be in a building wired for the station to receive it on FM and most Barnard dorms are wired. It can also be found on 1680AM in the campus area. Due to the small range of its signal the best way to hear WBAR is on the Internet at www.wbar.org. The signal broadcasts on a live stream that can be heard with RealAudio.

Walking in to the station one sees walls covered with music posters, stickers and graffiti. It definitely has an underground atmosphere. The studio walls are lined with WBAR's own collection of CDs and records. WBAR is divided into College Rock, Loud Rock, Punk/Ska, Dance, and Urban music departments, and a Music Director on staff manages each one.

The station's Executive Staff is composed entirely of students. Since there is no Communications major at the University, the people who come to WBAR come

on a volunteer basis. According to junior Karla Repple, WBAR's General Manager, this makes WBAR an exception to most other college radio stations. The experience of working at WBAR can be quite valuable. Repple said, "People definitely go into the music industry after working here."

Since it is totally student-run, WBAR can be dedicated to free-expression for the Columbia and Barnard community. Repple says that WBAR's vision is to create, "a voice for the students and an out-

let for non-mainstream music." The DJs are not restricted in the content of their music, and only seven obscenities are forbidden from their speech on air.

DJ Shannon Kearns, a Barnard sophomore feels that WBAR is an outlet for many of the music subcul-

tures on campus. Her show, Cuning Linguistics, is a sex talk show on Wednesdays from 5-8pm. Because WBAR is open to all callers (at 854-4773) and free to delve into any topic, it can be much more than a means of musical expression. Kearns is completely devoted to her show. "It's all I think about," she laughs.

The radio station offers a home to students like Kearns. According to her, the DJs are in it for the long haul. The passion WBAR DJs have for the station and their music is uncharacteristic considering the majority of the student body's apathetic attitude about campus activities.

Personal Director Philip Daniels, a Columbia College senior, says that he appreciates the lack of censorship that WBAR offers in contrast to Columbia's radio station, WKCR. "Students have more opportunity to voice their opinions and music," he said WKCR programming is considerably more restricted and



WBAR DJ Allison McKim at work

Fun back to college radio

planned than WBAR; it is most well known for jazz shows.

Repple said, "[WKCR] has a specific audience of musically informed people, but they are not targeting the campus." WBAR is far less structured and is open to newer and more controversial music.

Daniels thought of joining WKCR but wouldn't have been able to play his music of choice, and instead found a home at WBAR. Being a Columbia student has not alienated him from WBAR. "I don't feel left out at all and I don't think any [Columbia student] on staff do either."

It is also easier to DJ on WBAR than on WKCR. Since WBAR is not FCC licensed, like Columbia's station is, there are no interning periods or exams to be on staff. Repple said, "We have a different goal from them. [WBAR] is of the students and for the students." It serves the entire Barnard and Columbia community, and just about half their staff is composed of Columbia students.

Amy Levenson, WBAR's treasurer (who has an indie rock show on Thursdays 5-8pm) notes that WBAR is very much Barnard College's radio. She said, "Our only funding is from Barnard and we support Barnard events." According to her, the fact that the station is primarily a Barnard radio station rather than a Columbia station shapes WBAR's goals.

All Executive Staff positions are open to Columbia students except for General Manager. The current General Manager, Repple, recently attended a large college radio conference in Atlanta, and was one of only 2 female General Station Managers there. She says it's rare to find women in charge of radio stations at all, even college radio. It is important that WBAR offers Barnard women this excellent opportunity in radio.

First-year Anne McMillan, whose punk/metal/gothic show Whimsical Music in Preparation for the Apocalypse airs on Mondays from 11am-1pm, thinks WBAR is perfect for her. She has made the radio station her main extracurricular involvement.

The freedom to play what you want makes college stations, like WBAR, the best on the radio dial. Repple said "[There are many DJs] who'd say 'WBAR saved my life.'" She also considers WBAR to be one of the most important campus groups, having the largest membership of any club at Barnard.

Levenson also acknowledges the high value of WBAR. "[It's] great to see so many diverse people passionate about different music and not just a clique," she said.

Given all the knowledgeable and dedicated people on WBAR it is surprising that more of the campus is not listening. Yet as Barnard College Radio approaches its seventh year, its future looks bright. Repple's main goal for the station is to have more of the campus listening. She feels that the Internet broadcast will help tremendously.

