

London bulletin

27 september 2000



Wanted eat?
stand in line.

no more
something
21/15/33

195. million
WORKS a

we've got
get 15/20/15

Who's demand doing
with its money?

letter from the editors

So, here we are again. The first real issue of the *bulletin* hot off the presses, our first real week of insanity down here in the basement. We underwent some pretty dramatic changes over the summer...in addition to some new and frustrating equipment, we have some new and mahhh-hvelous board members. Say hello to juniors Courtney Martin and Kelly McCoy, who've taken over the New York City Living section. Yeah, they're old timers by now here at the *bulletin*, but their addition to the editorial board will see dramatic changes in the section, including the creation of a new column—Ms. Manhattan. The column follows the exploits of the intrepid adventure woman in search of the quintessential New York experience. This week, she tackles the not-so-rewarding task of assuming one of New York's most necessary, and least appreciated, positions: the diner waitress.

In addition to Courtney and Kelly, Lisa Patrick has re-joined the board after a semester at the Biosphere...she's joined Karen in the news section, and together they're working on a much more substantial, inclusive news section. Look for their new style this week, including the addition of a new section called the *barnard*

balance—a weekly summation of important goings-on about campus.

In addition to board changes, the *bulletin* has a slew of new artists, some fabulous new writers, and a brand-spankin' new ad manager, Renee Gerni. Continuing in our tradition-of-late, the *bulletin* is movin' on up...but we still need you! This is your call to action...we are still seeking writers, copy-editors, artists, and just bad-ass chicks with great ideas to help us keep making our paper better and better. Have a story idea? Stop by our meetings, Monday nights at 7pm, in our little basement office, 128 Lower Level McIntosh. If you can't make it, you can email us at bulletin@barnard.edu or give us a call at x42119. We always want to hear new ideas and new perspectives on pieces that we've published. If you've got something to say in response to something we've run, drop us a letter to the editor...you can email it, drop it off at our office, or drop in it the campus mail. We want to hear from you! This is your paper, ladies...your voice. Make yourself heard!

Zy and B

contributors

Renata is a sophomore and English major. She is from Brooklyn but originally from the Ukraine. Her many interests include designing and maintaining websites, singing, and writing poetry. Renata loves Victorian jewelry and hates pop culture. This week, Renata writes for news and debuts her commentary column, *renata's ramblings*.

renata bystritsky

Junior Maya Cohen is an environmental science/astronomy major and English minor from Dallas, Texas. She is currently designing the bulletin's webpage. In her free time, Maya knits, crochets, embroiders, and secretly hopes to be the next Martha Stewart. In this issue, Maya reviews a comedy club for nyc living.

maya cohen

Sarah is a first-year from Cupertino, California who decided to come to Barnard for an "ivy league education with close attention and care.." She likes movies and Mediterranean food and dislikes hot weather. Sarah can speak Korean, French and is currently studying Italian. This week, look for Sarah in the features section.

sarah koo

barnardbulletin

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The Barnard College Yearbook

2000 information on the yearbook and how to order it is available on the yearbook website

2000-2001
Barnard College

line, line, everywhere a line... dining services working kinks out of new system

By Renata Bystritsky

What does a college student really need? Well, there is clothing, food and shelter. Occasionally, we have use for books and school supplies. Cash is always nice. But, really, what every college student requires is the quintessential campus hangout where one can easily procure a jolt of pure caffeine or a midnight snack.

Up until this year, Barnard College boasted several eating locations. Aside from the dining hall in the basement of Hewitt and the various eateries in the McIntosh Student Center, there had been the Quad Café, located adjacent to the Quad, and vending all the little essentials, from a specially caffienated drink (in pretty blue bottles) to muffins and bagels to Chai (the beverage of choice for kings and Barnard students). The Café was open until midnight and sold, among other things, packaged sandwiches, salads and fruit. Upperclasswomen share in fond memories of making a mad dash for the door in their pajamas at midnight during finals week.

This year, however, when some Barnard students decided to visit the Café, they were greeted by the sight of a bare, empty room. The slightly scuffed tables and chairs had been removed; the door that led to the register area was locked, with a flier pasted over it, announcing that the Quad Café was being transformed into a brand new campus store, and inviting Barnard students to partake in the brand new JavaCity that had opened on the upper level of McIntosh. The new establishment was designed to replace the Café, selling a variety of hot drinks, exotic coffee blends, and various breakfast pastries.

The space formerly known as the Quad Café is in the process of being made into a student store, said Dean Dorothy Denburg. The store will be a hybrid convenience store, similar to JJ's Place on the

Columbia campus, where students can use points to purchase items. Additionally, there will be a student store with Barnard paraphernalia and a 24 hour vending area. Though the store is not yet open, is it expected to be fully running by the end of the semester.

While JavaCity may be Barnard's very own sassy flip-off to Starbucks coffee (which had been sold in the Quad Café), and the Mocha JavaFrio may very well taste like ambrosia in a frosty, plastic cup, there are a good deal of discontented



the winding lines of lunch-time McIntosh

Barnard students walking around the campus.

"I'm glad we don't have Starbucks coffee anymore," says Barnard junior, Shannon Kearns. "I just wish there was a Quad [Café]."

This sentiment is echoed by a rather surprising multitude of people. Even while waiting in line at the brand new JavaCity, Barnard students bemoan the loss of their quad-side hangout.

Asked for her opinion on this matter, Barnard sophomore (and quad resident), Kseniya Petrova says, "Yuck. Hewitt [dining hall] closes at 10am. At 10am, McIntosh is still closed. JavaCity is no good for breakfast—there is a long line, and there is no real food." A pre-med student, Petrova offers a more health-conscious view than most. "All you can get at JavaCity is caffeine and sugar, and that is after waiting on that line, when you need to get to class. The whole system is com-

pletely messed up. I hate the fact that there is no Quad Café"

Another Barnard sophomore, Megan Westerby agrees. "It's no good. Mac is closed in the morning, and the food [at JavaCity] isn't the same [as it had been in McIntosh]." Several students also express discontentment with JavaCity's distance from the Quad. "There's no more running down for food in your pajamas," says Barnard junior Christy Thornton.

Another complaint expressed by many students is that the closing of the Quad Café, together with the relocation of the Wrap counter from Upper to Lower Level McIntosh, puts a huge burden on McIntosh during lunch hours, resulting in massive lines.

Some students, however, have a different opinion. A Barnard sophomore, who asked not to be named, is actually in support of the new juxtaposition of Barnard eateries. "It keeps me from eating late at night. [The Quad Café] was also a distraction; besides, I don't mind Hewitt food."

"JavaCity has good drinks," Barnard sophomore Katherine Oziashvili admits, "but it was so much more convenient to come to the Quad Café. You could just grab whatever you wanted, and you didn't have to wait on that long line. I guess it's the choice between a luxurious sort of coffee house and a fast food place."

Claudia Cherry, supervisor of JavaCity and former supervisor of the Quad Café, thinks of it differently. "We wanted to make McIntosh more completely a student center—a place where students would gather to eat, socialize, etc. JavaCity is a great place to do that." When asked about the seemingly steeper prices at JavaCity, Cherry responds, "the drinks are different, more expensive to make, and more varied"

Cherry assures students that JavaCity is an effective replacement for the Quad Café, but some are still doubtful. "It's not the same," Barnard << page 6 >>

bea**essentials**

This column, prepared by the Office of the Dean of Studies, will have announcements of importance for students. Please read it regularly to learn about requirements, services, and meetings which may be of interest to you.

FIRST-YEAR STUDENTS WHO ARE ELIGIBLE TO RECEIVE AP CREDITS must have an official report of their scores sent from the College Board to the Registrar's Office. These scores must be received and evaluated in order for you to receive credit or exemption from Barnard courses. All students whose official reports have been processed will have received written notice of credits in your Registration packets or mailboxes. If you believe your scores make you eligible for credit or exemption and you have not received notice, please contact the Registrar's Office at registrar@barnard.edu or call 854-2092.

STUDENT PASSPORTS AND STUDY ABROAD PROGRAMS. As you begin to plan your study abroad, we encourage you to obtain a passport, if you do not already have one. To start the process, we encourage you to visit the U.S. State Department Passport Information website at http://travel.state.gov/passport_services.html. For international students, we encourage you to speak with Dean Kuan Tsu (ckuantsu@barnard.edu) about the impact of study abroad on your visa. Please note that Dean Alperstein will be out of the office Oct. 3 - 12 visiting study abroad programs. She will be available via e-mail during this time. In addition to her regular daytime hours, she will have office hours for walk-in advising on two Wednesday evenings, September 27 and October 18, from 5 to 7pm in 105 Milbank.

LAST DAY TO DROP A COURSE for the fall 2000 semester is October 10. Please pick up the appropriate form at the Registrar's window. Remember that Barnard students are expected to maintain a minimum of 12 points each semester.

ALL PRE-HEALTH PROFESSIONS STUDENTS should subscribe to the Barnard Pre-Health Professions Listserve. You can do this by sending e-mail to majordomo@barnard.edu. Leave the "subject" line on the address blank. Your message should read: subscribe barnardprehealthprof-l (that is a small letter "l" not the numeral "1"). By subscribing, you will be able to

receive current information of interest to students who plan to enter the health professions.

