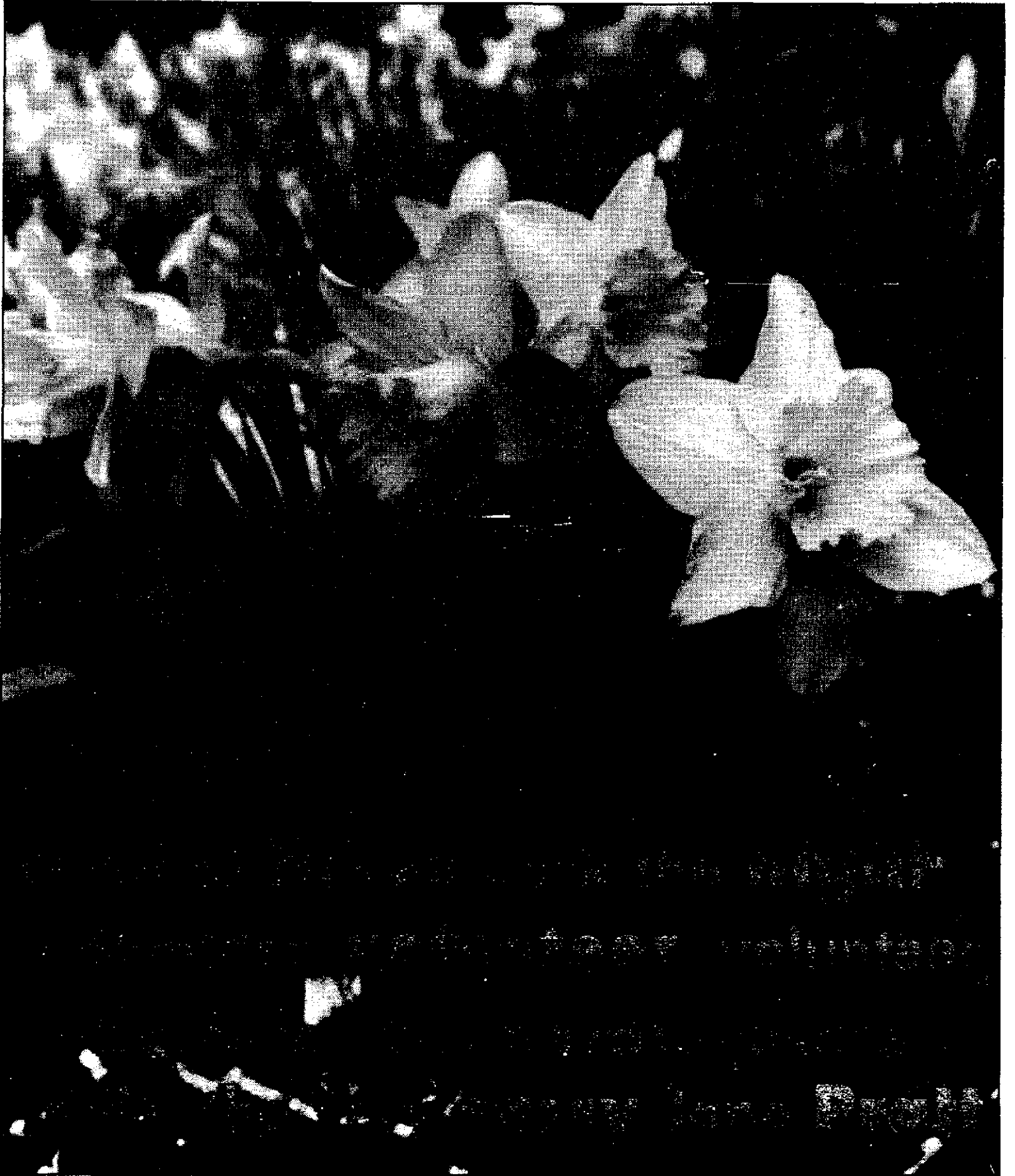


# General Bulletin



# letter from the editors

I met Jane Pratt (for those of you who are clueless, she was editor-in-chief of *Sassy* magazine, star of the *Jane* show on NBC and is currently editor-in-chief of *Jane* magazine. She also doubles as my journalism idol—although that sounds a bit dramatic.) This is still one of those things I cannot quite believe. But I met her—I listened to her talk to a packed room in Plimpton Lobby on Wednesday, April 12. And afterwards, I got to talk to her alone for approximately five minutes. OK, so we weren't quite alone—her publicist, *Jane's* public relations person and a girl from the Graduate School of Journalism were there too. But that's good enough for me.

I feel like I've known Jane Pratt for years. She lived in my hometown of Durham, North Carolina. Her father, a legendary professor at Duke University, who sadly passed away a few months ago, was a colleague of my mother. Jane worked in a restaurant with my high school journalism advisor (or so my advisor claims).

*Sassy* helped me survive my teenage years. The magazine inspired me to dye my hair blue back in my freshman year of high school. I can still remember that issue—a girl with buzzed blue hair was sitting Indian style proudly displaying a pair of electric blue Etonics. I thought it was fate—I too was a proud owner of electric blue Etonic sneakers with a bright orange stripe.

*Jane* is my magazine of choice. It's sense of humor is so refreshing. While the pages of *Cosmopolitan* and *Vogue* are filled with brainless articles and fashion spreads with women in ridiculous poses wearing horribly overpriced and impractical outfits, *Jane* presents these images in a mocking way. I love everything about *Jane* from the matté pages to the hilarious album review rating systems

(they have a new one each month—this month albums are rated by a pearly white smile with varying numbers of teeth blacked out). Their page layouts are some of the best in town (okay—I admit that I am a design dork).

Jane Pratt does what I want to do (journalism, hence my position as editor) in the way I want to do it. Jane describes the ways in which she wants the magazine to be a positive experience for women—not just another vehicle to show women how imperfect they are. It almost sounds like Xy and I talking.

Jane says that she does not like ads for pornography or weight loss to be in the magazine. Last semester, the *bulletin* received a classified ad that read, "SEX PAYS!!!!!! Get involved in the exciting adult entertainment industry. Earn money in your spare time." Wondering why you never saw this ad? We didn't run it. We called the advertiser and told them not to bother sending us a check. Similarly, a few weeks ago we received a weight loss ad—one of those strange programs where you eat nothing but bee caps for a month, or something of the sort. We refused to run this one too. It's a hard decision not to run an ad, because we could really use the money. But we just don't feel that these types of ads will make our readers feel good about themselves. And that's what we care about. Maybe we'll get some bracelets made with the slogan, "What Would Jane Do?" printed on them.

Xy and Y

## contributors

Karen came to Barnard from the distant local of Massapequa, Long Island. She's a sophomore, and after much internal conflict, is a Sociology major. Karen loves Barnard's "do-anything" atmosphere. She is the *bulletin* news editor, and has aimed to give varied and comprehensive coverage of campus news. Karen loves water activities, especially swimming and sailing, and is particularly fond of Ben and Jerry's Chocolate Fudge Brownie.

Anjali George is a sophomore from Montville, New Jersey, who came to Barnard to escape the suburbs. She is the *bulletin* music editor, and has been trying all semester to find a writer to write a story on MP3s, to no avail. She is determined to dye her hair purple before she graduates. Anjali is an Anthropology major, and has a recurring vision of students on the steps of Low Library blowing bubbles (alma Mater included).

Odelia Avadi came to Barnard without ever having visited—even though she lives 10 minutes away. Odelia is a sophomore majoring in Biology, and is the *bulletin* commentary editor. She hopes that all students have felt free to speak their minds and share their opinions in the commentary section. Odelia can write backwards just as easily as she can write forward—paragraphs, essays and more.

## barnardbulletin

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# imagination and anger: students Take Back the Night

By Renee Gerni

The normal noises of the University neighborhood were drowned out by the thirteenth annual Take Back the Night march and speak-out on April 13.

Participants met in front of Barnard Hall, where they were given whistles and pumped-up by march organizers and marshals. The Take Back the Night statement of purpose was read, in both English and Spanish, and was then followed by the statement of Columbia Men Against Violence. Part of the Take Back the Night statement reads, "We march because every woman has the right to walk at night without fear. We shout to combat the silence that is forced upon us. Tonight we reclaim the streets as our own safe space." For the next hour or so, the streets surrounding Barnard and Columbia were taken over by

hundreds of chanting students, faculty and community members. Later, the stories of survivors of sexual violence permeated the neighborhood for several hours.

Take Back the Night has become a national movement on college campuses, beginning in San Francisco in 1976. The original Take Back the Night march was held to protest pornography. Like Barnard-Columbia, most college campuses today focus their Take Back the Night efforts on sexual assault and rape. After a presentation at the Seven Sisters Conference in 1988, the first march at Columbia University was held. Organized by Barnard students, the 1988 march had approximately 200 students. Since then, the Barnard-Columbia march and speak-out have become one of the largest annual events in Columbia University, attract-

ing 2,000 participants last year.

Maira Bailey, Program Coordinator for the Rape Crisis and Anti-violence support center stated, "I think Take Back the Night gives the community an opportunity to come together and make a statement about violence. It also gives survivors a chance to tell their stories in public, in an environment that is non-judgmental."

This dual purpose is fulfilled by the

witnessed the growth of Take Back the Night in the last four years. "The numbers of people involved have definitely grown. We've also changed in that for the last three years, men have been invited to march." Heather cited the involvement of Columbia Men Against Violence (CMAV) as particularly instrumental in this change. "We've been working with CMAV and they've been awesome. In my first few years, before their involvement, there would be maybe 10-15 men involved."

Lara Crock

Since its start in 1988, Take Back the Night has also expanded its efforts to include events other than the main march and speak-out. This has included the creation of events addressing domestic and sexual violence in different communities. Recently, the group sponsored an event specifically addressing domestic violence in various religious com-

munities. Bailey also spoke about this effort saying, "I think that one thing we can work on as a community is the issue of relationship violence and making the connections between all violence and racism, sexism, and homophobia."