WBAR does draw listeners from around the world through the Internet. One week last month the RealAudio link received over 900 hits.

In addition the far-reaching selection of music it offers, WBAR also gives away free tickets on air to many events in the city. They have thrown a number of successful events right here at Barnard. From the Hissyfits' show in February to the cybergothic fashion show last fall, WBAR is a prime source of entertainment on and off campus. Take a look at Static, WBAR's 'zine, for concert and CD reviews along with eyecandy and poetry.

The DJs often consider WBAR to be the gem of their college years; some even vow to donate some future earnings to it rather than to the University. The "BAR-tenders" enthusiasm is contagious and enlivening. Remember to check out WBAR, the schedule is available in the office (LL MAC) and can be seen at www.wbar.org. And keep an eye out for meetings for prospective DJs at the start of every semester.

Allison McKim is a Barnard junior. She has a techno and acid/psy-trance show, Delirium, Tuesdays 8pm-11pm on WBAR

musicpicks

...continued

april 7

The Need and Le Tigre

At Brownies, 169 Ave. A between 10th and 11th Streets, 420-8392 Two shows - 7pm and 10pm Join the original riot girl, Kathleen Hanna (ex-Bikini Kill, aka Julie ruin) and her newest band, Le Tigre as they rock the mic girl style now.

april 9

Turing Machine w/ Pedro the Lion and T.W. Walsh At

Knitting Factory, 74 Leonard St. between Church and B'way 219-3006.

The Turing Machine defy the Emo stigma associated with their label Jade Tree records. Come jump and sway as they read their diaries to you.

april 12

Kool Keith

At the Wetlands, 161 Hudson @ Laight, (take 1/9 to Canal and go 2 blks south) 386-3600. Kool Keith (aka The Black Elvis, Dr. Octagon, Dr. Doom) According to many, Kool Keith (thankfully) will never hit the mainstream because "he's too talented." Personally, I think he's just too clever for the mainstream. He puts on a really good show, good enough for DJ Spooky to make occasional cameos.

great performances for a good cause

Shannon M Kearns

This past Friday, amid numerous campus events, was a well-attended voice and piano show whose admission went to benefit Rape, Abuse, and Incest National Network (RAINN) and the Barnard/Columbia chapter of National Organization of Women (NOW).

This show was the Tori Amos Benefit Concert and, contrary to what some of you may be thinking, Tori herself was not in

attendance. This show was put together by two Barnard students, April Dunetz and Danielle Dileo as a celebration of Amos' music and as a fundraiser event for these wonderful causes.

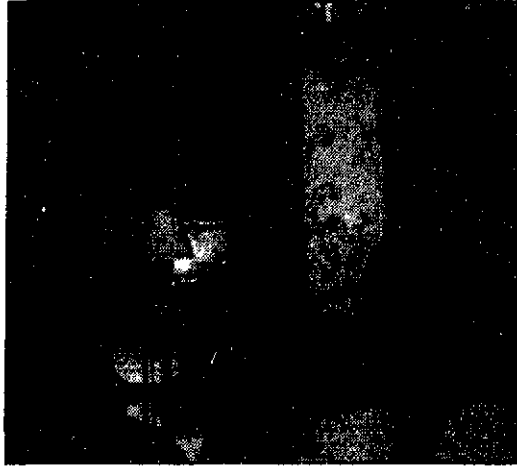
RAINN is a non-profit organization that receives no government funding. It was started five years ago and has since received monetary help and volunteerism from celebrities such as Ani DiFranco and the Dave Matthews Band as well as from companies like MTV, Spin Magazine, and Yahoo!

Tori Amos now serves as the chair of RAINN's advisory board. This organization operates the only national hotline for victims of sexual assault, working with over 800 rape crisis centers all over the country to provide support for women who have been sexually assaulted or abused. If you are a victim of sexual assault or abuse and you need help you can call 1-800-656-HOPE to contact a trained counselor 24 hours a day, seven days a week. If you want more information about this cause, you can go to the website at www.rainn.org.

In addition to this charity, the four dollar tickets price also went to fund-

ing for the Barnard/ Columbia NOW chapter. This is a new organization on campus and their co-sponsorship of the event provided them an opportunity to fund-raise, get publicity, and support a cause that is important to their organization.