ALL FIRST-YEAR AND TRANSFER PRE-HEALTH PROFESSIONS STUDENTS who were unable to attend the meetings during orientation week should come to 105 Milbank and pick up materials from Jayma Abdo or Dean Bournoutian. You should also make an appointment with Dean Bournoutian to discuss your long-range goals and program.

CALL FOR TUTORS: Tutors are needed in many subjects. Tutoring is a wonderful way to put your academic talents to use for the Barnard student community, as well as earn some extra cash. Interviews, in addition to excellent grades, are required. See Michelle Pearson in the Dean of Studies Office for details.

THE JONAS WRITING CONTEST is now open for the fall semester. It's special because it's a contest for faculty-level writing, not just for students. Write about anything from last year's experience as a student to your senior thesis. You'll receive a prize of \$1000 for the winning piece. The contest is open to all faculty (500 words per week) on the listserve. Sign up at least a week in advance.

GRIEVING WITH LOSS: The Counseling Service offers a support group for students who have experienced the death of a parent(s) or sibling any time in the past (recent or long ago). If this loss is still affecting your life, please join us every Friday at 11 am in the Health and Counseling Service conference room, 127 Hewitt. Everything you say there will be held in strictest confidence. The death of parents or siblings can be very isolating. In this group, everyone will be able to understand your feelings and reactions, no matter what they are. If you are interested, or simply want more information, please call and speak to Giselle Harrington, M.Ed., psychotherapist and group facilitator, at 854-2092.

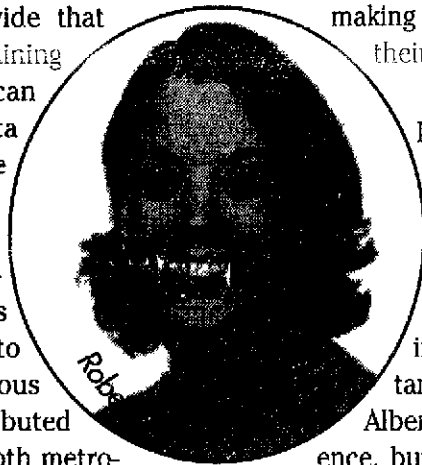
HEALTH INSURANCE: The deadline for purchasing Barnard supplementary insurance is October 1. Extend hospitalization coverage from \$5,000 to \$100,000 for \$39 per semester. Information and applications available in Health Services (LL Brooks) or on our website (www.barnard.edu/health). This is highly recommended for students with no family coverage or geographically restricted coverage.

new alumnae affairs director appointed

By Thea Tagle

For the roughly 26,000 women worldwide that claim Barnard as their alma mater, maintaining relationships forged during those years can become a daunting task. Luckily, Roberta Waterstone Albert is here to keep alumnae connected to the school as well as each other. Albert, a 1992 Barnard graduate, is the newly appointed Director of Alumnae Affairs, replacing Lisa Cohen Liman, Director for three years prior. As head of the office, Albert's duty is to reach out to the alumnae community in various ways. The Barnard College magazine is distributed to all graduates. It targets events that are both metropolitan and worldwide, Barnard Clubs as near as Bergen County, NJ and as far as Los Angeles, the reunion program, and affinity networks (alumnae groups consisting of professionals in the same field). All of this is under her realm of influence.

In order to facilitate the reunion programs, the largest task



of the Alumni Affairs office, Albert builds programs by class. This includes electing officers for each graduating class, and making sure that the officers do their part to make their reunions successful.

Albert had much experience with long range planning before she took the position at Barnard. As a management consultant in California's Bay Area, she assisted nonprofit agencies in identifying and creating strategic plans. She also had experience working for other nonprofit and cultural organizations, including the Children's Museum in Manhattan. But the most important factor in appointing Albert to this position was not her prior experience, but her love for the school. When asked what made her want to work at Barnard, she said, "I love Barnard College. I really believe in its mission of wanting to help women to grow to become fabulous people."

Thea Tagle is a Barnard first-year. Photo courtesy of Barnard Public Affairs.

barnard's love/hate relationship with JavaCity continued

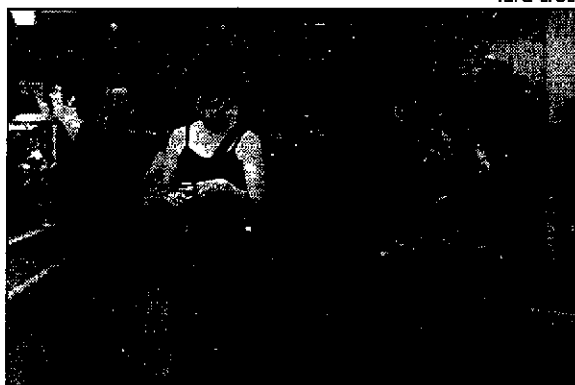
<< page 4 >> sophomore Lana Goltsberg says. She lives in the quad and is on a meal plan, which means that she has a set number of points to spend at the Barnard eating establishments. Goltsberg can recall a time when she slipped down to the Quad Café in her pajamas, at 11:45pm, in the middle of a bitter winter. "I can't run to the Mac Center in the middle of the night! I just won't be able to get my coffee!"

Barnard senior Ebony Burnside works for McAC and is a little more informed of the situation. "I heard that administration wanted to unify all the Barnard eating places into the student center—which is Mac. JavaCity is basically meant to replace the Quad Café, since it's also open until midnight."

However, even Burnside admits that the prices are noticeably higher. Indeed, the coffee is tasty, but woe be to the JavaCity addict! Points trickle away at an alarming rate.

A cup of coffee and a pastry at JavaCity averages out to just under \$5. At the Quad Café, a similar breakfast would have cost between \$2 and \$3. The Quad Café also offered a hot lunch, as well as a

large variety of sodas and packaged items. It was open during the hours that most other places were not—including on Sunday nights, a prime study time. (As of now, JavaCity is only open Monday through Friday). All of these things, plus



long form at JavaCity in the morning

its quiet, cozy atmosphere, made it a rather well-liked spot on campus.

It is not only the upperclasswomen who would prefer that the Café had not been uprooted and made over. Barnard first-year Sara Sherman who had visited the campus last year, remembers the café fondly. "Honestly, the food isn't too good [at JavaCity]," she said. "There isn't enough of a selection and variety at any of

the places, and the hours are just awful. I mean, it isn't terrible, but it could definitely be better. The Quad should still be around."

Barnard sophomore Joy Sternoff-Meyers, who is a resident of Elliot (on 119th St. & Claremont), feels very differently. "Well, it's closer to us," she points out. "And I like coffee; besides, the Quad Café didn't really have anything that good." She is also a healthy eater, and did not like the abundance (and temptation) of junk food in the Quad Café.

Although the majority of Barnard students seem to like the new addition of JavaCity (judging, if anything, by the marathon-length lines in front of the tiny counter), many of them would just as soon have gone to the Quad Café. But, if there is one thing to which college students must be able to adapt, it is change. So say a fond farewell to the Quad Café, and make your own decision whether to welcome JavaCity, and the rest of the dining changes, with open arms.

Renata Bystritsky is a Barnard sophomore and a bulletin columnist.

the ball's not rolling in Lower Level Mac this semester

the closure of the Barnard bowling alley leaves many wondering if it will again open for business

by Lois Bonsu

It's been a bookstore, a computer distribution center, a meeting room for contractors and now an archive. But in the past few years, the Barnard bowling alley has rarely served as a bowling alley.

The campus archives have taken over the bowling alley while their original space in the basement of Lehman Hall is being renovated. The decision to house the archives in the bowling alley comes as a disappointment not only to its workers, who have to find new jobs, but also to many students, faculty, staff and organizations.

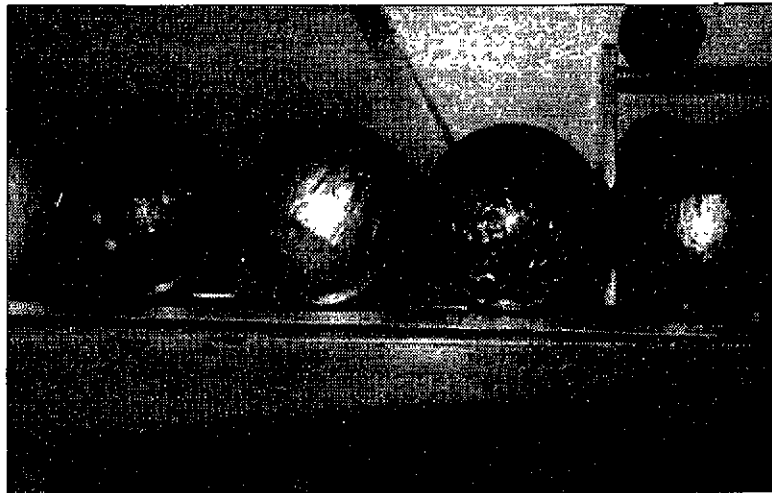
Barnard senior Christine Senne, the manager of the bowling alley, said that it is very frustrating to have the bowling alley closed for such extended periods of time. To Senne, the problem is that although College Activities oversees the programs in McIntosh, facilities has jurisdiction over what the space is used for. With a growing scarcity of space around campus, Senne says that facilities sees the bowling alley as, "beautiful unused space."