Columbia sophomore Ginger Gentile has been moved by the efforts of Take Back the Night. This year, she attended the march and speak-out and acted as a marshal for the march. "I went last year and it was very cool. I wanted to be more involved this year and being a marshal was a lot of fun."

In an unexpected and unprecedented gesture, University President George Rupp stood outside his home on Morningside Drive as marchers passed by. This action was noted by several participants, particularly in light of the recent University >>>>



Take Back the Night participants march through the streets

march being open to all members of the University community, and the speak-out providing a strictly confidential space for survivors of sexual violence to express their experiences and make personal statements about sexual violence. This idea was also reflected in the Take Back the Night statement of purpose. "The excuses end here. Tonight is a night of survival in the most active sense. Tonight is a night of empowerment . . . Tonight is also a night of unity. We march with men in the community to demonstrate our solidarity against the violence that affects all of us, as both male and female survivors, and as co-survivors who share the pain of our partners, our friends and our families."

Barnard senior Heather Josephs has been involved in the planning of the event since her first year and has



# beaessentials

**STUDENTS WHO WILL BE ON APPROVED STUDY LEAVE ABROAD FOR THE FALL 2000 TERM** are invited to an important pre-departure meeting on Tuesday, May 2, 12-1pm in 302 Milbank. If you are unable to attend this meeting, please meet with Dean Szell before the end of the semester.

**EVERYONE STUDYING ELSEWHERE IN FALL '00** (including Spelman, Biosphere, Reid Hall, and domestic study) must fill out a study leave form. Forms are available in the Dean of Studies Office, 105 Milbank.

**CAMPUS HOUSING CANCELLATION FEES:** If you have contracted for fall 2000 housing and cancel it in writing to the Office of Residential Life and Housing on or before July 1, the cancellation fee is \$100; but if you cancel after July 1, the cancellation fee is \$200. Exception: those going on study leave have had their housing cancelled in writing to the Office of Residential Life and Housing on or before July 1. All other students should submit their applications for spring 2001 housing on or before December 1 and proxy forms on or before March 1.

**ATTENTION TUTORS/TUTEES.** TUTORS: The last day to submit timesheets is Thursday, May 4. Timesheets submitted after this date cannot be honored.

**TUTEES** with outstanding balances should settle accounts before the end of the semester. If you do not do so, your fall registration will be blocked. If you have not already request-

ed a tutor this semester, it is too late to do so now.

**MELLON MINORITY UNDERGRADUATE FELLOWSHIP APPLICANTS** who have not yet submitted applications must do so on Friday, April 28. Applications must be submitted to Dean Taylor in 210 McIntosh.

**ALL F-1 INTERNATIONAL STUDENTS:** If you are leaving the United States at the end of the semester, remember to come to 105 Milbank to have your I-20 forms signed by either of the two international student advisers, Deans Christina Kwan Tsu and Catherine Webster, at least a week before your planned departure. If you would like to apply for temporary employment authorization or "optional practical training" to gain work experience in your major field of study for the summer (for returning students) or longer (for graduating seniors), you must see Dean Tsu or Dean Webster as soon as possible.

**JUNIORS** with excellent academic records may wish to start learning more about the many scholarships and fellowships for postgraduate study. Join one of two meetings that Dean Schneider will host on Thursday, April 27 at 5pm and Friday, April 28 at 10am. Schneider will present information about the Marshall, Rhodes, and other major awards such as the Soros, Mellon, and National Science Foundation fellowships. Students who would like to attend should call x42024 to sign up.

# barnard events calendar

**Wednesday, April 26** 6pm in Lower Level McIntosh. Sponsored by College Activities.  
**Centennial Scholars** presents *Image as Memoir: Constructing History Through Photography*. A presentation by senior Katrin Kark.  
 7pm in Altschul Atrium.  
**Thursday, April 27**  
**APAAM Closing Celebration.**

**Thursday, April 27 to Sunday, April 30**  
*The House of Bernarda Alba*. Directed by Amy Trompetter. 8pm in 229 Milbank Hall. Sponsored by

Barnard Theater Department. Open to the public, and reservations recommended. Tickets \$5, \$3 with CUID. For reservations, call x45638.  
**Thursday, April 27 to Saturday, April 29**  
**Major Dances.** A concert of

contemporary dance featuring original works choreographed and performed by Barnard and Columbia dancers. At the Minor Latham Playhouse. For tickets call x42995. Tickets are \$6, \$4 with CUID. For information call Henry Van Kulken at x42995 or x42952.

<<<< Senate acceptance of the new Sexual Misconduct Policy. "After everything that has happened this year with the Sexual Misconduct Policy, that meant so much to me," Josephs said. "I thought that was a big sign of his support and of the Univer-

sity making an effort to address these issues."  
 Both Josephs and Gentile noted that this year's march had a different tone because of the recent success of the Sexual Misconduct Policy in the University Senate. Gentile stated, "Last

year the mood was different because Rupp kinda hid. It seemed more like a protest last year. This year it was more of a celebration of strength."  
*Renee Gerni is a Barnard sophomore and bulletin staff writer.*

# activists converge on DC;

by Lila Foldes

The Monday, April 17 *New York Times* front page featured the arresting photo of a police officer beating a struggling demonstrator. Although most of Sunday's protests were relaxed and peaceful, the *Times's* portrayal of police/protester conflict captured the continuing sense of tension and potential for violence underscoring much of the week of protests against the International Monetary Fund (IMF) and the World Bank.

Converging in the center of downtown Washington, DC, thousands of protesters, including a sizable contingent of students from Barnard and Columbia, assembled to march through the streets, hold rallies, distribute leaflets and mill around the grassy fields of DC's parks.

Sunday, April 16 began with an early morning direct action where protesters blocked traffic at several key intersections. A number of CU students participated, among them sophomore Vanessa Vieux. Vieux was a member of a flying squad, a floating group which filled in gaps throughout the line of protesters located six or seven blocks from the IMF conference. She arrived in DC on Saturday afternoon in order to take part in the early morning demonstration. "My flying squad was responsible for filling in gaps around a lock-down crew at the intersection of Pennsylvania Av. and 21 St. Thankfully, there was no violence at our location, despite the cops' efforts to incite it. We held our intersection from 6am to noon, chanting straight through, blocking buses and fending off the cops." Vieux said.

Vieux was pleased with her participation. "The action felt really good," she said. "We successfully blocked buses and vans, which could have been transporting dele-

gates, from getting near the meeting place. . . We were peaceful yet political. The fact that there were very few [instances of violence] reflects an incredibly high level of discipline and precision on our part and on the part of other protesters in the direct action."

Although Vieux took part in the morning demonstration, most CU protesters arrived after the morning. Nearly fifty people, some of whom were not Columbia affiliates, came in two busses from the Direct Action Network (DAN). They left New York at 6am and arrived in DC at noon, returning to New York the same night.

Upon arrival, the CU contingent walked into the center of the city, passing an illegal demonstration in progress. Some protesters stayed on the sidewalks, in order to avoid arrest, while others, arms linked, marched together, blocking the streets. As the CU contingent moved on,



*police presence was highly felt*

the police began to use fire hoses to turn back the crowds.

Only a few blocks away, the entire atmosphere was radically different. Many of downtown DC's streets had been closed down, and apart from the rows of police standing behind metal barricades, the atmosphere was calm. The tranquil atmosphere was challenged by both the official, police-sanctioned march and rally, and the dozen or so spontaneous demonstrations which punctuated Sunday's events. Most of the smaller

demonstrations occurred next to the police barricades, as non-violent protesters engaged in acts of civil disobedience—such as lying or sitting down in the street—in order to purposefully provoke arrest.



*protestor expresses a common feeling*

Lila Foldes  
Columbia College Senior Benjamin Dubin-Thaler of the Columbia Student Solidarity Network (CSSN) identified the day's ambivalent feel when he said that he was "inspired by the folk festival atmosphere in the milieu of a protest."

Protesters congregated at the Ellipse, a grassy area where Mobilization for Global Justice, the central organizer of the protests, had set up a large stage and sound system. The rally featured a wide variety of speakers, from a union organizer and a recently fired employee of General Electric, to a Nicaraguan activist. At around 2pm, the rally culminated in a performance by the Indigo Girls as the protesters left the Ellipse and began their legal march, which had received a permit and was planned in cooperation with the DC police.

The official protest—which drew, according to an estimate in the *New York Times*, around ten thousand people—showcased the huge diversity of activist groups drawn to DC by the protests. The Mobilization for Global Justice brought together a wide coalition of groups with sometimes radically different ideologies. Dotted throughout the crowds were banners and signs sporting the logos and slogans of political parties like the Working Families Party and the Green Party (supporters of Ralph Nader for President); environmental groups like the Animal Liberation Front and Critical Mass (an anti-cars, pro-bikes organization), labor unions like the AFL-CIO, and activist and human rights groups like Amnesty

# CU students join the struggle

International, People's Justice 2000 (which has done much of the organizing around police brutality in New York City) and Jubilee 2000 (a religious group calling for the IMF to cancel the debts of poor countries), and many more.

Protesters mobilized around an enormous variety of issues. Many sported signs with widely used slogans like "Defund the Fund," "Spank the Bank," or "Corporate Greed Kills." Others, however, sought to bring attention to specific causes. Many protesters held signs focusing on the AIDS crisis in Africa or the effects of IMF policies on women. One large group wore cardboard turtle costumes and marched with an enormous turtle balloon in order to protest the effects of commercial fishing on sea turtles. In one of the strangest instances of this diversity, a woman carried a sign saying "Leash the IMF, Not Dogs."