Danielle Dileo



a student sings to support RAINN and NOW

NOW is a large organization that deals with a great number of issues concerning the rights of women. This benefit concert provided the B/C chapter to voice their support for sexual assault and abuse support organizations. The concert started with a

spokeswoman from NOW and one from the Barnard-Columbia Rape Crisis/Anti-Violence Support Center speaking about each of these organizations. Once they had spoken, and the organizers made a brief introduction, the singing began.

The show consisted of 17 Barnard and Columbia students, who had auditioned to be part of the show. Each sang one Tori Amos song, either a cappella or with piano accompaniment. I didn't really know

what to expect from the show because I only knew two of the performers, only one of which I had ever heard sing. Overall, the show was pretty good.

Out of the 17 artists, I was really impressed by eight of them. My favorite performers were Solvej Schou doing "Cornflake Girl", Rachel Greer

singing "Purple People", and Kathryn Bezella who sang "1,000 Oceans." Schou was loud, energetic and exciting, altogether putting on a really great show.

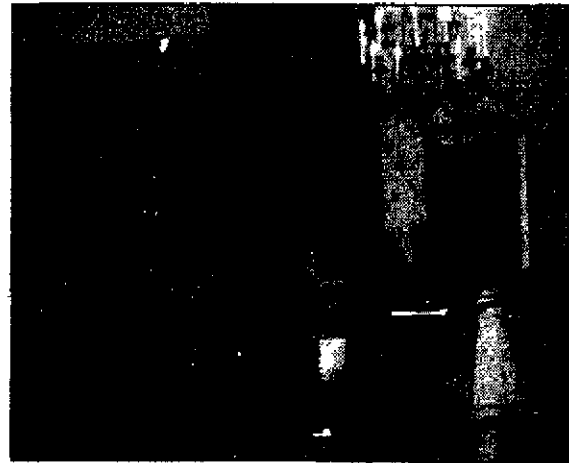
"Rachel [Greer's] voice is tortured and sultry in her rendition of 'Purple People,'" says Tina Vargnese about Rachel Greer's version of this slow haunting song.

Katherine Bezella, a friend and a wonderful opera singer did an amazing job at getting the audience to feel the emotions of the passionate song "1,000 Oceans."

I was also impressed by the male singers (Rick Hip-Flores and Lukus Wells) who also played piano. I was surprised to see that males were performing because what I know of Tori Amos, she is quite critical of men. They were excellent accompanists as well as great singer. I really felt the passion they each had for the music.

Katy Frame doing "Winter" also blew me away. She played piano and sang this beautiful melody, I think if I hadn't been so in the mood for spring,

Danielle Dileo



students celebrate after their performance

I would have wanted to be running around in the snow.

There were definitely some weak parts in the show. A lot of the songs were slow and depressing, good for a Tori Amos audience but not so good for someone trying to forget

about their troubles and enjoy a Friday night. I think that it was a noble effort and a good cause. I am definitely glad I went, and on the whole I was presently surprised.

Shannon M. Kearns is a Barnard sophomore and bulletin office manager.

albumreviews

Amel Larrieux no ordinary R&B

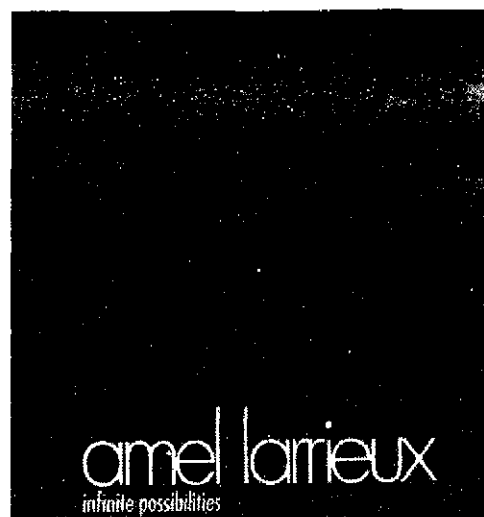
Amel Larrieux is aptly described as a hybrid of Sade and Desiree. She's got an undeniable syrup to her voice, the kind that made Sade's "No Ordinary Love" one of the most haunting love songs of all time, but thrown in is a surprising, and pleasant, hint of funk.

Songs like the first track on her new album, *Infinite Possibilities*, are saved from harmony overload by very definitive drumbeats and a distinct base. The rest of the album echoes this sentiment. Larrieux's beautiful voice is virtually flawless and definitely passionate. At times, she rivals her predecessors with an authentic sound reminiscent of earlier, less polished voices. In other words, she does not fall prey to the top 40 corruption of dance remixes and overbearing back up singers that so much "new talent" today falls for. Instead, it seems, Larrieux is refreshingly unformed, free of pre-packaged

fame.