The bowling alley may appear unused because many of its activities take place at night and on weekends, when McIntosh is least crowded. However it is during these times that the bowling alley is at its best. Bowling leagues composed of students and staff—including intramural leagues—run through the Barnard physical education department send balls crashing down the alley's lanes late into the night. Community Impact uses the space for some of its programs. Students and families from the neighborhood rent out the alley for birthday parties. Free bowling parties are held on Thursday nights, complete with a disco bowl. According to Senne, the bowling alley is truly a community resource.

Despite the alley's popularity, the archives were transplanted this summer to alleviate a space crunch created by the renovations of the basement level of Lehman hall. Barry Kaufman,

Vice President of Finance and Administration, said, "There weren't any alternatives. [The bowling alley] was the most suitable area to place the archives." The only choice for the administration was either to close the bowling alley or to close the archives, and the latter could not be done in light of student and faculty need for the archives for research purposes.

The purpose behind the Lehman basement renovations is to make the archives more user friendly and more accessible. In addition to a new archive space, the Lehman basement will also house a computer lab, several offices, and a seminar room. Kaufman made it clear that the administration hopes to



jamie hardy

bowling balls will but gather dust this semester...

have the renovation of Lehman completed on schedule so that the space in McIntosh can be made available to the community.

The administration says it is taking a proactive approach to the scarcity of space on campus by launching a space planning study intended to determine the most efficient use of the college's resources. Yet such efforts also raise concern among the bowling alley staff that the conclusions of the planning study may eventual-

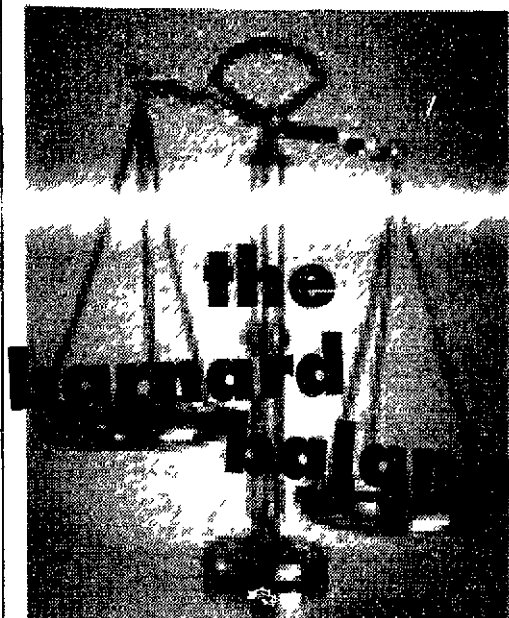
ly lead to the shutting down of the permanent bowling alley.

Senne says that each time facilities uses the bowling alley for storage, they further damage the condition of the space, making it less useful as a bowling alley. Because it is unlikely that the administration will spend money to renovate the bowling alley, Senne fears it will be easier for the space planning study to regard it as an inefficient use of space. She is especially concerned given that the Clay Collective was recently moved from McIntosh to Hewitt to make room for offices. Unlike the Clay Collective, the bowling alley cannot be so easily transplanted.

Though the future of the bowling alley is up in the air, one thing remains certain. If you want to bowl this semester, you'll have to turn elsewhere.

Lois Bonsu is a Barnard sophomore.

listen on the web.
rock on.
www.wbar.org



a weekly weighing of
Barnard news

The Lehman computer lab finally moved back into Lehman library, with fancy, big-screened computers. Silicon Valley here we come.



Janet Alperstein takes over as Study Abroad Advisor Hopefully, she will not let students into study abroad programs the same way she let students into housing while with Residential Life



The Mailroom now checks packages and I.D.s with an electronic scanner If there is all of this new technology, why is the line still so unbearably long?



As school begins, the "smart" classroom in Milbank is finally put to use. The new equipment would be appreciated even more if the professors knew what all of the buttons on the podium meant.



This week's total. . .



= good thing



= bad thing



barnard**events**calendar

Wednesday, September 27

Lunchtime Lecture Series presents *Modes of Cultural Resistance Latina Theater in New York*. A lecture with Flora Schiminovich, Senior Lecturer, Spanish & Latin American Cultures. Noon at the Center for Research on Women, 101 Barnard Hall.

Showcase concerts presents works created by students, faculty, and guest choreographers in an informal theatrical setting. 12:30pm in Miller Theatre. Admission is free and open to the public.

Thursday, September 28

Barnard Forum on Migration presents *Where's the Black in the Union Jack Mental Health Issues Among British Migrants*. A reading and discussion with Dr Sandra Scott Co-sponsored by the Barnard College English Department and the Barnard Center for Lunchtime Mind Openers Series 5:30pm in Sulzberger Parlor.

Monday, October 2

Barnard College presents *Women 2000 - Prominent Women in Business Politics, and Culture Charting the New Land-*

scape of Media Convergence and Content A panel discussion with media leaders Eleanor Clift: Contributing Editor of *Newsweek*, Jane Friedman: President and CEO of HarperCollins, and Beth Mendelson Senior Producer MSNBC. Panel is moderated by James Carey, CBS Professor of International Journalism 6pm in the McIntosh Center. For more information and to RSVP, please call at x47907.

Tuesday, October 3

Queers & Diaspora Film Series presents *The Wedding Banquet*, a film by Ang Lee. 7pm in Sulzberger Parlor, Barnard Hall.

Wednesday, October 4

Love, Work and Play. Noon to 1:30pm in the Altschul Atrium. Speakers and discussion on topics including the meaning of success in women's lives, influence of media on women's development, women career development and many more issues. For more information, call Barnard College Counseling Services at x42092

Voices from the Inside Women's Prison

Writing in Performance. 6:30pm in Altschul Atrium. A performance featuring Zoe Caldwell and Gertrude Fester. For information, call x42067.

Thursday, October 5

National Depression Screening Day 11am to 3pm in Lower Level McIntosh. Information regarding signs, symptoms, and treatment of depression. Screening for depression. For information, call Barnard College Counseling Services at x42092.

Barnard Forum on Migration presents *How Immigration Detention Affects Refugee and Ethnic Communities in New York*. 5:30pm in Sulzberger Parlor, Barnard Hall. A presentation by Will Coley of Jesuit Refugee Services. For information, call Sari Globerman at x49011.

Women Poets at Barnard presents Readings by Elaine Equi and Elizabeth Macklin 8pm in Sulzberger Parlor, Barnard Hall. For information, call the Barnard Center for Research on Women at x42067, or visit www.barnard.edu/crow/.



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THE RIGHT RELATIONSHIP IS EVERYTHING®

college democrats and republicans

By Anna Godberson

Politicians of opposing political parties can appear oddly alike. Not just because of their status-quo suits and ties, or their big smiles, or their photo ops at clapboard Protestant churches. In election years especially, efforts to be more moderate make candidates' apparent differences minute.

The Columbia chapters of the College Republican National Committee and the College Democrats of America, can look pretty much the same, too. But not because they're trying to steal each other's votes—the groups share a similar agenda, which has more to do with promoting political awareness than with getting anyone elected. "We're for a common goal. We all want people to vote," says the College Republican's president, SEAS senior Sandra Capel.

Although she characterizes her group's members as "quite zealous Democrats," Columbia junior Ishwara Glassman, the College Democrat's president, says, "We get along well with [the Republicans]. It fosters a lot of discussion and there's a lot we can do together." Like the College Republicans, one of the main goals of the College Democrats is to educate the Columbia community about political issues. For Columbia's Clubs Day on September 15, the two groups setup their tables next to each other and happily discussed policy together when no one else would.

Our college partisans get along so well, despite party lines, that they have joined forces and formed the Columbia Political Union. Begun three years ago, the CPU took off last year with an agenda that serves both group's common interests. "We've launched an anti-apathy campaign," says Glassman, "Last year we had Bill Bradley, John McCain and Ariana Huffington come and speak, to get people excited about politics."

The Union also works on voter registration and puts out pamphlets on current political issues. Last year they distributed three sets, for a total of 18,000 pamphlets on education, campaign

finance reform, and welfare. Each pamphlet gave non-partisan background information on each issue, the general position of the two major political parties, and specific proposals of individual candidates. The two groups have also worked together to write Point/Counterpoint articles in the Columbia Spectator, so that the parties' viewpoints on specific issues can be clarified for the student body at large. This semester they plan to stage presidential debates, with students representing the views of Bush and Gore.

Last year, the CPU arranged a trip to New Hampshire for the primary election. Ten Republicans working for the McCain campaign, and about forty Democrats, divided between Bradley and Gore, took the bus into the sub-zero world of real campaigning together. Barnard sophomore Megan Romigh, the College Republican's Vice President for Communications, describes her experience of primary phone banking as "a real eye-opener. The New Hampshire experience showed us what happens in the political world. That's grassroots politics at its best."

Though the two groups can work together, they still have their loyalties. Romigh, the lone Barnard student on the Republican executive board, describes the appeal of the Republican community. "I like being part of a group that shares my views, not people who would always be screaming at you, like the Democratic Socialists would, if you said something politically incorrect."