Although the official march was organized and peaceful, two major direct actions later on Sunday led to clashes between police and protesters. The Black Bloc, an Anarchist coalition, met in a park at Constitution Av. and 17 St. and then began to march towards the IMF meeting when they were intercepted by a squad of mounted police.

Columbia College senior Adrienne Brown—a member of the Columbia groups Coalition for Police Reform, United Students of Color Council—was also part of the direct action. "She single-handedly drove off a battalion of mounted officers who were charging! She was all over the news in DC," said Columbia College junior Jeff Senter.

"By accident, I ended up at the front of a crowd turning police on horseback away from an intersection. . . Overall I thought [Sunday's events were] pretty cool, but I felt like there was a huge disparity between people just chilling out and getting sun and stuff versus people out there doing direct actions." Although she considers her conflict with the mounted police a small victory she said, "I think part of the problem I felt was that there were too many small victories and not

enough huge actions. But a lot of awareness was raised and we had people inside the meeting siding with us."

Sophomore Christy Thornton was at the Ellipse serving food with Food Not Bombs, and then joined the crowd. "I got tear gassed and pushed, along with tons of other people, and nearly crushed into a parked car behind me by cops on horses," she said. Thornton also participated in the other major action of the day. She finished the day with the march toward the IMF.

Many of the protesters expressed a feeling that they were part of a new groundswell of public activism. "People who thought maybe they wouldn't get so

Lila Folds



*puppets were a common display in DC*

involved in the radical action are just getting swept up in the moment and really brought into it," said Columbia College junior Simon Moshenberg, in an appearance on Mtv news, sandwiched between Blink 182's "Adam Song," and "The Thong Song" on Mtv's Total Request Live.

SEAS first-year Michael Castleman, of CSSN, said that Sunday's events made him optimistic about the future. "People are starting to question why the rich get richer and the poor get poorer," he said. "I think and hope that people are starting to readjust the way they see things. There's so much excess in this country and there

are so many people who have absolutely nothing."

Others agreed. "The experience was great," said Vieux, "so many people coming together to fight corporate greed and making the necessary connections between their issues and broader ones was tremendously empowering and inspiring. I am confident that a new generation has been radicalized out of these and the WTO protests."

Tretjak also made a connection to the protests against the World Trade Organization in Seattle on November 30. "This is the beginning of a broad-based movement against corporate-led globalization and against undemocratic domination by a very small sector of the world population," she said. "The protests in Seattle were not an isolated incident. The protests in D.C. were not an isolated incident. These are the roots of a popular movement opposed to global corporate exploitation, made up of people young and old, human rights activists, environmentalists, students, and trade unionists."

Commenting on her participation, Thornton also felt good about the new movement of protests. "I was extremely empowered by the situation—while some are pointing to the failure of the protesters' direct action of shutting down the meeting, I think the entire week shows an increasing awareness of the detrimental effects of the hypocritical policy of US-backed global institutions that initiate programs that ignore human and environmental development in favor of macroeconomic growth—most of which isn't sustainable." She drew encouragement from the cohesiveness of the diverse coalition and from the fact that "some mainstream media, although far from all are attempting to remain objective and explore the claims of the protesters, rather than simply of the government and the police, [which] is a huge positive step" she said. "We'll see where it takes us. Next stop: Republican national convention. Look out, W, here we come!"

*Lila Folds is a Barnard junior*



## market analyst Abby Joseph Cohen speaks at Barnard

Abby Joseph Cohen spoke at Barnard April 12, at 6pm in Lower Level McIntosh. Cohen's lecture kicked off the *Women 2000* series, highlighting prominent women in business, politics, and culture.

Cohen is indeed a prominent market analyst—she has even been called “The prophet of Wall Street” by *Business Week* magazine. Cohen is the Managing Director and Chair of the Investment Policy Committee of Goldman, Sachs, and Co. She recently served as Chair of the Board of Governors of the Association for Investment Management and Research (AIMR) and as Chair of the Board of Trustees of the Institute of Chartered Financial Analysts (ICFA). She is a member of the Investment Committee of the Museum of Modern Art. In 1999, she was awarded the Barnard Medal of Distinction. She is ranked first in U.S. Portfolio Strategy by Institutional Investor magazine and by Greenwich Associates.

Cohen spoke on the, “United States as an Economic Role Model,” discussing themes such as the transformation of the US economy, the ramifications of these changes on markets and the labor force, and the consequences of the US becoming the economic role model around the world.



top to bottom: Abby Joseph Cohen talks to the crowd; Cohen and Shapiro before the lecture.

—K8 Torgounick

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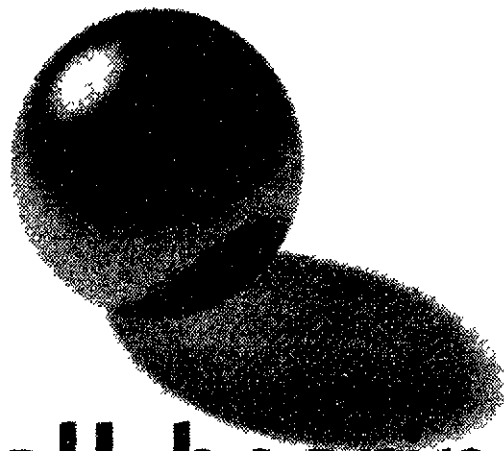
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# Volunteers teach conflict resolution,

By Dorene Marinese

Mahatma Gandhi said, "You must be the change that you wish to see in the world." Volunteering is a powerful way to bring about change to the world or at least within the immediate community.

Being a student of Columbia University allows one to participate in many community programs. Community Impact is a great resource for students and residents of the Morningside Heights. Community Impact oversees 25 programs and serves over 1,000 people every week in areas where help is needed, including community education, housing and homelessness, adult education opportunities, companionship and youth.

PEACE Games is one of the many existing Community Impact programs. PEACE stands for Playful Explorations in Active Conflict-Resolution Education, and is a program in which grade school students are brought together to learn methods of conflict resolution, through games that are fun and educational. Throughout the school year, Columbia students teach a nine-week curriculum that is pre-written by a student

committee. Groups of four Columbia students go to about 70 classrooms throughout the city once a week to work with children and teach them to resolve conflicts using win-win resolutions. Each class creates its own game that is aimed at teaching others to resolve problems with peaceful methods, culminating at the end of the nine weeks with a program-wide PEACE games festival.

This year's festival was held on Friday, April 14 at Riverbank State Park, at which the classes shared the PEACE games they created with the other children and volunteers who participated. Barnard junior Marisa Buzzeo, a steering committee member for the PEACE games program, explained, "The program is an extremely well organized student run program. It was an incredibly rewarding

experience for me. Not only have I had the opportunity to help elementary school students but I also have had the chance to work with and get to know some great Columbia University students."

There are many other types of programs that aim to help youth. Community Impact is also involved with After-hours Tutoring, America Reads, Asian Youth Program and the Big Brother/Big Sister program, to name a few. The bulletin board in front of 204 Earl Hall posts listings regarding programs and events aimed toward working with community children.



*CU students serve refreshments at Community Outreach*

Most hospitals in the area have programs with which it is relatively easy to get involved. Columbia-Presbyterian Medical Center has several volunteer programs that cover a wide range of interests. For most programs, the time commitment is a minimum of four hours per week. The hospital requires that you go through a medical screening that they provide at no cost. They also require that volunteers go through a two hour Volunteer Services Department orientation. Some of their available opportunities include visiting AIDS patients, helping in the Ambulatory Surgery waiting area, Babies Hospital P.I.C.U. Parent Support, emergency room work, homeless outreach, One-to-One Volunteer Support Group For Women With Breast Cancer, and other work in the area of patient rela-

tions.

Barnard junior Sarah Wolf volunteers in the emergency room at Columbia Presbyterian. She changes bed sheets, brings water to patients, picks up prescriptions, helps doctors and nurses and sometimes has the opportunity to stand in when patients are being examined. She also helps patients relax by talking with them and spending time with their families. "It was a bit intimidating at first because there is no one there to tell you what to do," said Wolf. "You just have to jump right in and ask the doctors and nurses if they need help. But once you get to know people and get to understand how the ER

works, it is a great opportunity to help people and to learn about the medical field."

People in need of help are not just in hospitals and schools, however. Often it can be quite frustrating to know that there so many homeless and hungry people in this city. People frequently feel helpless when they give a person a dime, knowing that the donation will not help the person to get off of the streets. But there is much that can be done to help people that don't have a home or enough to eat.

Community Impact programs involved in helping the homeless include Project for the Homeless, Emergency Food Pantry, Community Lunch, and the Harlem restoration project. Abigail Anne Waugh volunteers at the church-run soup kitchen at the Broadway Church on Broadway and 114 St. Lunch is served every Monday, Wednesday and Friday. On Fridays the lunch is run by Columbia students, but student help is welcome on other days as well. The volunteers start cooking at 9.30am and lunch is served at noon.

Abigail Anne Waugh, a Columbia College student, runs the soup kitchen on Saturdays along with the church staff. The atmosphere is relaxed and everyone is interested in working together to get meals to run smoothly. There is help

# staff hospitals and soup kitchens

available for people that have drug addictions or want help to get off of the street.

The Columbia University student-run Columbia Community Outreach is one of Columbia's most well known volunteerism projects. This year's Community Outreach was held April 8. Before the day long annual event, volunteers can pre-register on the web. Students can also register the morning of the event. At 9am, students met to sign in and have breakfast, donated by Fresh Samantha and Dunkin Donuts. At 10am there was a kickoff ceremony which featured several speakers including Henry Stern, the New York Parks Commissioner, Dennis Walcott, President of the New York Urban League, and Columbia University President George Rupp. During the opening comments, Columbia's two biggest service organizations, Community Impact and the Double Discovery Center, were presented with a check for \$6,100.