It would be inaccurate to compare her sound to an Ella or a Billie, but the same honesty does shine through (she even scats well.) She exhibits versatility too, which is refreshing in the carbon copy narrowness, which so much modern R & B falls into. In fact, an upbeat, thoughtful track "Weather" is followed up by starkly contrasting piano piece that ends the album on an exciting note.

The only thing truly disappointing about the album overall are the lyrics. They are painfully unoriginal. In fact, at times they are down right cheesy, but the frequent sugar overload (i.e. "they cannot define beautiful to me/ someone else's eyes don't see what I see/ follow like I'm blind/ just won't do for me/ god made me just fine/ that's why I got to be" ^~yuck!), does not succeed in overshadowing the great sound.



Infinite possibilities is the kind of album that you wouldn't listen to if you were looking for an intellectual thrill. There are no lyrics or intense jam sessions to challenge the listener's eager ear, but if you are in the mood to chill, surely dance, or even seduce an unsuspecting soul or two, Larrieux is your girl.

—Courtney Martin



Ben Harper's voice is beyond compare. It seems to break from silence in

Ben Harper burns to shine

sprurts of sustained velvet sound, soft yet thick. Yet, there's something missing on his latest release, *Burn to Shine*, something even handed about the entire album.

It's not that the album lacks diversity. In fact, he's included everything from country-folk tunes, to rag time blues tunes, to one full-out rock song. His simple, sheer melodies snuggle inside an impressive medley of banjo, mandolin, fiddle, guitar, piano, human beat box, and the list goes on. As for the lyrics, well anyone who knows Ben Harper

knows that he's a wonderful lyricist. I guess I just wished he sounded like he really felt what he was singing about. Moments of climaxes sound truncated, as if he's controlling and holding back the heartbreak or sorrow that initially inspired him to create those tunes. All in all, *Burn to Shine* is a good, sound album. I think the problem is the guy's got his voice down to a science, and that leaves no room for the irrational, explosive, and beautiful to find release in the music.

—Anjali George

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it ain't the tropics, but...

a watery guide to our island home

by Stacey McMath

Ever find yourself surprised, as you walk along Riverside Drive, to see the water peeking through the trees? Ever forget that the winds that tear along 116th Street are actually coming in off the ocean? Ever wish that you were on an island only to realize that you are? Well, springtime is here, and while we have to get through finals before we can hop a

flight to Tahiti, there are plenty of things to do that will remind you that we are indeed surrounded by water. There is nothing more freeing than standing on the prow of a ship with the wind whipping though your hair (except

maybe jumping in—and I don't think that the New York Harbor is the place for that). Take a look at the list of things below designed for water enjoyment, and get in touch with your inner islander.

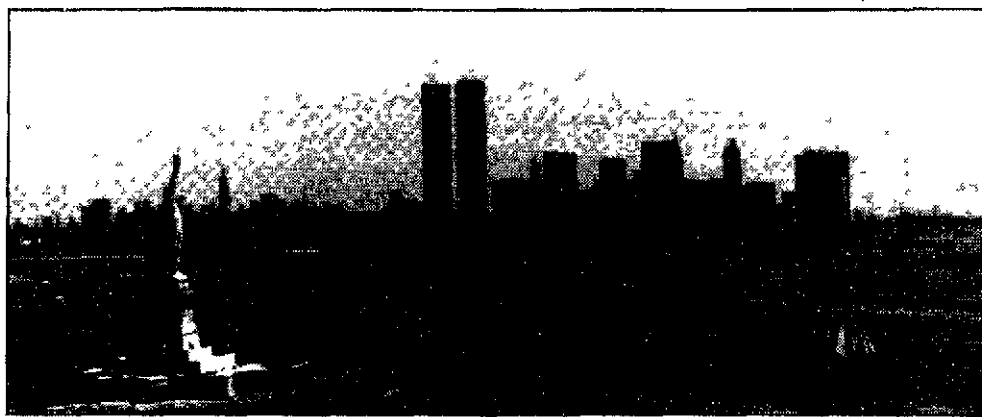
There are lots of companies that offer boat trips in the New York Harbor. The Circle Line, which leaves from Pier 83 at 12th Avenue and 42nd Street, is the most widely known tour. It circles the island, and the guide points out major landmarks along the way. Okay, this may be a bit touristy, but it is a chance for those of us who have not been outside of Morningside Heights for two months to brush up on our geography. It costs \$18 (tourist prices!) and takes about three hours. They also offer a two-hour Harbor Lights cruise, which sails from the West Side to the Statue of Liberty as the sun goes down; on Tuesday night there is live Jazz Cruise that costs \$20 and requires reservations. Call 212/563-3200 for more information.