The challenge of running a student political organization in New York is that local campaigns and political speakers draw involvement away from campus. Columbia senior Marc Dunkelman, last year's president of the College Democrats, said. "We have lots of people work-

ing on the Gore and Hillary campaigns. Last year we also went to Long Island to help a local candidate. Right now there's a Columbia alum running for state senate on the East Side and we're trying to help him out."

Though Capel is adamantly GOP, she has no problem pointing out the failings of the Republican Party. Capel says that Bush ignores issues more relevant to college age students in favor of issues like Medicare



and Social Security. "They ignore us in a way," she says. "The Gore campaign has been meeting with college students, but with the Bush campaign, it's like they think we're not going to vote so they just ignore us."

She had a similar experience while working on the Lazio campaign this summer. "There were a lot of kids from the Ivies working. . . and they had us doing really menial labor," she recalled, "They could have utilized us more."

Glassman expresses a similar criticism of the Democratic party. "There's an effort to woo the over sixty-five vote," she said. "That's why I think it's really important to have College Dems on campus; to get people to vote."

Neither the College Republicans nor the College Democrats maintain official

prove that anyone can get along

positions on issues, or stick to the party platform as doctrine. "I'm not going to defend a member of my group just because they're a Republican," Capel says.

The College Republican National Committee (CNRC) in Washington, D.C. has something of a zealous streak in their rhetoric. Proclaiming themselves the "largest and most active political organization in the country," the CNRC, according to their website, is nothing

less than "a modern day political vehicle to recruit, register and train college students in Republican politics." Founded in 1893 at the University of Michigan, they currently have around 1,000 chapters with nearly 100,000 members nationwide, and their Field Program (now under way) has sent eight full time representatives into the sticks, hoping to charter 200 new clubs this semester. On their web site donation form, the CNRC declares: "With your help, the College Republicans will be able to fight the liberal professors, special interest groups, and radicals that plague our nation's campuses."

The College Democrats of America (CDA) were founded in 1932, to help with FDR's campaign. In 1967, however, Vietnam War scruples put them on President Johnson's black list and they subsequently lost both political and economic

clout. The Clinton/Gore campaign in 1992 put them back in the game and they now boast 1,000 clubs nationwide. The CDA promises on their website to "work tirelessly," for such student-relevant issues as student aid, access to education, a cleaner environment and equal opportunity for all Americans.

On campus, the magnitude of the Democrats distinguishes them from Republicans. The Young Democrats have almost triple the membership of the Young Republicans. "There are definitely more Democrats [than Republicans]. I don't think that there are many groups on campus who are quite as active as we are," says Glassman.

The liberal atmosphere on campus contributes to this factor, say both presidents. "I think there are a lot of closet Republicans out there, who uphold conservative views, but who don't want to come out and support us openly because

Barnard and Columbia are so liberal," says Romigh, adding that she is disappointed with the lack of Republican support shown by Barnard students.

The liberal climate on campus provides both groups with unique opportunities. "Most of the authority figures here are very liberal," says Glassman, "We've tried to organize events on campus where we wanted a professor to speak or support us, and there are usually tons who are willing to help out." Last fall, Columbia hosted the New York State Convention of College Democrats.

From Capel's Republican viewpoint, campus involvement is somewhat more modest. "We're here if someone is moderately interested," she says. On Activities Day, she says, a student came by and asked her why he should join her club. "We had a nice talk about where each

party stands. Even if I just talk to that one person, it makes me feel good. People will come up to me and say 'Oh, it's good to see you here, I didn't know we had any Republicans on campus.'"

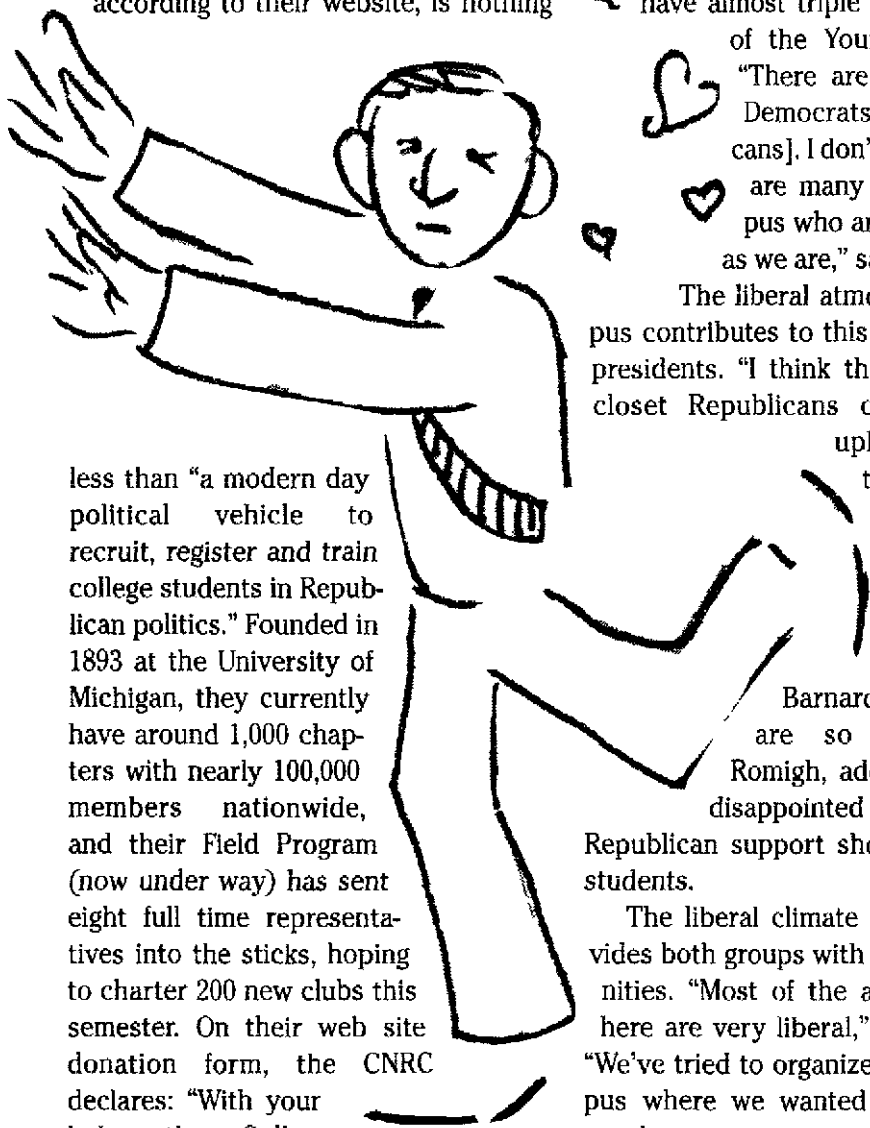
The Democrats larger membership means more events and higher attendance. On September 13, nearly seventy students attended the College Democrats' Hillary/Lazio debate-watching party in the second floor of Lerner. Students went through six boxes of pizza and laughed at Lazio's foibles. "If you have an event and its fun, if you have free pizza and discussion, people will come," says Glassman. The College Republicans would like to have more members and more events, but have fewer funds due to their smaller membership, says Capel.

Despite their commitments to both party issues and to particular campaigns, students from both groups have reservations about partisan politicking. "I think it's unfortunate that [campus political involvement] is reduced to partisan divisions," says Romigh, "but I think it's a result of the system."

For both groups, partisan organizational structure gives students a voice in the real political process. "The fact is, in American electoral politics, you're choosing between A and B," says Dunkelmann. "Political parties represent a lot of issues put together. This way, you have a framework for how to look at the world."

While the College Republicans and College Democrats may bring the major political parties' platforms to campus, they do not bring the mudslinging and political insincerity, which both parties are sometimes accused of, along with them. "I think that bipartisan politics on campus is a good advertisement for why people should get involved in the political world. Look at us, we can get along just fine," says Capel. In the end, she points out, both groups have the same ultimate goal—to promote political awareness on campus.

*Anna Godberson is a Barnard junior
Graphics by Beth Mihalick.*



read their lips

..... LABIA takes a whole new direction

By Sarah Koo

LABIA, a campus group renown for its colorful acronym, has seen some moving and shaking in the early part of this new semester.

A changing of the guard has recently taken place within the group, whose acronym stands for Lesbians and Bisexuals in Action. The leaders of the club for the previous few years have graduated and made way for the new president, Columbia sophomore Chalee Snorton. Appointed last April, Snorton has since brought a whole new focus to the organization. "I think that it's important for [LABIA] to reach its full potential. There are so many people [in the queer community] who are so articulate and who are political and want to have a voice—and I think it's so important that LABIA be that voice." A new focus on politics and individual concern is a hallmark of Snorton's style of leadership. "My style is non-authoritarian, and it's very much into a group consensus, and into initiatives being taken by any and all who are willing to take up that responsibility. I think that is something that is new, in terms of what has been done before [in LABIA]."

LABIA is the only undergraduate women's queer group at Columbia University. Snorton defines the group's purpose as "being both a social and political group for queer women and allies on campus. Although it is primarily undergraduate, it is also open to administration, to graduate students and anyone who wants to take an active part in rallying around issues that deal with queer women."