The student volunteers then broke off from this meeting to go to over forty loca-

tions throughout the City. Some of the project sites included Riverside, Morningside, Inwood and Jackie Robinson parks. At these sites volunteers per-



students sign up to volunteer at Community Outreach

formed various jobs like planting gardens, clean-ups and other activities aimed at strengthening the community. After all of the volunteers returned from their locations, Columbia Community Outreach held a picnic with food donated by Fratelli's and music on South Lawn.

Tara Gangadhar, Co-Chair of Colum-

bia Community Outreach, said that the four goals of this event were to strengthen service initiatives on campus, spotlight the efforts of those who perform service, celebrate the Columbia community and to raise funds for Community Impact and Double Discovery Center. "Overall, it is an incredibly fun day," Gangadhar said. "Tons of work gets done, people enjoy themselves and hopefully think seriously about their relationship with their community and how they can work to strengthen it." This year, according to Greg Lembrich, Co-Chair of Columbia Community Outreach, over one thousand people were sent out to sites all around the city and everything ran smoothly. "Even when projects didn't work out as expected, I think people had a positive experience," said Lembrich. "People got into the spirit of the day and got off campus to help their community."

Dorene Marinese is a Barnard junior.

## PEACE Games volunteer lauds male participation, encourages more

At the Peace Games Festival two weeks ago, I was pleasantly surprised to see many men present at the event coordinated by Peace Games volunteers for the elementary school children who participated in Peace Games throughout the year.

Once a week, a few other girls and I visited the same classroom in P.S. 132 to play games, participate in activities, and lead discussions centered on the topic of conflict. Our objective was not to drill into the children's heads the idea that violence is bad. Instead, Peace Games aims to help students understand what conflict is, how it develops, and, most importantly, that they always have choices in the midst of an argument.

This year, there were 140 Peace Games volunteers, 20 of whom were

male. This disproportion is not a problem specific to Peace Games, but is found in many volunteer activities. While volunteering in both high



Elementary students at the Peace Games Festival

school and college, I have found myself wondering, "Where are the guys in all of this?" I understand that students have classes, jobs, and internships taking up the bulk of their week, but I refuse to believe that

seven times as many men run into this problem as women.

The skewed gender composition of Peace Games is problematic. When I walk into an elementary school class with three female volunteers, I fear we send the message that peace and non-violence is something only for girls.

The men who volunteered at the festival were not only appreciated—they were invaluable to the event. Even so, I'm inclined to be stingy with my praise. The ones I applaud most are those who spent all year teaching Peace Games, not those who volunteered their time for one day. As for the general male University population, I encourage, plead, implore, and beg you to do what society won't ask of you—volunteer.

—Beth Blacklow

# why you'll never see these headlines

— KP Torgo —

In the beginning, women's and teen magazines were a vast wasteland of articles detailing how to get a bikini-ready body, how to be the coolest girl in the room and how to find Mr. Right. And then came Jane Pratt.

Jane Pratt, editor-in-chief of *Jane* magazine, as well as former editor of *Sassy* magazine and star of *Jane* on NBC, wanted to create a magazine empowering to women. "I read *Seventeen* magazine, I read all these magazines, and reading them I felt even more alienated," she said. "I felt like, 'Oh my god. These are supposed to be helping me and giving me solace, and making me feel like there are other people out there like me. And actually, I don't know where they get these people because they are nothing like me . . . Their lives seem really perfect.'"

It was during Pratt's boarding school years that she developed the concept of her first magazine, *Sassy*. "I vowed to one day work for a magazine that would make women feel better about themselves instead of worse, that wouldn't use the word 'flaws,'" she said.

At the age of 23, Pratt heard about a company looking to launch a new magazine, and *Sassy* began to take off. *Sassy* targeted teenagers, offering perspectives on teenage life different from *Teen* and *YM* magazines. *Sassy* was not just about clothes and make-up—it featured articles on music, books, movies, and experiences of teenagers around the world.

*Sassy* sought to empower teens through articles giving new perspectives on old issues. Stories such as "Junk Food Taste Off" (1992) and "Thirteen Reasons not to Diet" (1994), sought to make teenagers comfortable with eating. Instead of the *Teen*-variety articles which focused on the negatives of sex, *Sassy* featured articles like "Losing Your Virginity" (1988) pre-

capable of making.

*Sassy's* frank discussion of sexual topics created tension with the religious right, and a campaign started to persuade advertisers to abandon the magazine. Pratt says that many people have a negative reaction to the way in which *Sassy*,

and even *Jane*, cover sexual topics. "When [advertisers] say it's the tone of

Jamie Hardy



Jane Pratt in front of the infamous Whitney Houston cover

sex coverage that bothers them. I feel that's because it's a feminist perspective," she says. "It's not about how

to titillate or tease. . . and that's what they're used to."

After working at *Sassy* for several years, Pratt started to shift her attention towards women in their 20s and early 30s. "I got letters from *Sassy* readers saying, 'I'm 25. I'm still reading *Sassy*—it's a little embarrassing because

it's geared for teenagers. Could you do something for women my age?' That was why I had the idea for *Jane*."

Pratt hoped to follow women who had read *Sassy* through their teenage years and create a magazine which reflected their experience of growing

up. "I felt responsible to the *Sassy* readers I was like, 'What are they going to do? They're growing up. . . I need to do something responsible for this 18-34 range.'" said Pratt.

Creating *Jane* was not as easy as beginning *Sassy*—it took nearly five years. Pratt said, "There were so many times when people said, 'This magazine is never going to get off the ground. There are a million magazines out there for young women . . . Why do we need another one? Women want to read about dieting, they want to read about thinning their thighs, and they don't want to read about real issues.'"

Unfortunately, leaving *Sassy* to start *Jane* began *Sassy's* downfall. Pratt could only devote her time to one project, and she decided to leave *Sassy* in the hands of its other editors. But because advertisers were canceling ads at a rapid pace, the magazine was sold. "[*Sassy*] was sold and became the anti-*Sassy*. All the people who worked at *Sassy* were crying when it was bought by *Teen* magazine. They turned it into this horrible, horrible thing."

Pratt hoped to continue the theme of empowerment in *Jane* that she began in *Sassy*. She said about her hopes for *Jane*. "I wanted to do a magazine that when women are finished reading it, they don't feel bad about themselves. They've laughed, they felt like they were understood, or got the voices of some other women out there through a range of opinions, and they felt better about themselves."

One way Pratt tries to make women feel better about themselves is by omitting articles on dieting "For the longest time, the only food coverage in *Cosmo*

**3 Ways to Burn Calories Quicker**

**How to Touch a Naked Man**



# in **JANE** magazine

34 no-time-to-primp tips

magazine was a column called 'Dieter's Notebook',” said Pratt. “Does that mean that the only way women are allowed to think about food is in terms of dieting? It just seems so bizarre. So I started a column in *Jane* called ‘Eat.’”

Also, Pratt tries to include all readers in articles. “We don’t assume every reader is looking for a husband. We don’t assume that every reader is heterosexual. We always rotate that,” she said. “When we’re doing relationship things we always switch back and forth between your boyfriend and your girlfriend, your whatever, to make it all inclusive.”

*Jane* shys away from the emphasis on commercial beauty, portraying beauty as a natural quality all women possess. “We try to show celebs more natural, more the way they look when they’re hanging out at their house with their friends,” said Pratt. In addition, *Jane*’s makeover column, titled “The *Jane* Makeunder,” takes women who are very done up and brings out their natural beauty, dramatically reducing beauty products and preparation time from women’s routines.

Though Pratt holds these as her ideals, she sees areas in which *Jane* could use improvement. “One area where we’re not where I’d like us to be is the models in the magazine—they’re not the range of sizes that I would like to see,” she said. “Some issues are better than others, it’s a fight every issue.”

In addition, *Jane* includes articles on women throughout the world, giving a diverse range of opinions and experiences. “We cover a lot of women’s issues, not only in this country, but around the world, and we don’t do it how I’ve seen in

other magazines . . . this self-satisfying, patronizing attitude, not really understanding that [women in other countries] are women too and what life is like for them and why they do what they do,” she said.

*Jane*’s writers also help to make the magazine more empowering. “We do have writers with strong voices and strong opinions, and try to get across that it’s okay for women to have strong voices and strong opinions,” she said.

Writers in *Jane* do not hesitate to give their opinions, often poking fun at

ton’s reaction to her coverage in the magazine.

But Pratt says negative articles sometimes have to be written. In this case, Houston was extremely demanding, and Pratt said that it would be dishonest not to let the readers see

what went on behind the scenes of the magazine. “We’ve been publishing this magazine for three years, and no one has ever asked for even a Snickers bar to be [at a shoot] when they got there, much less Popeye’s for five people from the 14 St. Popeye’s.”

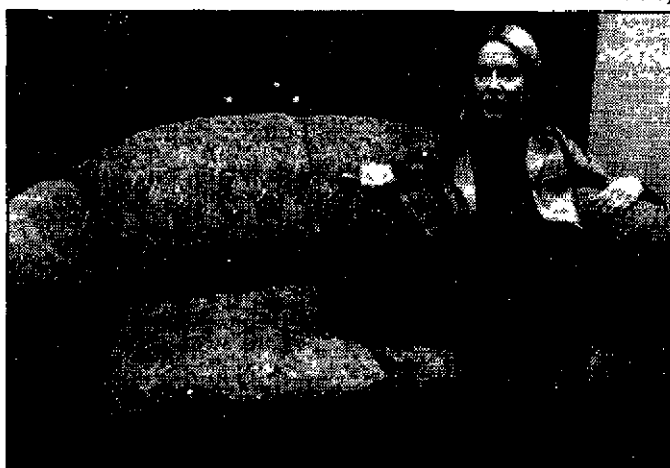
Pratt said that the main risk in running an article like the one on Houston is that the celebrity is not likely to be involved with the magazine again. “I’m risking, that of course, Whitney Houston will never do anything for us again, and [as for] the publicist, whoever their clients are, we may not get them either. In the end, it’s too funny not to show the readers,” said Pratt.