If you want to avoid children and tour guides, a trip on the famous Petrel may be more your speed—this 70-foot sailing yacht provides a quieter, more civilized journey. The two-hour trip leaves from Battery Park at varying times, and costs from \$9-\$28 depending on the trip. Call 212/825-1976 for a reservation.

For those with thinner wallets, the Staten Island Ferry is the obvious choice; it's free. It leaves from the Whitehall Terminal at Whitehall Street and South Street, near the 1/9 South Ferry Station, and it takes about 25 minutes for it to

arrive at the Richmond Terrace on Staten Island. The panoramic view is amazing, and you don't have to worry about getting your money's worth. The tourist ratio is certainly smaller, and you can ride as many times as you like. The first boat leaves for Staten Island at 6:30 AM, and the last one comes back to Manhattan at 5:00 AM, and they run about every 20 minutes. There is something to be said for the Statue of Liberty/Ellis Island trip, even though it is

courtesy of Facebook



get out and take advantage of this archipeligo - New York ain't a port city for nothing

clichéd and touristy. The Ellis Island Museum, if you have not been (and I am not talking about the orientation party there) is well worth the trip. The \$7 ticket buys your way onto the boat, into the museum, and even up inside Lady Liberty if you succumb to

cheesiness. The ferry is fun, the trip does not take too long, and the museum is an amazing exhibition of the immigrants' story which is central to the history of New York City.

For the landlubbers, there are definitely ways to appreciate the water without getting on a boat. Everyone who spends time in New York City should walk over the Brooklyn Bridge. The sidewalk entrance is on Park Row; take the 4, 5 or 6 to Brooklyn Bridge/City Hall. The sidewalk is actually far above traffic, so the walkway is quiet and the view magnificent. South Street Sea Port, Wall Street, and the Brooklyn

Promenade are all visible, as well as the boats in the New York harbor. I would recommend this trip late at night; the flickering of the two cities and the dark water between them provide a breathtaking view. This amazing trip takes about 20 minutes and deposits you near the Brooklyn Promenade (it is just south of the Bridge—follow the signs). The view from the promenade is marvelous, and there are plenty of places to partake in a picnic lunch if you are so inclined.

Of course, there is no need to position yourself directly near the water in order to enjoy it. There are plenty of opportunities to suck in the atmosphere and enjoy the view without going close enough to fall in. A trip to Battery Park, where hotdog vendors and street performers abound, can be a great trip for a spring afternoon. There are lots of restaurants in the area, and the 1/9 stops in the park. There is no reason not to go. Sometimes in the summer the park

hosts concerts, and the music bounces off of the buildings of Wall Street and out to sea.

You can also attend summer concerts at the South Street Sea Port, and those are free and usually take place in the early evening on Sundays and Mondays. Check <http://newyorkcitysearch.com> for an event schedule. There are also over 120 restaurants and stores, as well as The South Street Seaport Museum, the Pier 17 Pavilion, and the Fulton Market Building. For an unearthly experience, go down to the seaport around four in the morning, when the Fulton Fish Market is in full swing. A block from Ann Taylor, you can see guys named Vinnie cut slabs of meat off of huge fish and sell them to some of the most prominent chefs in the city. I would not recommend doing this by yourself, if only because the trip downtown is dangerous at that time of night. You can take the 2 or 3 train to Fulton and then follow the signs to the sea port—and then you can follow the smell.

In New York City, a water-side dining experience is an extravagance, but may be well worth it. There are a few famous waterside restaurants that might be just the thing for a very special event, but expect to spend some money if you go. River Cafè, at 1 Water St. in Brooklyn, is probably most famous for its view of the Brooklyn Bridge and Lower Manhattan. Dinner there is prix fixe only, and, at \$68 (gulp!) it ought to be good. This is the place for occasions, though, and one guidebook says that River Cafè has "I do" written all over it. Call 718/522-5200 for reservations; an insider tells me that if you want to have a better view, it might be necessary to...um...tip the maitre d' in advance. The prices aren't much cheaper at Water's Edge (718/482-0033) in Queens, but apparently you get a free water-taxi ride with dinner. Yippie!