Last year, LABIA's activities concentrated on organizing what amounted to a successful conference on sexuality that took place on campus during the spring. The focus on a large common goal, however, kept LABIA from engaging in its traditional activities and narrowed the purpose of its group meetings to planning for the conference. Senior Anastasya Lebedev says, "Because of the effort put into the planning of the conference, there weren't any of the usual events that had been done before."

Discussion groups and events such as the LABIA Coffee House were eschewed to make time for planning. This year, LABIA plans on reinstating their traditional Coffee House, which has an open mic, poetry reading and of course, coffee

LABIA also has in mind to organize other social events, such as potlucks, film screenings, and the perennial Fancy Dance.

"Planning events is something that both the old LABIA did and the new LABIA will do—but the new LABIA will go beyond just planning events to embracing people on campus and offering more of a space to talk and to feel comfortable for queer women here," says Lebedev. Politically, LABIA also plans on initiating visibility campaigns to create awareness of queer issues on campus. They will participate in the upcoming Feminist Fair taking place on September 28th on the Barnard Campus, at which they will have a kissing booth as part of their visibility

campaign. Says Barnard Junior Christy Thornton, "it's important that people realize that our sexuality isn't any less legitimate than anyone else's. A kissing booth gives us the chance to make a statement about the public acceptance of queer sexuality—heterosexuality is everywhere, there's no reason that homosexuality should remain behind closed doors." There is also interest in creating a website and a newsletter to promote awareness of queer issues. Also on the slate for the semester is the organization of Columbia University's first observance of a day of silence—a day in which those who participate choose not to speak in recognition of those people who are forced into silence about their sexual orientation. The day is part of a national initiative and will take place in April.

It is clear that this change in LABIA would not have been possible without Snorton's particular character and beliefs as president. First-year Roz Eggebrotten says of Snorton's leadership, "I think she's really good at listening to everyone's feelings and ideas but still steers the group in a direction which is important to everyone and important to campus life." LABIA's desire to become a more open space for queer women also seems to have communicated itself so far. Thornton says of the group's new focus, "LABIA has made such an effort to become more inclusive and more receptive to the queer community. Given that LABIA is the only organization for queer women on campus, the new leadership has done an amazingly important job in consciously welcoming people from all parts of the community. I think that LABIA will go on to be an important resource for queer women at Columbia and Barnard."

Sarah Koo is a Barnard first-year.



wellwoman: do i need a pelvic exam?

Q I am a first-year student who has never had sexual intercourse. A few of my friends are planning to have pelvic exams soon. Is this necessary for me, and if so, does Health Services provide this exam?

A It is recommended by Well-Woman and by Health Services to have your first pelvic exam at the time you become sexually active. A pelvic exam is an examination of the female reproductive organs, including the vagina, uterus, ovaries, and vulva

(another name for the external genitalia). The pelvic exam usually includes a Pap smear, which is a gentle scraping of the cervix, the opening to the uterus. The Pap smear is a method used to determine if there are any abnormal cells on the cervix. The clinician (doctor, nurse-practitioner or physician assistant) will also perform a breast exam. A routine exam usually takes only a few minutes. You can also ask to be tested for STIs. Health Services provides free pelvic exams, and the cost of the Pap smear is \$13. Because patients who are informed tend to be more

relaxed and comfortable, Health Services requires an education session prior to the exam for anyone who has never had a pelvic exam before. The education sessions are led by Well-Women student volunteers trained in women's health issues, who explain the pelvic exam procedure. Education sessions are held every Tuesday night at 6:30pm in Health Services. You can stop by on Tuesdays or call the Well-Woman office at x43063 for more information. To make an appointment for a pelvic exam, call the Health Services at x42091.

"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.

Welcome Back from the Student Government Association

Come visit our new office in

211 McIntosh

www.barnard.edu/sga

x42126

2000-2001 Executive Board:

President- Jyoti Menon

Vice Pres. Student Government- Becky Cole

Vice Pres. Student Activities- Mita Sanghavi

Treasurer- Migna Taveras

Officer of the Board- Laila Shetty

Live Powerfully
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ASAP Advisor Training

Monday Evening
September 25 & October 2nd
5:30-9:30 pm

Get information you
will use for a lifetime

**Make low risk choices
to protect what you value**

ASAP

Call to register 4-2128

Alcohol & Substance Awareness Program

just what *does* barnard do with their millions?

want to know? so do we...and we want to have a say
in where that money goes. barnard students for
environmental and economic justice (SEEJ) want you.
come wednesday nights, 9pm, the dodge room of
earl hall to learn about how you can find out where
barnard puts their money.

come to the first university-wide

feminist fair

because there's still a lot to
talk about. because this isn't
your mother's feminism.
because you should feel safe
in your own body. because
this isn't about just me or
you. it's about all of us.

thursday
september 28
12-4 pm
lehman lawn

———— sponsored by feminists united on campus ————

artspicks

for the week of September 27

art

"Damien Hirst: Theories, Models, Methods, Approaches, Assumptions, Results, and Findings."

At the Gagosian gallery (555 W 24th Street).

That's the long and winded title of this "super star" artist's new show including 16 new sculptures and a new series of paintings. Through December 23.

photography

Walker Evans

At the Andrea Rosen Gallery (525 W 24th Street).

His late Poloroids on display. Through October 14.

theater

The Chekhov Family Circus

At the Nada Show World (303 W 42nd Street). Call 587-7829 for tickets.

Aaron Beall directs Chekhov adaptations.

Hamlet

At the Raw Space (529 W 42nd Street). Call 206-1515 for tickets.

neel saves the best for last

By Jessica Marcy

A sense of wonder overcomes the viewer of an Alice Neel exhibit. Walking into a large white room, the humble museum-goer encounters paintings that seem like quick sketches while also seeming like complete renderings of characters: a sleazy art dealer who dresses in a long black draping coat along side an East Harlem kid who stares wide-eyed near Neel's own child, a naked self assured six year old girl whose blonde hair sticks out at the sides.

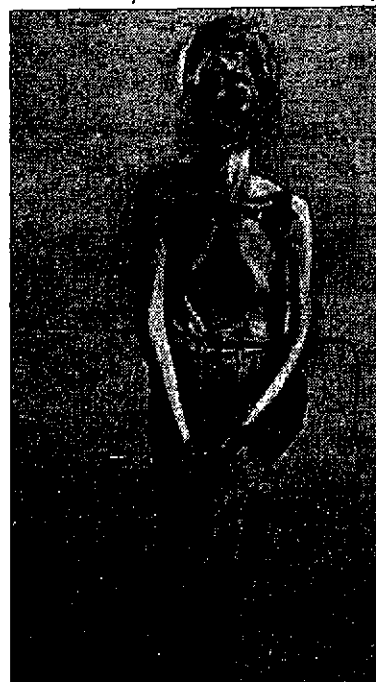
Neel's genius springs from her ability to make capturing a character seem so effortless. The viewer stares in amazement, haunted by the accuracy of free flowing lines and blocks of unpainted canvas, realizing that it is as much in what Neel paints as in what she chooses to leave unpainted that makes her paintings what they are.

Many of you probably saw the Whitney Museum's recent exhibit on Neel. But if you missed it, or have a desire to see more—do not fret. The Robert Miller Gallery, located at 524 West 26th St., is presently showing an exhibit titled, Alice Neel: The Last Years. The exhibit runs until October 14 offering an opportunity to see more works by this wonderfully humane and unique artist.

One of the great aspects of this exhibit is that it shows 33 paintings from the last five years of her life (Neel died in 1984), as well as 15 drawings created between 1936 and 1975. Among these drawings are many of the same characters captured in paintings shown in the Whitney's exhibit including a true gem, a sketch of Andy Warhol from which Neel later made one of her most famous paint-

ings. In this sketch, Neel accurately captures Warhol's face, leaving a slight blotch of ink and a swiggle line beneath the head to suggest the presence of his figure and to emphasize the psychological and meditative nature of the piece.

A second room of Neel's drawings appears almost like a showcase of family portraits.



Alice Neel's Andy Warhol

The most capturing of these works, *The Family*, reminds the viewer of looking at old photographs of siblings with pulled up socks and teeny shorts and remembering the awkward times of their past. Many of Neel's paintings focus on childhood and adolescence, emanating the passion and awkwardness of such times through gesture lines and probing eyes. Such youthful characters act as opposites to many of the suit sporting sub-

jects in the next room who appear self assured and set in their ways.

Whether through rendering the dark and almost demented mouth of Don Perlis or the light-hearted grin of baby Andy, Neel has the ability to reveal her subjects' souls through the art of suggestion, choosing small gestures to speak volumes. Considered one of the most remarkable portrait artists of the late 20th century, Neel proves that she does not even need to paint people in order to produce the vitality and energy of their spirits and of life itself. Two of the most remarkable paintings of this exhibit, *The living and the dead* and *Passover or Easter* produce a world of thought that calls the viewer to ponder the very nature of life. Standing in front of these two paintings is enough reason to make the journey down to this Chelsea gallery.