Pratt sees *Jane*’s sense of humor as honesty, and knows that this can often get her into trouble. “We piss people off all the time,” she said. “It’s gotten to be where, if I’m out in LA, I can’t go to parties—I can hardly go to restaurants—because someone is going to come up and yell at me.”

Basically, *Jane* is a women’s magazine with a sense of humor. While acknowledging that fashion, beauty, and men are important to many young women, *Jane* realizes that these are not the only important things.

Kate Torgovnick is a Barnard sophomore and the bulletin co-editor in chief.

are you aging too fast?



Jane Pratt, editor in chief of *Jane* magazine, visited Plimpton on April 12 for a discussion with students

things and people. Case in point—*Jane*’s recent cover story on Whitney Houston. The article, written by Tony Romando, mocks Houston’s habit of wearing wigs, discussing six wigs as facets of Houston’s personality. The magazine also mocked Houston in other ways. A caption for a picture of Houston in a cleavage-bearing dress reads, “The greatest ta-tas of all. . .” Also, the

final section of the magazine shows Houston’s outlandish food requests, including seven types of beverages and dinner from Popeye’s restaurant. “She’s not happy,” said Pratt, describing Hous-

THE GAZE HE'LL GO GAGA FOR...

# digital divas: behind pine

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

Pine is an electronic mail system used by Barnard and Columbia, developed at the University of Washington. As a student, you're probably pretty familiar with it, but here are some things you might not know.

After logging into either your Barnix or Cunix account, you can log into your e-mail account and go right to your inbox by typing the shortcut `$pine!`.

You can create a "signature stamp" on your outgoing mail—such as your address, phone number, or a quote that you particularly like. This can be done as follows: Select Setup from the Main Menu by pressing `S`. Press `S` again to select Signature. A blank screen will appear which is where you will type whatever you would like to appear at the end of your e-mail messages. Press "Control+X" to save the changes you have made to your Signature Editor. When prompted to "exit editor and save changes," type `Y`.

Another miracle of pine technology, especially when writing an email to a professor, is the spell check function. After you have typed a message type "Control+T" to have Pine spell check it for you. If Pine finds a spelling error, press "Enter" to ignore it, or correct the spelling and press "Enter." Press "Control+C" to exit Spell Check.

Though it may seem tricky to send attachments using pine, it can be done. Attachment files can be sent in two ways: formatted or non-formatted (text-only). The difference is that non-formatted files show only the text that has been typed and formatted files show pictures or graphics and bold, italicized or highlighted text as well. If you send a friend a formatted attachment file, it will be a text-only file when opened in Pine. However, if she has the right program to read the file, then she will be able to view it the way it was initially formatted.

The first step to sending an attachment is making sure it is saved as text-only file (with the extension `.txt`) or as a formatted file (with the extensions `.doc`, `.xls`, `.ppt` among others). You will then have to copy it from the drive to your Barnix or Cunix directory using WS-FTP (see the next section for more on FTP). After you have FTP-ed the file to your directory, you can attach it to an e-mail message in Pine by typing in the exact name of the file and pressing "Enter" at the Attachments prompt or by pressing "Control+T" for "To Files." This is where you will see a list of all the files in your directory. By using the arrow keys, highlight the file you want and press "Enter." If the file was correctly attached, you will see the name of the file in the Attachments line. Every attachment you send with the e-mail message will be numbered.

Viewing received attachments is almost exactly the reverse of sending them. Non-formatted attachments can actually be viewed within your Barnard/Columbia account, whereas formatted files must be downloaded to the computer's hard drive or to disk, and then can be opened if the computer has the right program to open the file (hint: `.doc` files are opened primarily in Microsoft Word). When you receive an email with an attached non-formatted file, it will be displayed as text (often within the email).

However, you may scroll down and see the attachment name and type, and the following message "Cannot display this part. Press 'V' then 'S' to save in a file." Press 'V'. This will take you to a list of components of the email. Scroll the arrow keys until the attachment you want to view is highlighted. Press 'S' to save. Pine will then ask you to, "SAVE: Copy attachment to file in home directory: <name of attachment> <extension such as txt, doc, etc.>" Do not fret. Just hit enter through this question, unless you want to change the name of the attachment, in which case you can backspace and type in a new name.

Now the attachment file is saved in your home directory. To view it, you must quit pine. If it is a text file (`.txt`), you can open it using a text editor such as Pico. At the `$` prompt, type `pico <filename>.ed` and the file will open in Pico. In case you have forgotten what the file is called, type `ls` at the `$` to view the files and folders in the home directory.

If the file is non-formatted, you must use WS-FTP to download the file to disk or to the computer. After downloading, you can open the file using the corresponding program (`.xls` is opened with MS Excel).

FTP stands for File Transfer Protocol. We use WS-FTP, which is one brand of the protocol which is quite user friendly. WS-FTP is available for free—if you don't already have it, it can be downloaded from the website [http://www.uswitch.com/products/WS\\_FTP/index.html](http://www.uswitch.com/products/WS_FTP/index.html). This website also gives detailed instructions on how to use the program.

Basically, when you open FTP, you are asked to connect to a network in a window entitled "Session Properties." The most important fields here are "Host Name/Address," "User ID," and "Password." If you are connecting to your Columbia account, the Host Name/Address is `cunix.cc.columbia.edu`. If you are connecting to the Barnard network, the Host Name/Address is `mail.barnard.columbia.edu`. Your User ID is your login name (e.g. `xy123`) and your password is your pine password. Make sure that there is no check in the Save Password box, especially if you are not on your own computer. Once you have entered these items, hit OK. FTP should connect to your account.

Now that you are connected, you should see a window with 2 panels, one on the right and one on the left. The one on the right is the Remote site, or the network you are connected to. This panel displays all the files in your home directory in your network account. The panel on the left displays the local system's files, which is defaulted to the subdirectory `C:\Program Files\WS_FTP\`. This can be changed to the disk drive or any other local directory. To transfer files, highlight the file you want copied (FTP sends a copy of the file instead of sending the original) and use the left and right arrow buttons to send a file from local to remote or vice-versa.

Keep in mind that you can always refer to <http://www.barnard.columbia.edu/ol/training/pine/index.html> for more info about using Pine efficiently!

## wellwoman: should thin be in?

**Q** I am writing in response to a poster I saw promoting body appreciation week. I came across a poster, picturing a thin model with the words, "Please feed me." I became extremely disturbed.

I am a naturally thin woman. I have been poked, prodded, gawked at, gossiped about, and whispered at my entire life because people assume I am anorexic. With posters such as the one mentioned, in which a thin woman who you are assuming is anorexic is asking to be fed, you are promoting only one side of the argument.

We ALL deserve to love and appreciate our bodies, and EACH OTHERS bodies—fat, thin, tall, short, wide, whatever. Your poster did not send that message to me. Your poster completely defeated the purpose of Body Appreciation week. Your poster told me that my body was wrong.

**A** We appreciate your feedback and want you to know that the points you are bringing up were discussed thoroughly in our planning meetings for this event. First, we want you to know that we regret that our poster made you feel that your body is not acceptable. The point of the Body Appreciation Week is to promote acceptance of all types of bodies—short, tall, thin, heavy, muscular, etc. The advertising campaign was an attempt to draw attention to and raise awareness of the media's portrayals of women's bodies.

If you flip through popular women's magazines (as Well-Women did to develop this awareness campaign) you'll notice that almost all of the women are extremely thin, and mostly caucasian. This type of advertising, whether through magazines, on television or billboards in Times Square, doesn't portray an accurate picture of reality. In reality, there are many col-

ors, shapes and sizes of women.

We are not attacking the thin women in the advertisements. Rather, we are raising awareness about the advertisements themselves, and hoping that people begin to think about what the advertisers are saying through this narrow portrayal of women's bodies. Some of the advertisements we came across appeared to portray the women as anorexic, through dark circles under the eyes, a tired and weary appearance and very low body fat. Well-Woman does not think that there is anything wrong with naturally thin women. What we want to raise awareness about is that the media portrays ONLY this body type, and the models are often made to look weak and frail. Body Appreciation Week includes events like video and discussion forums, tabling, body art, body tracing and body affirmations. We want women to love their bodies, no matter what they look like. Thanks again for your feedback.

"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.

# Take Pride in Your Community

## Join in the GREAT RIVER SWEEP

*A community-wide effort to keep our Hudson River Community beautiful and healthy.*

Saturday, April 29

FREE BREAKFAST at 9am at the 116th Columbia Gates  
Clean-up Riverside Park 10am-3pm  
(leave early if you want)

**EVERYONE IS WELCOME!!!!!!**

SIGN UP at the Earth Day Fair or Call or E-mail to confirm  
(Kiryn x34122, kh281)



# artspicks

for the week of april 26

## film

### Diamonds Are Forever

At the Screening Room (54 Varick Street). For information call (212) 334-2100. Tickets cost \$9. April 29 at midnight.

This Vegas-based James Bond thriller inspired the first "Austin Powers" film. Bond gets beaten up by two bikini-clad chicks, visits a funeral home (in his own casket) and eventually saves the day.

## dance

### Sally Silvers and Dancers

At the Kitchen (512 W. 19th Street). For information call (212) 255-5793. Admission is \$15. April 26-April 29 at 8pm.

Sally Silvers explores the the relationship between women and war through dance, from the early revolutions in Russia to the Vietnam War.

# a night of music, watercolors

By Diana Thow

## The exchange

An empty-looking canvas stood at the entrance of The Exchange. Below the canvas hung a sign which read: "Attention Audience Members: canvas must be filled by the end of the night." Next to the canvas lay a palette of paints and brushes. As I sat and watched, a girl with blonde hair painted black waves along the bottom of the canvas. I was intrigued by this concept of the audience as artist; I was intrigued by the whole idea, actually. I painted a few blue swirls. Later I returned to the canvas, and saw that it had evolved into a darkly colored painting with a few sets of eyes.