The Water Club, at 30th Street and the East River, is an actual boat that bobs up and down on the East River while you enjoy very expensive food (212/683-3333). The best (and cheapest) waterside dining option may turn out to be a hot-dog consumed on the deck of the Staten Island Ferry, but

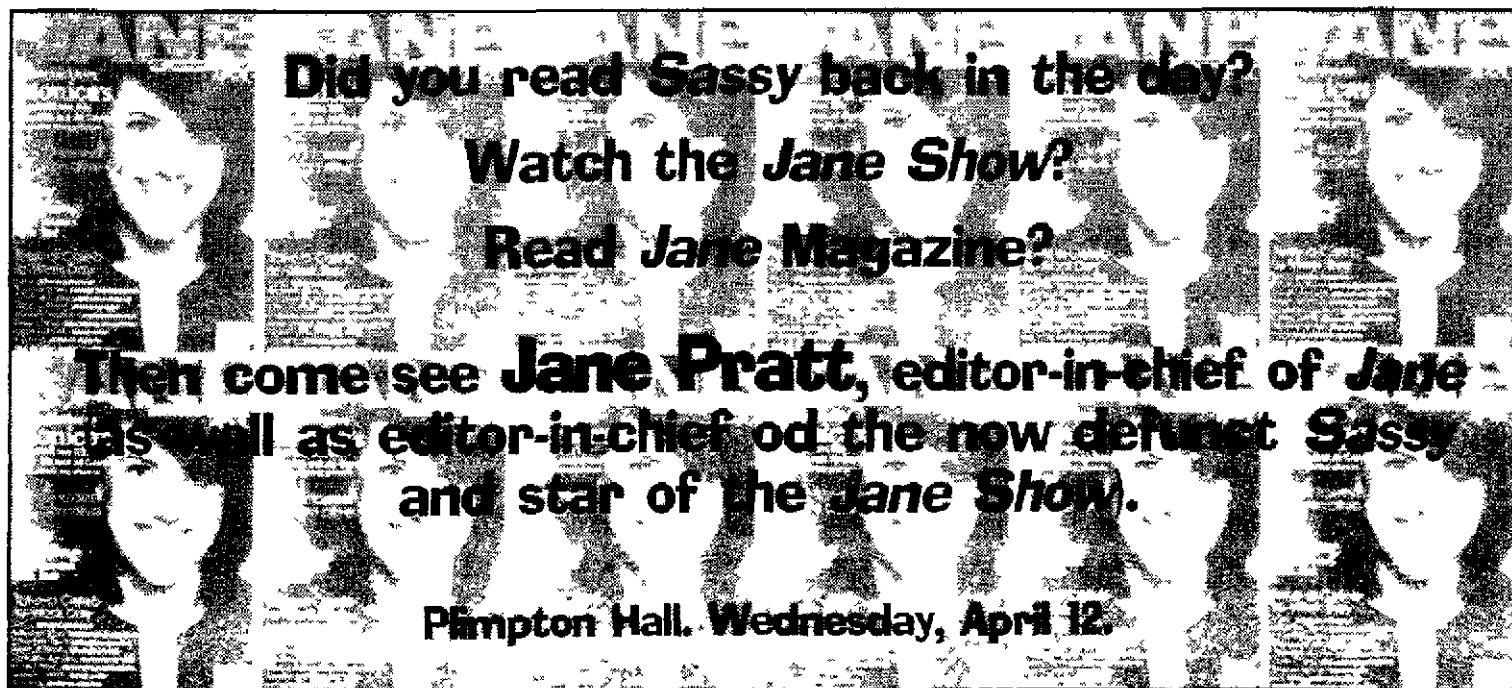
keep these in mind in case you win the lottery.

If you want to do something near the water but not necessarily in view of it, you might find it at the Chelsea Piers. This mammoth complex, situated on four piers at 23rd Street and the Hudson River, offers everything from ice skating and batting cages to fine dining and shopping. There is a marina, where you can take boat trips, and it is possible to practice your golf swing if you are so inclined. Their website, at www.chelseapiers.com, affords an extensive list of activities and prices, or you can call 212/336-6666 for more information.