Jessica Marcy is a Barnard Senior

get back into the swing of things

By Vanessa Garcia

I spent the summer in New Orleans and though it was wonderful, I longed for New York. I longed for Saturday afternoons at the Met, gallery openings, watching old movie revivals. I missed going to Film Forum and watching documentaries and Clara Bow movies and jumping on the M4 when I wanted to see Picassos in person. I tried to console myself by buying a couple of art magazines, but that didn't help because it simply pointed out what I was missing. Now that I'm back and refueled, I thought I'd share some of the shows that are going on around town to say, "Welcome Back."

First and Foremost, if you haven't discovered the Walter Reade Theater at Lincoln Center, you must go. I recently attended a screening of *The Dream Catcher*, a film by Ed Radke, whose script won him a Guggenheim Fellowship. The film tells the story of two teenagers who take to the open road in search of mothers, fathers and themselves. The story is loosely based on the filmmaker's own life. He was a juvenile felon and a father at 17. It is beautifully pictured and has won nine international film festival awards.

The American Independent Visions, a program of the Film Society of Lincoln Center and the Sundance Channel, gives New York a chance to see great movies like *The Dream Catcher* by indepen-

dent filmmakers that sometimes would not be seen otherwise. *The Dream Catcher*, for instance, has foreign distribution rights—but Radke has not yet been given domestic distribution rights

because many don't think his film will "sell."

At the end of the screening, Radke, his producing partners (Julia Reichert and Steven Bognar), along with members of the cast stayed for a question and answer session with the audience. At the very end Radke said, "We don't have domestic distribution rights yet. So if you liked the movie spread the word. If you didn't, don't." I'm spreading the word.

Also, keep your eye on the Walter Reade Theater because they'll be playing a program called *Passion and Defiance: Silent Divas of Italian Cinema* through October 6. The Walter Reade Theater is located at 165 West 65 Street, Plaza Level. For tickets call 212-875-5600 or online: www.filmlinc.com.

Next on the list: Critic as Grist, a multimedia art show exhibiting at White Box (525 West 26 Street). This show gives artists a chance to talk back to art historians and theoreticians. A group of artists were each asked to make a piece about a contemporary art

courtesy of the Rubin Van Doren Gallery



Katy Grannan's Dream America exhibit

critic of their choice. Barnett Newman once said, "the discipline of art history is to artists as ornithology is to birds." It seems that many of the artists in this show would agree. Alex Bag's piece is particularly funny and will have you laughing in the red beanbag chairs she's placed in front of her work. The show is running through October 17.

The Lawrence Rubin Van Doren Gallery (730 Fifth Avenue at 57 Street) is currently showing Katy Grannan's project entitled Dream America. Grannan exhibits photographs of young suburban Americans in << page 22 >>

artspicks

...continued

This production has a special twist—Hamlet is played by a woman. Through October 1.

Dancer

Renee Harris' Puremovement

At the Joyce Theatre (175 8th Ave.) Call 242-0800 for tickets.

A highly acclaimed modern dance rendition of Romeo and Juliet, set in North Philly and combining dance, theater, music, and video. Through October 1.

Slay the Dream

At the Flea Theatre (41 White Street) Call 226-2407 for tickets.

A new work for six dancers by Jody Oberfelder. Through October 7.

38th New York Film Festival

At Alice Tully Hall and Avery Fisher Hall (Lincoln Center). Check the Voice or TimeOut for full listing of screenings. Call 875-5050 for tickets. Or stand outside the theater before the show—last year, people were selling tickets left and right.

Including screenings of *Dancer in the Dark*, *Before Night Falls*, *Pollock* and many more... Through October 9.

musicpicks

for the week of september 27

september 27

Ben Harper & the Innocent Criminals w/Galactic

At Roseland (239 W. 52nd Street, between 8 Street and Broadway). For more info call 777-6800.

Much admired musician Ben Harper presents his bluesy, upbeat set and will leave you feeling mellow.

september 29

Juliana Hatfield

At The Mercury Lounge (271 E. Houston Street). For more info call 260-4700. Show starts at 7:30pm. Tickets cost \$12.

Touring in support of her latest effort, Juliana Hatfield brings her folksy-punk talents to the city. While *Bed* is her most critically acclaimed, you probably know her song "Spin the Bottle" off the *Reality Bites* soundtrack.

october 1

Black Eyed Peas

At Bowery Ballroom (6 Delancy St. at Bowery). For more info call (212) 533-2111.

The Black Eyed Peas are a hip hop, freestyling group of male rappers, a female singer, and some guys on guitar. They've honed their live show, and are sure to present a grooving show.

World Music Institute presents a fusion

by Anjali George

On September 16, the World Music Institute opened up their seven-month residency at Symphony Space with a classical Indian music concert featuring the world-renowned artists, Shankar, Zakir Hussain, and T.H. 'Vikku' Vinayakram.

Shankar, the man with voice and the self-invented double violin which, "covers the whole range of an orchestra's string section from double bass, through cello, viola, and violin," began his professional career at age 7 in South India.

Tabla player, Hussain is probably the most well-known of the three, and one can argue, the person responsible for the heightened popularization of the paired kettle drum from Northern Indian, which most of you have heard on various Bjork albums (check out the last song on *Post*). Vikku plays the ghatam, a large clay pot that sits in the artist's lap, and is considered one of, if not the most acclaimed players of his generation.

The three artists have performed and collaborated together on several projects before this, one of which some might be more familiar with—guitarist John McLaughlin's jazz/Indian fusion band, *Shakti*. Still it's a rare treat to see these three together,

particularly because Hussain comes from the musical tradition of Northern India while Shankar and Vikku come from the Southern school of music. These two traditions rarely meet partly due to the localized nature of Indian cultural dissemination, and also the existence of an old, dated rivalry between

the North and South in a general, all encompassing sense.

Suspicious of this rivalry's visiting Symphony Space on Saturday night were squelched as soon as the three came out

courtesy of the World Music Institute



Shankar—with his double violin

on stage. Arm in arm, Shankar, Hussain and Vikku made their entrance, with the smaller, rounder Vikku in between, looking as if he were being lifted off the ground between them in an awkward, but loving, three person embrace.

The concert began with a warm-up vocal solo by Shankar, throughout which sound checks and

other small details were attended to. This kind of activity went on throughout the show, and to the unacquainted, all these little pauses and disruptions might have come off as unprofessional. But these kinds of concerts carry a certain unrehearsed energy often found in jazz concerts or gigs.

courtesy of the World Music Institute



Zakir Hussain playing the tabla

The surprising casualness of their stage presence also carries into the audience/performer rapport. Though a bit tempered in its New York City setting, vocal exclamations of approval found their way from audience to performer when the musicians really came out with something mind-blowing. The tension of this displaced rapport was most appar-

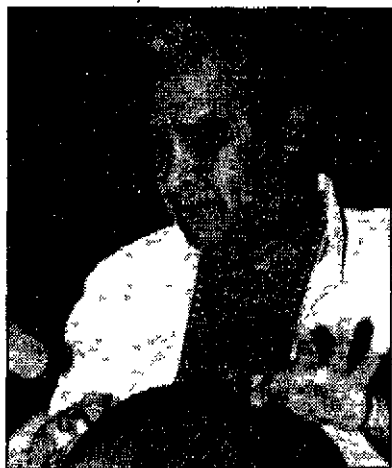
ent when Vikku, after finishing off one of his solos with a flourish, beamed at his audience in anticipation of applause and found none to receive. He didn't seem disappointed at all, but instead continued without a second thought regarding the matter. The audience was selective about when they were really going to let

of Northern and Southern Indian music

go of their reserve and express their awe.

Saturday was truly a night of northern and southern harmony. Elements of the Hindustani (northern) and Carnatic (southern) traditions worked seamlessly together. A lot of the selections followed the basic Carnatic structure of the kriti, "a rondo like form" that divides the piece into three different sections. Each explore different variations of the basic melodic structure (raga), however all of them used one of the more thrilling and entertaining elements of Hindustani music: cross-rhythmic improvisation. The audience listens attentively to see

that the two percussionists arrive at the end of their improv patterns on the same downbeat of the tala cycle (comparable to a measure determined by a particular time signature). Sometimes Vikku would sound an extra hanging, beat after Hussain, which is more a matter of style than preciseness. He likes to extend the measure more than Hussain,



Vinayakram on the ghatam

but his penchant for the excessive, nonetheless, makes him look like the lesser drummer of the two. At other times though, through intent communication and observation, the two of them would successfully improvise identical cycles, beginning and ending in complete synchronicity. This kind of musical pyrotechnics guaranteed explosive applause from the audience every time.

Shankar's double-necked violin was quite a sight to behold. In one of the later pieces, Shankar took a long, extended solo in which he was able to show off the capabilities of his amazingly versatile instrument. When playing one neck, the strings of the other neck would act sympathetically, bringing out corresponding resonant overtones. He would also play both necks at the same time, adding a semi-harmonic element to the music that otherwise does not exist

in classical Indian music. Throughout his solo he would pluck at the strings to accentuate the continuum of rhythm, using the instrument for percussive as well as melodic purposes.