The Exchange was an enthusiastic collaboration of artists, musicians, writers and actors. Lerner's basement was saturated with artistic talent of all sorts; the walls were lined with a variety of artwork, and the night was filled with words and music. The art exhibition included many interesting student pieces, from photographs to oil paintings. Particularly striking were the watercolor portraits done by Tze-ngo Chu and K.B. Jones.

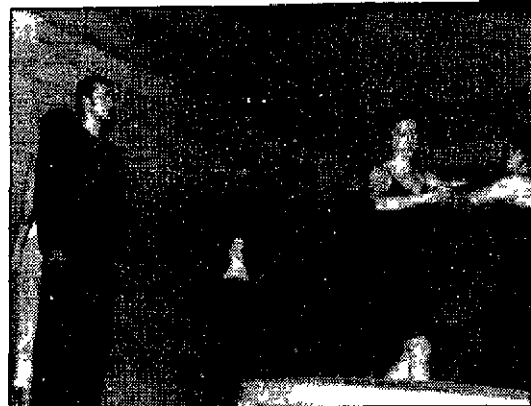
People mingled before the performance section of the show began, the ones with drinking bracelets sipped their sangria, and everyone looked at the art before sitting down. On the tables, candles floated

in water-filled bowls. The atmosphere was a perfect combination of a gallery exhibition and an informal get-together.

The night started with some beautifully executed short plays by Late Night

Lara Crock

Theatre, each one written, directed and performed by students. The set began with the pensive "Pulse," which intertwined reality, fantasy and minimalist music. "Pulse" was followed by a bitter-sweet exploration of memory and childhood called



LateNite Theatre actors show their stuff

"And I Knew You." Sarah Matteucci was hilarious in "The Session," a short comedy about a psychiatrist appointment gone wrong.

Late Night Theatre finished with the poignant "Love Song," in which the beautiful voice of Imani Alexander wove though the heart-broken monologues of each character. This was my first encounter with Late Night Theatre, and I

Lara Crock

was incredibly impressed with the depth of the work; the acting was beautiful and elegant, and the plays were subtle and thought-provoking.



And I Knew You actors struggle on stage

After Late Night Theatre's performance, Josh Perlman threw some music into the artistic mix, and performed a few of his witty and lyrical songs. "Queen of Cups" was thoughtful and reminiscent of Bob Dylan's lyricism. After the set there was a little intermission, and a few



# AND MONOLOGUES...

## BRINGS THE ARTS TOGETHER

techies climbed under the stage, set up the amps, and moved a painting and two big black armchairs to center stage.

The final performance of the night was "The Skylight Exchange," a full-length play written and directed by Columbia College sophomore Chris Allen. After an arduous rehearsal sched-

ule and the coordination of music, video, costumes, makeup, and set, "The Skylight Exchange" made its debut with flying colors. Set in a coffee house in which each character is encouraged to perform at an open-mic once a week, "The Skylight Exchange" was a high powered and eclectic multimedia show with interesting characters and a hint of self-satire.

The play captures the dynamics within a small group of young eccentric artists and intellectuals, each struggling toward their own future. "The Skylight Exchange" was full of talent, characterized by colorful performances by lead Carson Cistelli, who played struggling artist Bill Harper, and each of his quirky comrades.

John Peacock's performance of

Smalley, a kid determined to speak gibberish to rebel against conformity, and Keena Lane's Narion, the hip-hopping, rhyme-slinging girl who comes across Bill just in time to talk him out of suicide, were especially entertaining. The live band, composed of Columbia and NYU students, was onstage accompanying

each of the cast members' contributions to the open-mic within the play, pumping the performance full of energy, and adding another element to

the dynamic show, which included striking video work displayed on three monitors around the stage. "The Skylight Exchange" was a metaphor for the entire evening: full of wit, talent, and artistic enthusiasm, with a bit of satire thrown in to keep the story of a young artist trying to find himself, sometimes at the expense of those around him, in check. It is my hope that this collaboration of student artists will become a tradition—certainly the talent and the support is strong enough.

*Diana Thow is a Barnard first-year and the bulletinarts assistant.*

**□The SKYLIGHT exchange□ WAS A METAPHOR FOR THE ENTIRE EVENING: FULL OF WIT, TALENT, AND ARTISTIC ENTHUSIASM.**

# artspicks

...continued

## theater

### Amateur Night at the Apollo Theater

At the Apollo Theater (253 W 125 St). For information call (212) 802-5700 or 807-5705. Admission is \$12. Wednesdays at 7:30pm, through Dec 27.

This bizarre talent show has been going on for years, and never fails to entertain.

## art

### Children of a Vanished World

At the Museum of Jewish Heritage (18 First Place). For information call (212) 968-1800. Admission is \$5. Through June 4

Between 1935 and 1938 photographer Roman Vishniac documented Jewish life in Eastern European communities that were soon to disappear. These powerful images are reunited, and to a haunting and beautiful effect..

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# albumreviews

## Virgin Suicides soundtrack eerie, wonderful

It quietly beckons from the deepest recesses of humanity. A creepy swirl of dark dreams entangled in eerily real angst. Add one more element, a tinge of love and beauty and you have *The Virgin Suicides*, Air's latest, breathtakingly shaking soundtrack to Sophia Coppola's debut film.

There's something so unnerving, yet so brilliant about Air compositions. They unexplainably emulate the atmosphere of the movie to a T, to the point

that you sit enraptured, caught in a web of '70s loungy bass, supernatural female background vocals, and fuzzy light keyboards. The first track has added in soft male vocals singing a love song-eulogy and the last track a scary deep voice summarizing "poetic-tragedy" of the Lisbon sisters, a fate blatantly hinted at in the title.

This album calls for a listen, to simply sit down and enjoy it. There aren't many which live up to this title. For

those who haven't seen the movie—not to worry. Air's work, unlike most soundtracks, can exist completely separately from the movie.

And if you like the music for *The Virgin Suicides* be sure to pick up the other talented work of this French duo—*Moon Safari* and *Premier Symptomes*. Soon enough, you too will be breathing nothing but Air.

—Mara McLaughlin

## D'Angelo looks in the mirror

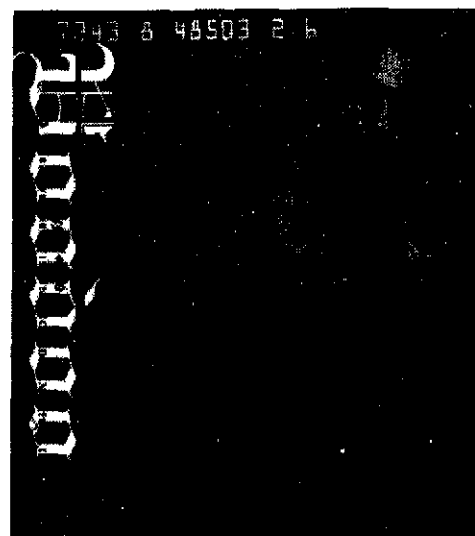
To index the difference between a good album and a great album is not an easy thing to do in quantifiable, measurable terms. It's just this feeling that you get—that the artist has inscribed a piece of themselves in their work for all to see. Not only do they reveal a very naked part of themselves to you, the work of art serves to create and reflect a naked self that otherwise conceals itself from the self. It's difficult to look into a mirror sometimes, and D'Angelo does just this on his latest release, *Voodoo*.

What does he see? That's hard to say. I know what I see. I see a man who wraps sex and love together, eternally entangled, just as Marvin Gaye would've wanted it. And there ain't nobody around who knows how to how rub that g-spot better (just listen to track 3, "Left and Right," if you don't believe me) And no, I am not going to

apologize for the dirty talk, because it would be a lie to say that his album is only about love and life and his children and Africa.

He takes risks on this album. For one thing there's definitely more variation, musically and thematically, on *Voodoo* than on *Brown Sugar*. Track 2, "Devil's Pie," deals with the lure of greed, vengeance, and envy, and yet he doesn't fail to mention, "Who am I to justify/ all the evil in our eye/ when I myself feel the high/ from all that I despise?" The song's got this slow, descending groove that finds itself in a perpetual cycle which ends in, "All a lie, all a lie, a slice of the devil's pie."

The music is very informed by the lyrics, which makes for an extremely tight package. But this is not to say that he doesn't cut loose. Riddled with the usual jelly-fish organs, this time he also



allows the vocals to go out of control. They overlap organically, not always meeting at the same time, but certainly at the right times, loose ends leaving you swaddled in the warm crevices of his body. But don't take my word for it, go get yo'self a smug little satisfied smile that only those in the know would know.

—Anjali George

# got a beef?

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

indie. free ticket giveaways. hip-hop. hallowe'en massacre-ads.

non-commercial.

pop-rock show. loud rock.

blues.

jungle.

sports talk.

sex talk.

# WANNA BE A DJ? IN NEW YORK FOR THE SUMMER?

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# Where to Get a Cuppa Joe in Morningside Heights

By Stacey McMath and Catherine Wallach

May is approaching. The cash is running low. You can't afford a drink, much less a meal out—so what are you to do? There's always coffee. A cup of coffee can be so many things: a date, a business meeting, a study break, even a night out on the town. But how do the purveyors of neighborhood restaurants react when your bill comes to a grand total of two bucks? Two Barnard juniors in need of caffeine stimulation and good cheap time went in search of a cup of coffee in Morningside Heights, and this is what they found.