If you are in the neighborhood, and you still can't get enough, you might pay a visit to the Intrepid Sea-Air-Space Museum, located at 12th Avenue and 46th Street. You can take the M42 bus across town from Times Square. Wander about on the deck of an extremely large aircraft carrier, and learn a bit about United States military history. The museum is open every day except Monday from 10-4, and admission for students is \$7.50.

Of course, you may be one of those hardy souls who wants nothing more than to jump into the ocean and splash around. It may be a bit chilly to do that now, but after things warm up a bit, a trip to Coney Island may be in order. This historic beach-front amusement center is still thriving, with roller coasters, Ferris wheels, freak shows, street performers, hotdogs, and, of course, the beach. The amusements are open in good weather from Easter Sunday to Memorial Day, and every day after that. The annual Mermaid Parade, is Saturday June 26, and is not to be missed (remember all those people in funny outfits at the Halloween Parade in Greenwich Village? They will all be there). Take the B,D,N or F trains to Stillwell/Coney Island, or the D or F trains to West 8th Street. Have a hotdog, take a ride on the famous Cyclone Roller Coaster, and GET WET!

Stacey McMath is a Barnard junior and bulletin New York City Living editor.



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

just another fat day

by Mita Mallick

Today, when I rolled out of bed, I just knew it was one of those days. It was a "fat day." Before class I tried on half a dozen different pants and skirts, standing in front of the mirror and examining the situation. Nothing worked. My butt was bulging, my stomach was protruding, and my hips, well, they seemed to be wider than ever. After deliberating with myself in the mirror for quite some time, I put on the only pair of jeans which makes my legs look skinny. But still accentuates my butt, so I wore a long sweater to cover it. So the situation was resolved. Temporarily.

"Fat days" come and go. I don't wake up everyday feeling fat, but I suppose it happens to the best of us. The time and energy I spend thinking about the way my body looks makes me incredibly sad. Because I'm a smart girl and I should know better. But I don't. I would love to lose a few more pounds like almost any other woman on this campus.

I wonder where it started, this obsession with weight, being thin, being fat. Do you remember? I remember. I was in the fifth grade, and one day I stepped on the scale and it said eighty pounds. Eighty pounds. "Oh god," I whined to my mother at the age of 10. "I'm too fat!" That summer I exercised like crazy. I rode my bike around the block a set number of times each day, and took long walks in the hot afternoon sun. Nobody ever stopped me. At the end of the summer I was burnt, but hey, I had lost weight.

You might think that I am crazy, that I have an eating disorder, and/or that I am narcissistic. I don't binge; I don't purge; I don't starve myself. I don't think I could write so candidly about the topic of body image if I were, at this very moment, suffering from a severe illness. I, like so many women, too many women, just can't seem to love my body.

The fact that I am not alone is comforting and frightening at the same time. I have too many friends and classmates here who feel the same way as I do, to a lesser, or to an even greater degree about their bodies. We don't talk about it openly, but our general dissatisfaction with our bodies is apparent by the way we scrutinize them. When I came back this past fall, one of my closest friends said to

me, "Wow. When did your butt get to be so small?" It was from jogging this summer, I explained to her. Inside I was beaming.

The biggest compliment you can give me isn't about how great my cooking is, how fascinating my thesis seems, or even how interesting my column is this week. It's telling me that I look thin.

In a Sociology class I am taking, entitled "Women and Health," we spent several classes on the topic of body image and eating disorders. We watched a video on eating disorders, which had testimonies of those women and men who had become victims of this devastating illness. I started to feel physically ill and couldn't even look at the people staring back at me on the television. I was very uncomfortable ñ I was shifting so much in my seat that I was sure that I would spill the diet Pepsi sitting on my desk. At the end of the movie, several students were visibly upset. My usually chatty class was silent. No one said a single word.

It is rumored that women's colleges have higher rates of eating disorders than co-ed institutions. Women tend to be more competitive with each other whether they realize it or not: who exercises more, who is thinner, who 'looks' better. This, combined with living in New York City, one of the fashion capitals of the world, makes Barnard women more at risk than many of us will admit.

It's only recently that we've begun talking about it. The conference last fall about eating disorders and body image, and the Barnard Eating Disorders Awareness Group is only a start. Too many students don't acknowledge that there's a problem, that they themselves may need help. It seems as though there are so many issues that, as a campus, we have grown more and more comfortable addressing ñ issues surrounding sexual assault and harassment, abusive relationships, drugs and alcohol, and homosexuality.