The two percussionists also had long extended solos, some in dialogue with each other, and others free and improvisational interpretations of the tala and raga. Both Hussain and Vikku played with tone and dynamics in their solos, moving up and down scales, growing louder and softer and back again, amazing the audience with their skill. Each would take turns showing off how innovative they could be within the bounds of the rhythmic cycle.

Hussain won hands down in this competition. He would take his solos off into another planet, using his drums as a melodic instrument at times. At his most spontaneous and ingenious moments, one could get the sense that this man was no longer in complete control of what he was

playing, but was rather allowing himself to be a channel by which God Himself finds expression. There will be more of that on Nov. 5 no doubt, when Hussain will come back to New York to perform with John McLaughlin in a concert entitled "Remember Shakti" at the Beacon Theater. Between then and now, the World Music Institute will continue to bring great world music and performance art to Symphony Space—Brazilian Capoeira Festival, Odissi Dance of India, and Plena Music of Puerto Rico to name a few. For five more bucks than the price of a movie ticket, it's definitely worth it for students to avail themselves of the reduced price tickets (\$15) available at Symphony Space's box office.

Anjali George is a Barnard junior and the bulletin music editor.

musicpicks

...continued

october 2

Tim Reynolds

At Wetlands Preserve (161 Hudson St., corner of Hudson and Laight). For more info, call 386-3800.

Dave Matthews Band fans will appreciate this rare intimate appearance by lead guitarist Tim Reynolds, whose smooth, sultry sound will leave you asking "Dave who?"

october 3

The Dandy Warhols

At Irving Plaza (17 Irving Place at 15th Street). For more info, call 777-6800. Tickets cost \$18.

These Portland-based rockers have managed to achieve a large following without becoming alt-radio sellouts. The Dandys are touring to support their single "Boheimian Like You," perhaps hoping to enjoy mainstream success (read: cash).

october 4

Joan Osborne

At Irving Plaza (17 Irving Place at 15th Street). For more info, call 777-6800. Tickets are \$20.

Joan Osborne returns to promote her release, *Righteous Love*, a funky bluesy rock album. Her warm voice and commanding stage presence will make this a show you don't want to miss.

step into the campus spotlight...

students rock the Columbia music set...now it's your turn to shine.

by Ana Liza Caballes

Class. Food. Class. Caffeine. Study. Study. Sleep.

As the semester progresses, I find myself trapped in a routine, a vicious cycle that can become exponentially overwhelming. Burdened by academic responsibilities, I often have to make a conscious effort to momentarily pause my scrolling mental list of errands and take a good look around.

One of the primary reasons I chose to attend Barnard is its location—in the heart of New York City surrounded by the always-vibrant energy and cultural richness. Reminded of this, weekend nights and class free hours become precious opportunities to regain a sense of sanity and reconnect with reality. On a college student's schedule, taking advantage of the city's cultural resources can seem troublesome. In actuality, one does not have to leave the comforts of campus nor wait the weekend to take in a little piece of New York City culture—such as live music.

Starting September 27th, walk into McIntosh's lower level cafeteria area and you'll find a live performance. The College Activities Office, in collaboration with ARAMARK, will sponsor a program that will feature musicians, stand-up comedians and a variety of other talents, performing from 12 to 1pm every Wednesday. Doris Miller, Assistant Director of College Activities, is the person responsible for the launching of the lunch series that officially debuted last fall. Miller, who has been a Barnard faculty member for 27 years, recalls highlights of the student center's past, "I remember in the 'old days' when McIntosh was wall to wall with people. We had Reggae bands, stilt dancers, African dancers and Caribbean music. It was great."

Starting the series was more than an attempt to recapture the spirit of the "good old days." Miller explains. "I felt that students didn't have enough lunch

time activities. Originally, I wanted a jukebox with the intention of creating a student center that is exactly that—a student center: alive, cheerful, booming and noisy." The lunchtime performance series fits right in with College Activities' goal of fostering a community where, as Miller elaborates, "professors



Josh Perlman rocks the campus acoustic scene

and administrators will interact with students and support each other." She adds that she "figured lunch time is the best time to unite the Barnard community because everyone is here on campus."

Besides providing a livelier atmosphere to accompany the mealtime break, the series hopes to showcase on-campus artists. Though a screening process is not required, courage is a must to take the one-hour \$50 gig. Miller challenges, "If you have a talent, then show me."

Marisha Brown, a Barnard sophomore, is a student who took that challenge last semester. Brown's singing in church, weddings and school functions helped her create her own style. a fusion of jazz, hip-hop and R&B. She

sang a collection of songs by Duke Ellington, Stevie Wonder, Chaka Khan and Bonnie Raitt. Brown comments, "I was really surprised to have people stay and listen on a Friday when you'd expect them to be going home for the weekend." She adds, "I had a lot of fun and I'm glad I did it." Brown encourages other aspiring artists to take the opportunity, asserting, "It's definitely a safe environment for those who feel like they're not ready to be out in the city and experiment." She says, "Give it 100% of what you got and don't shy away from the image that you envision."

Upcoming performer Anna Schwartz, a Barnard first-year, will benefit from such advice. Schwartz will be the opening act for this Fall's series, and while she feels anxious about performing in front of such a large crowd, she says, "I hope to gain exposure and let people know that I'm out there and that I rock the house." Schwartz, a singer-songwriter, will play her guitar and demonstrate her "folk girl-rock" musical background, hoping it will be a good preparatory experience. Anna declares, "I'm going to be a rock star when I grow up."

The McIntosh lunch series is far from the only place on campus to experience live music. If a weekday evening performance is more to your liking, stroll down to 107th and West End to the Underground Lounge where Josh Perlman, a Columbia College senior, has been hosting an weekly open mic night since early June. Josh remembers his humble beginnings, "I wrote my first song with a bar and a stretched rubber band when I was 11 years old." Ten years later, Josh continues to find means to promote his musical abilities. He explains, "I looked around the Upper West Side area for places where live music was accessible and really I didn't find many. So, I asked the owner of the bar if he was interested in hosting one and now here I am."

Although on << page 22 >>

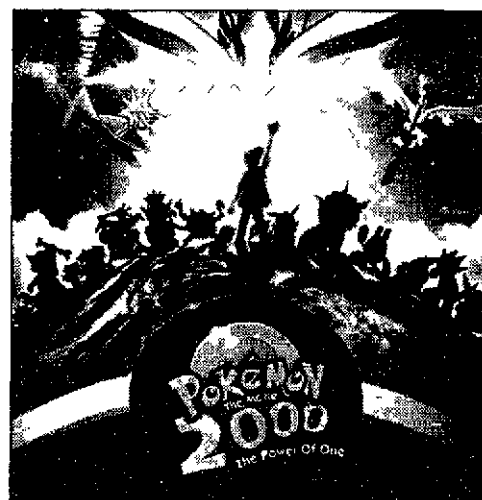
albumreviews

pokemon 2000...um, yeah.

Need a little inspiration? Are your Pokemon-playing skills getting a little rusty? Do you find yourself becoming discouraged by the constant mockery your friends and family make of you just because you like an insipid children's cartoon? Then this new soundtrack to "Pokemon 2000: The Power of One," is exactly what you need! It will rejuvenate your spirit with motivational tracks like Donna Summer's "The Power of One," and "Pokemon World," by Youngstown featuring Nobody's Angel. Hard-hitting lyrics like, "so, you wanna be the master of pokemon?" and "life can be a challenge, but you can make a difference,"

remind us that there's more to life than attending classes, having a social life, advocating issues, and existing in reality.

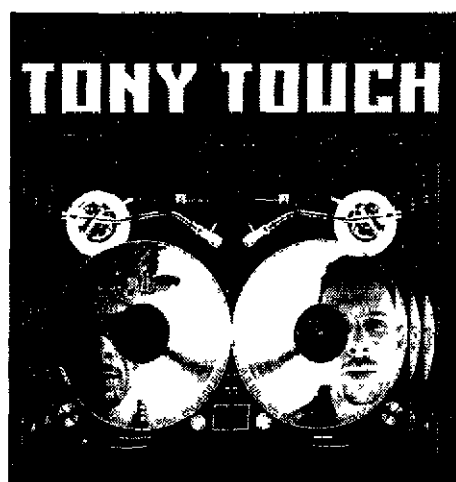
OKAY, THAT'S ENOUGH! I've put forth my best attempt to be positive in this review, but the plain truth is that this CD is quite possibly the worst piece of garbage I've ever heard! It is clearly an effort to capitalize on the fast fading Pokemon craze, wannabe teenybopper bands and their beyond cheesy ballads. The pinnacle contribution of this failure of a musical compilation is "Weird Al" Yankovic's, "Polka-mon," another tasteless parody by the so-called artist. Seriously folks, the



most fun I've had since embarking on this little journalist's stint has been in my mauling the life out of this album.

—Eliza Bang

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Tony Touch's new album, *The Piece Maker*, has the same unfulfilled feeling you get when you've turned in a paper you really wanted to do well on, but didn't have the time or focus to follow through with. You were really excited about the topic, met with the professor about your ideas ahead of time, maybe even went through a draft, but when 2 am the night before the deadline hit you smack in the face, you printed it out and hoped for the best. When you got the bad grade you felt dejected and unsatisfied.