**Tom's:** Tom's is a great place for some java if and only if you want to sit at the counter. We attempted to sit in a booth, and upon ordering, were indignantly told that we must remove ourselves to the counter immediately. We complied, and found 60 cents worth of pure joy. Sure, the seats are not too comfy and the coffee is really not that great, but Pete and his pals behind the counter were happy to chat while giving us refill upon refill of warmish and slightly acidic coffee. Never a place for the snooty, Tom's gives a good performance for a couple of quarters and a dime.

**Cafe Pertutti:** During the dinner rush, don't even try. The best time to get your cuppa joe is after 11, when the cafe tables outside open up. Pertutti is a great place to enjoy a late cup of coffee (and, if you are feeling extravagant, a piece of excellent cheesecake) because they serve until 2am. The guilt factor figures in when you leave, though, and we ended up leaving our attentive waiter a 75 percent tip on our three-dollar tab. If what you are looking for is ambience (and occasionally music on the weekends), Pertutti is the place for you.

**Nussbaum and Wu:** Nussbaum is a great place to study, to chat and to have a really good cup of coffee. The iced coffee is our drink of choice at Nussbaum, and the four full beverage coolers in the back are a testament to its popularity. The great thing about the scene here is that there is no tip involved (yay counter service!) and nobody cares if you sit for three hours. We have a friend who comes every night to study, spends a dollar on coffee, and leaves when the place closes down at midnight. If you want to stretch your dollar, come late in the evening—they are usually willing to give free refills before they clean up the machines.

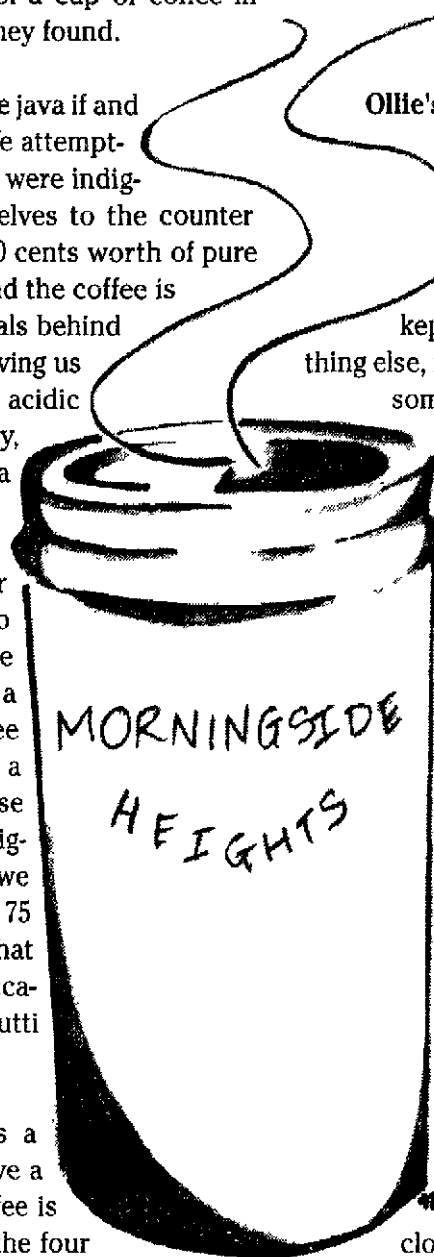
**Le Monde:** It was a mistake from the beginning to come into Le Monde expecting to spend a minimal amount of money. We sat down (the atmosphere was nice, albeit a bit loud) and ordered. The waiter acted like he had never heard of American coffee and tried desperately to convince us that the options were cappuccino, latte, hot chocolate and Irish coffee. After we convinced him that we just wanted regular brewed coffee, he informed us that we had to order something else if we wanted to stay. I have to admit, we succumbed and had a napoleon. Which was quite good. And then we left.

**Ollie's:** Ollie's isn't the place to go for a relaxed meal, much less a relaxed cup of coffee. The pot of tea on the table is nothing more than a distraction and our waiter seemed confused by our request. After he brought the coffee (which was not as terrible as it could have been), he kept coming by and asking us if we wanted something else, if we were going to order dinner, if he could get us something else, even if there was anything wrong. The poor chap was bewildered when he brought us our check, and it seemed that the entire staff was confused by our refusal to eat.

**The Hungarian Pastry Shop:** The Hungarian wins the coffee contest, hands down. The coffee is good, it is cheap, and you can refill your own cup as many times as you want to. The long tables encourage you to chat with strangers, the atmosphere is conducive to just about anything (we thought it was a little dark for reading, but people seemed to be doing it) and the graffiti in the bathroom—quotes attributed to everyone from Freud to Freddie Mercury—grows more pretentious every day. The pastries are pricey but delicious, and tipping is optional.

**University Food Market:** There are two things that put UFM in the running, and one of them is the coffee itself. Plain and simple, it is very good coffee. The other thing is Tony, who is there most weeknights until the store closes, and sometimes on the weekend. As the sign above the coffee maker behind the counter proclaims, "Tony makes the best coffee in the world." It's true. We left UFM having paid 92 cents each for our large coffees, and sat on the benches of the Law School Plaza above Amsterdam Avenue. Now that's ambience.

Stacey McMath and Catherine Wallach are Barnard juniors. Stacey is the bulletin nyc living editor, and Catherine is the bulletin web mistress.





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

# take it or leave it

by Mita Mallick

As I ponder the topic of my second to last musing, I find myself getting sentimental. I'm in Nussbaum and Wu, and it has been weeks since I have ventured outside my suite and into the land of

the social. Chewing on a piece of banana bread, I try desperately to "study" but the *Cosmopolitan* magazine lying at the next table keeps distracting me. I watch Deena sitting across from me being very productive. I watch people filter in and out with bagels, coffee, and the store's overpriced desserts. I watch the clock's hands turn very slowly. I do everything but study. And then I get to thinking. In less than a month, all of this, Nussbaum and Wu, will still be here. I will not.

Lately, I find myself rewinding the last four years of my life, over and over again. Pausing at the good times, and then fast forwarding through things I don't want to remember. Replaying moments which I wish never had occurred, moments when I wish I had made a different decision. Then the question which many of us graduating seniors ask ourselves, "Did I make the most of my four years here?" If I were to enter the Class of 2004 this fall, at the age of 18, with the knowledge I have now, what would I do differently? What was this whole college experience thing about anyway?

So, I leave with you my last words of advice. How I might have done things differently. You can take it or leave it. But somehow I already know that no one is going to take it. Because everyone has to go through their own re-evaluation period during April of their senior year. Besides, no one listens to advice you give anyway. That's the beauty of giving advice.

- Go to OCD earlier. When you're a senior trying to land a job without much internship experience, it becomes a painful process. Embellishing the two years you tutored your cousin in Math won't cut it.
- Leave campus—that means the Morningside Heights area—at least once a week.
- Make a back-up floppy disk copy of every paper you work

- on. Make two back-ups for your thesis.
- Find a nice Columbia boy during Orientation week. Make sure he's pre-med.
- Discover the joy of Columbia Bagels as soon as possible.
- Get off the meal plan after your first year.
- If you want the consulting job, reconsider the Philosophy major. In the case study questions, they don't often ask about Plato. Here we are presented with the age-old dilemma of "selling out"...
- Take a women's studies class before you leave.
- Start schmoozing for recommendations. Brown-nosing is an invaluable skill for life.
- Go to Take Back the Night every year.
- Become friends with your R.A.s.
- Remember that astronomy is not the art of watching Star Trek. Don't try to fight the science requirement. You'll go down in flames.

## Did I make the most of my four years here? If I were to enter the class of 2004 in the fall, with this knowledge I have now, what would I do differently?

- Never, ever take a 9am class.
- Do take as many classes at Dodge as possible. The best Hazelnut coffee, cute boys and free newspapers.
- Turn your library books in on time.
- Do not eat out at Ollie's more than five times a week.
- Do not live in the Elliott dungeon. Go off-campus if you can. Or look at the Elliott double as a character building experience.
- Always take two Krispy Kreme donuts no matter what the R.A.s say.
- If you P/D/F a class, remember that you still have to do the work. It's easier to fail than you might think.
- Do not mentally commit yourself to a major before taking more classes.
- Never touch the cantaloupes in Hewitt.
- Take classes that have nothing to do with requirements or your major.
- Federal Express doesn't work here. It will take the same amount of time as regular mail for the slip to arrive in your McIntosh box.
- Go to professors' office hours.
- Use the exercise facilities before you have to pay for them.
- Do not underestimate the power of complaining.
- And most importantly of all... (drum roll please) Find a cause you believe in. Commit yourself to making a change—and then go for it.

Mita Mallick is a Barnard senior and bulletin columnist.

# lessons (re)learned for the collective "left"

By Christy Thornton

When the chance to go to Washington, DC to attend the March for Economic Justice presented itself to me late last year, I was sure I would go. Having been able to only hear about events as they unfolded in Seattle, glued to my radio and my e-mail, I learned of grassroots organizing techniques that were bringing together incredibly diverse groups of people. The Seattle Direct Action network was an inspiration to activists across the country — this group of people had managed to organize themselves, despite the thousands of people in attendance, to coordinate non-violent resistance to the World Trade Organization, and had created a huge web of protesters who managed to block off city streets and prevent WTO officials from attending their meetings on time. This is the essence of direct action — the non-violent prevention of things going the way they should for the WTO.

Here in New York, people streamed back from Seattle with stories to tell, bruises to show, and ideas to share. There was, of course, only one next inevitable step: the creation of a New York City Direct Action Network. So New York Activists began meeting regularly, and member organizations sent delegates to speak at Direct Action Meetings. It was run by consensus, every group had a voice, and most importantly, it brought incredibly diverse groups of people together to work toward their common goals.