Why don't we have a center for eating disorders and issues surrounding body image?

Why aren't *all* in-coming first-years educated during orientation about food and health in college? Why aren't *all* Barnard students required to attend biannual mandatory workshops on eating disorders?

So I leave you with this thought, with this looming question, which hangs over all of us.

Why aren't we as students demanding this?

Mita Mallick is a Barnard senior and a bulletin columnist.

why Starbucks leaves a bad taste in my mouth even though I won't drink their coffee

by Christy Thornton

It's impossible to walk five blocks nearly anywhere in this city without coming across the looming reality that is the Starbucks coffee shop. A New York City staple, Starbucks shops are as common here as cockroaches and rats—and, as many see it, are as much of a nuisance as disease-carrying household vermin.

It's not simply the social panacea that Starbucks offers that disgusts many—including myself. I could deal and just boycott if I were simply avoiding the air of superficiality that pervades Starbucks—the see-and-be-seen attitude that comes with black sweaters and little glasses in huge plate-glass windows. It's more than simply my disdain with the popularity contest that exists once you step through those logo-emblazoned doors into the uber-trendy urban paradise that is Starbucks. It's more than the half-burnt, old coffee taste that every cup of Starbucks coffee offers. What keeps me out is much more important—I boycott to promote better living standards in coffee producing countries. Starbucks has long been the target of fair-trade coffee campaigns and boycotts. Global Exchange, a non-governmental organization that makes it one of their platforms to push for fair trade coffee at Starbucks cafes around the country, has launched a nation-wide fair trade coffee campaign which is currently active at numerous colleges and universities around the country, including our own, which is one of over five hundred licenced to sell Starbucks products.

What does fair trade mean exactly? Starbucks currently provides what they call "technical assistance" to farmers in coffee-producing companies. They do not, however, offer their growers a fair wage for the coffee they harvest. The internationally recognized fair price for coffee stands at \$1.26 per pound, with a guarantee of credit for small farmers who would otherwise have no access to any type of credit and would be unable to promote the growth and development of their farms and their export-dependent communities. Currently, most coffee farmers around the world get \$.50 per pound for their coffee, which then retails here in the US for up to \$10 a pound. This also means that a family of five in Guatemala is currently earning around \$3 a day, while the Guatemala Institute of National Statistics has calculated that the typical Guatemalan family

requires about \$11 a day to meet basic food, shelter and health needs.

Recently, amid much fanfare and media coverage, Starbucks made a purchase of 75,000 pounds of fair-trade coffee. They currently have more than 2,300 cafes around the country. This means that, in a one-time publicity stunt put on by Starbucks to pacify those calling for fair trade practices in our globalized world, each of these 2,300 cafes got a little over 32 pounds of fair trade coffee. 32 pounds is barely a day's supply of coffee in

a bustling, New York City Starbucks cafe. One day of fair trade coffee—one day of fair labor standards that

allow the families that bring you your triple latte a decent chance at a healthy life above the poverty line. A single day in which a man who works tirelessly can feel that he can survive on his wages, and can know that one of the largest coffee companies in the United States, proprietor of one-fifth of the nation's cafes, cares about the way he and his family live. One day. This, clearly, is not enough.

April 13 will be a National Day of Action in which demonstrations will occur across the country as part of the National Mobilization for Justice in Washington DC. For further information on how to get involved—

including the postcard campaign that pressured Starbucks into buying any fair trade coffee at all—visit <http://www.globalexchange.org>. You can also contact the Columbia Students for Socially Responsible Investing—look them up at <http://www.columbia.edu/cu/ssri>—for more information about what you can do here at Columbia, and in New York City as a whole, to contribute to fair living standards for workers across the world. And next time you want a cup of coffee or someplace to sit and chill, look a little further than the Starbucks on the next block, or the other one two blocks down that you can see while sitting inside it. This is New York City—there are thousands of places to find a cup of coffee that wasn't bought by a company with such blatant disregard for fair labor practices—if you're willing to put in a tiny bit of effort to match the unflagging, poorly compensated labor that brought you that cup o' joe.

Christy Thornton is a Barnard sophomore and bulletin co-editor-in-chief. For buttons with the above logo, contact her at ct246@barnard.edu.



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