If there has been one common criticism of the collective "left" in this country, it has been that we can never seem to get along — the socialists don't want to talk to the anarchists, the environmentalists are

angry at the labor unions, the feminists don't want to link their struggle with the struggle of the gay and lesbian movement. But, with the creation of the DAN, activists from all platforms have the opportunity to come together and discuss issues that



effect

them all. The direct action that took place in DC is being heralded by critics as a failure — the meeting of the International Monetary Fund and World Bank took place as scheduled, all of the delegates arrived on time and the meeting went off without a hitch. The police were significantly more ready in the wake of Seattle for the power that these people had. More than 600 arrests were made on Saturday, the day before the largest rally, while only 20 were made on Sunday. The intimidation factor was one being worked both from the angle of the protesters and the angle of the police.

The action as I see it, however, was far from failed. The coalitions that were built over that week in Washington, DC helped all of the peo-

ple there realize that the struggle to save our planet can work with the struggle to obtain better conditions for our workers. That the ideological ends preached by socialists and by anarchists are not mutually exclusive, and that they can learn from one another, instead of turning their backs. That feminist struggle isn't just a struggle by and for women, but a struggle to end power dynamics that are translated so far beyond the male/female interaction. I saw grown men dressed as turtles chanting with UAW workers in union jackets. Socialists and anarchists marching together to block an intersection. Feminists and gay men's health groups walking side by side down the street, singing in unison.

The message that came from the creation of a DAN — multiple Direct Action Networks, even — is that we all recognize the ways in which the exploitation of others is the exploitation of ourselves. Taking a chapter from Paulo Friere, this movement created a amazingly solid network of people that, while they each were fighting for their own cause, could look in the mirror and find that they were not attempting to turn the tables of the power dynamic created by huge, international organizations that have monetary control over nearly every nation of the world — the incredibly diverse groups of people who assembled in DC weren't looking to create a tyranny of the masses, to assume the power for themselves. They are liberated, together, by the recognition of the similarities in their struggles. This was a lesson learned during the civil rights/anti-war/women's movements now decades past. I was glad to see that it was not a lesson lost.

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

# women **unite** to take back the **night**

by Renata Bystritsky

It had sneaked up on many of us. We'd heard of this tradition, this night of empowerment. And, especially lately, we have all been conscious of women's rights—and not only because we attend an all-women's school. We have become accustomed to seeing red tape and knowing what it stands for. There was a benefit concert for N.O.W. and R.A.I.N.N. Then posters began to appear throughout the campus. Shocking messages, as unadorned as the terrible truths they presented, simple black on white, with a discreetly placed announcement about a march, a speak-out and a cause.

On Thursday night, April 13, it all culminated in Take Back the Night.

It had rained that night; the air was heavy with moisture. The Columbia campus was nearly deserted, but

the people who walked by Low Library couldn't help but slow their pace. In front of the stately old building, there were T-shirts, strung up around a square grassy area, being whipped about by the cold wind. The T-shirts had been designed and created by people who had been survivors or co-survivors of rape. There were various colors, various languages and various carefully inscribed texts. Yet they all carried the same emotions—pain, anger and the determination to survive and regain every right a human being deserves.

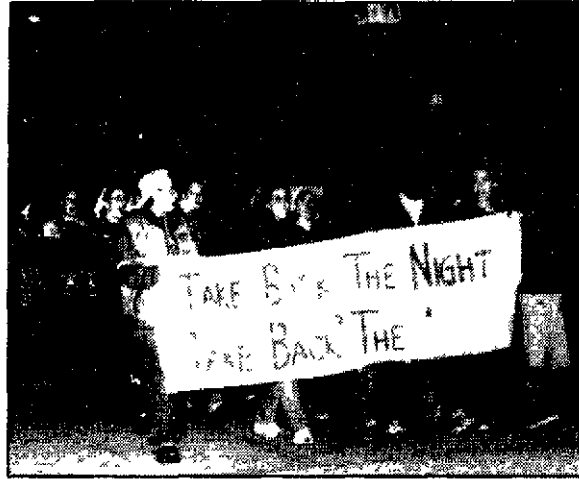
I walked past the harrowing display that day, looking over the T-shirts. One of them had crumpled up in the oppressive dampness, and I reached out to straighten the limp, white material. It revealed a woman's name, a recent date and the words: A WOMAN WAS RAPED IN THIS SHIRT.

"University silence perpetuates the violence," one of the posters had read. That night, the silence was broken, as a multitude of voices joined in their protest against sex crimes and abuse of all kinds. The night had come alive—whistles shrilled through the darkness, voices carried throughout Barnard and Columbia, fueled by anger at the complete injustice perpetrated upon all victims of abuse. "Women, unite! Take back the night!"

Approximately 2,500 people had come out for the march, which was 500 people more than last year, and twice as many as the year before that. The chanting, moving mass of men and women seemed endless and unstoppable as it made its way around the streets, over Broadway, around the Columbia

campus, through Riverside, reclaiming the streets where women had been assaulted, where they had been taught to feel unsafe. The Greek houses had hung banners out in support of the march. Students were leaning from windows, waving to the people marching; several restaurant workers were standing on the sidelines, waving and cheering. Cars

Lara Crook



students take to the streets in the annual march

remained immobile long after the traffic lights had changed, to allow the passage of the students. Police helicopters hovered overhead. It was impossible to ignore the sea of people, densely peppered with the red "Anger + Imagination = Survival" shirts which had been on sale for a few days prior to the march. It was a long, loud explosion, shattering the illusion that rape was something distant and unreal; that abuse was something that only happened to certain kinds of people; that we, ensconced in our safe little Ivy

League community, are removed from these horrors. Thousands of people had come out that night, and they all had a reason to march.

We stopped our march, and had a moment of silence on College Walk, in support of everyone who needed empowerment and couldn't be there. The marchers linked raised hands, looking up toward the dark sky. The whistles were put away; the men and women were still for the first time that night. A few feet away from me, a girl hugging her friend tightly, began to weep.

The speak-out began on the Lehman Lawn. It was cold, and it was wet, but there were sleeping bags strewn all over the grass. There was barely enough room for people to sit. People were invited to speak at a microphone, from a dark, anonymous corner of the lawn, to share their experiences as a survivor or co-survivor.

For a few moments, there was nothing. People exchanged glances, wondering whether the night would simply end like this, whether no one would come to the mic. Then, a girl came up to the microphone stand. She took several deep breaths, gathering her courage. And then, she told her story.

There was hardly any intermission between speakers after that. A few stories into the speak-out, another woman made her way to the microphone. It was difficult for her to begin, but she finally did. And as she told the story of being

There is no valid **reason** why all those **women** should have to stand at the microphone and **sob** as they recounted their **chilling** experiences.

forced into sex, I began to shake, for I had recognized her voice. I knew this girl, this supposedly anonymous person who, at that moment, had been interrupted by sobs. I knew her.

Rape, in our society, is like cancer. We all know someone who survived it, or who is going through it; if we are lucky, neither we, nor any of our closest friends or family members have had this hellish experience. It is horribly commonplace, and yet, there doesn't seem to be a cure in sight. All we can do is try to prevent it, and try to support and treat those people who have fallen prey to it. And, still, despite our best efforts, once it has claimed a victim, the scars never fade completely.

However, unlike cancer, rape is someone's fault. It is the fault of the perpetrators, and silence or indifference merely condones this crime. Too many people condone it; it has practically become a fact of life. One woman at the speak-out put it perfectly: "I no longer feel any emotions when I hear these stories; I've heard them too many times before. That's disgusting! I want to feel sad again!"

Dozens of people spoke that night. The speak-out had continued until nearly 4am, and through it all, despite the cold and the dampness, people had stayed—sitting on the sleeping bags, sometimes huddled together, some of them crying, all of them realizing how close to home these stories were hitting. These were women that we knew; these were members of our own community—women whose stories couldn't be dismissed because "they weren't one of us." There were victims of date rape, acquaintance rape and rape by strangers. There were victims of sexual assault. There were victims of childhood molestation

from family members or family friends. There were victims of physical, mental and emotional abuse. Many people came up to tell the story of their friends, or their family, of people who were unable to tell it themselves. There were survivors and co-survivors, men and women. A few had successfully worked through their ordeals. Others were still struggling to do so. Still others had never been able to get through it, completely unaided by the so-called "justice system." There were so many stories told, and so many of them sounded similar. It was almost possible to believe that these atrocities really are a fact of life, that they are acceptable, that they are "okay."

But they are not okay. The staggering numbers of rape and abuse cases are not cause for acceptance—they are cause for outrage. There can never be any excuse for such gross injustices. There was no valid reason for all those women to stand at the microphone and sob as they recounted their chilling experiences. There is no justification for the

**There is no justification for the women who are being raped, beaten, abused and humiliated every day, every hour, every minute.**

women who are being raped, beaten, abused and humiliated every day, every hour, every minute. There is no reason, and there are no valid excuses.

It was an incredible, empowering night. It offered emotional and physical support to people who needed it; it helped people reclaim their rights. Certainly, it would be wonderful if women and men could feel this sort of solidarity and strength every night of the year. However, I hope that, as awareness for these crimes rises, and as the destructive silence disappears into a unified roar against rape and abuse, there will no longer be a need for nights like these.

*Renata Bystritsky is a Barnard first-year.*

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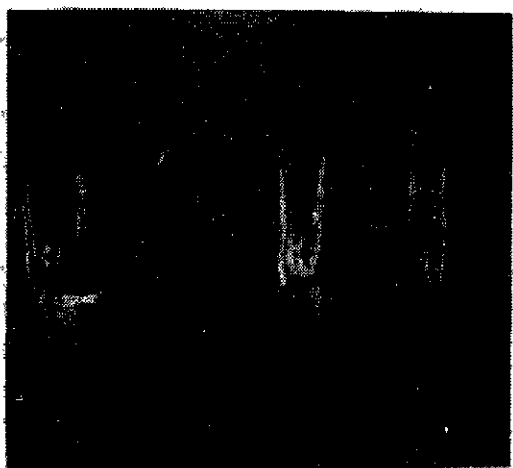


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