Such is the case with *The Piece Maker*. It is obvious that with big tal-

tony touch lets us down

ents like Gang Starr, Flipmode Squad, and Wu-Tang Clan (to name only a few) Tony Touch put some serious work into coordinating a lot of promising artists for his album. The collaborations are unique and exciting—Big Daddy Kane, Kool G Rap, and KRS-One for example. The production is well done: ethnic pride and a positive message weave through out the lyrics and the jacket art, the quality of sound is great. Yet, with all this attention to preparation, the album is only a B- at best.

Tony Touch neglected to really immerse himself in his own art—that of making exciting beats. Even on the most promising track of the album, "What's That?" featuring Tony Touch himself, the brilliant Mos Def, and hip hop veterans De La Soul, the beat was boring and absolutely free of any kind of contagion. With lyricists as masterful as these working with you, the least you owe them is a fat beat, something they can sink their teeth into, something to inspire. Touch only delivered a monotonous, Atari-knock off sound

that, frankly, wouldn't even inspire a video game.

There are shining moments amidst the poor delivery, not necessarily for Tony Touch himself, but for the artists he skillfully convinced to do the album. Gang Starr, as usual, has a delivery that hits every time. Mos Def and De La Soul don't do anything particularly ground breaking with their lyric spotlights, but they do deliver the caliber that a hip hop fan expects from them. The Flipmode Squad's track is, unsurprisingly, fit for a rowdy party with a lot of hardcore hip hop fans, not the faint of heart.

Overall, *The Piece Maker* has more star power than sound. A lot of the artists fall into stereotypical, shallow rap (maybe due to the uninspiring beats) and Tony Touch doesn't figure out how to follow through with his ambitious project. Maybe he should stick to producing free style tapes where the attention span is unneeded

—Courtney Martin

getting back into the new york art scene continued...

<< page 17 >> their homes. She placed an ad in different suburban newspapers for models, and photographed respondents in their homes. The result is a group of young men and women in homes that look eerily similar.

The next show on my list is a fun one—go with friends. The Spencer Brownstone Gallery is showing Bernhard Martin's *Puderoschen* through October 14. Martin has taken armchairs and created worlds inside which the viewer is invited to walk in. There are three closets: one is a disco, the other a dance lounge (*Kings Corner*), and the third, is a beach. You can walk into all of them—close the door behind you, dance in the disco to the strobe lights and music, go into *Kings Corner* with a friend, or lie on the warm beach

and use the goggles and sun tan lotion.

The gallery is located at 39 Wooster Street. As you're leaving the gallery your attention may be caught by the large, bright "drawings" of Ania Soliman just across the street at the Drawing Center. Check them out if you get a chance.

If you're like me, you'll want to see painting. Take a look, of course, at the Alice Neel show at the Robert Miller Gallery (reviewed in this issue of the bulletin). Also, Gavin Brown's Enterprise is showing paintings by Udomsak Krisanamis through October 7

Vanessa Garcia is a Barnard Senior and bulletin arts editor

...shining in the campus spotlight continued

<< page 20 >> October 2nd, the Free Style Family Orchestra will be taking over as hosts, Josh has undertaken a new project, Acoustic Tuesday. He and two singer-songwriter companions will perform music rooted in folk but infused with contemporary sounds. Acoustic Tuesday has featured Ina May Wool and Andy Germak—both popular artists familiar to fans. Josh encourages other performers, saying, "People should do what they can to create venues and carve out performance spaces for themselves. Those who are interested in getting a gig with us Tuesday nights should come down and bring a demo tape. I'm looking for people who have the passion, intensity, good writing and commitment." Monday open mic and Acoustic Tuesday starts 8pm and continues until 11.

If 107th is too far of a stroll, one can

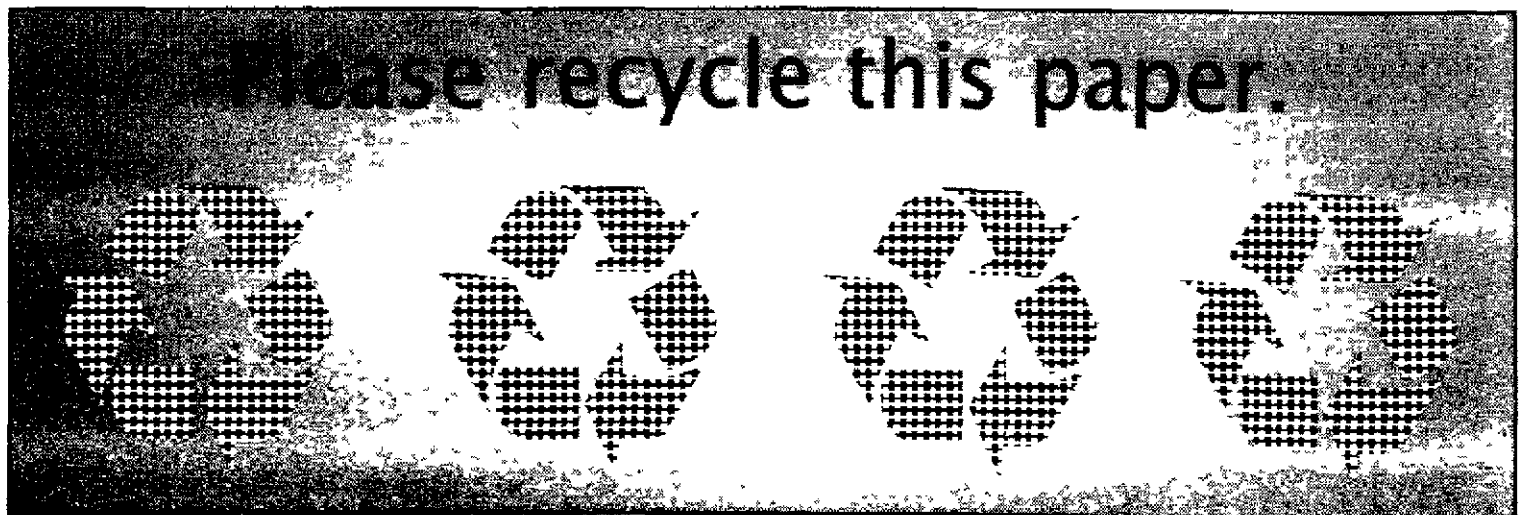
spend a weekend evening at The Postcrypt Coffeehouse, located at basement of St. Paul's Chapel. Reverend John Cannon established the Postcrypt in 1964 with the intention of bringing students into the chapel. Since then, The Postcrypt has developed a renowned reputation among traditional folk performers such as Jack Hardy, David Massengill, David Bromberg, Peter Wernick and Bob Norman. Manager Matthew S. Winters, a Columbia College junior, took over the coffeehouse in June of 1998 and has been in charge of various aspects of production and booking artists.

Winters is excited about this semester's lineup and is particularly enthusiastic about opening night, Friday, September 29th with Edie Carey. Matthew says of Carey, a Barnard graduate, "She drew such a huge crowd last year that

people had to sit on the stage." Winters points to the intimacy of the venue, enhanced by the lack of microphones and the great acoustics, for Postcrypt's great success. Performances begin at 9pm, and a single night usually features around three artists. For a schedule of events, visit: <http://www.postcrypt.org>.

With the exception of The Underground Lounge where a two-drink minimum is required to stay for the performance, admission to events is free and open to the public. Considering the affordability, accessibility and high quality of artists found in these three venues, the fall semester promises to be entertaining and enriching, provided that you lift your eyes from the books and take the available seat—on stage or off.

Ana Liza Caballes is a Barnard sophomore



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thankfully, i never got *that* lonely...

on sororities, friends, and waiting for the stuff that truly matters

by Courtney Martin

When I first came to Barnard I thought it was surely the most unfriendly place on earth. Besides a few warm faces in the crowd and the occasional hello from a stranger, I found myself eating alone in the dining hall, dreaming of high school camaraderie and long time friends from home. It didn't help at all when I crossed the street in search of a social scene and was instead greeted by a string of bitter Columbia girls who saw me as a threat in the mad dash for all the unfriendly Columbia boys. The mere feat of getting signed into Columbia parties was enough to make me feel like a leper.

My older brother swore it was just a matter of time, but when the first week of school feels like an epoch, time doesn't seem to slip through your fingers like sand. Try molasses. Lonely, sticky molasses was more like it.

In my free time (believe me, there was a lot of it) I started to wonder about the possibility of joining a sorority. I was never a cheerleader in high school, I hated girls whose ears naturally gravitated towards their shoulder in moments of enthusiasm, and I detested the idea of joining an organization that promotes classism, but the image of a living room filled with girls, smiling and laughing, at least pretending to be a big group of pals...well, it looked kind of shiny after the gloomy first days of my college experience.

I struggled with the idea a lot. After all, I was the girl who had sent her debutante invitation back with a two page letter detailing what I detested about the organization, and then,

unsatisfied with the lack of response, published a copy of the letter in the school newspaper. I wasn't exactly sorority material...I had never even gotten highlights or owned a cardigan. But on Saturday nights alone in my room, that image of the "sisters" all partying at some huge Greek affair, all kinds of well groomed people milling about and acting really friendly, looked really inviting.

The good news is, I never lost my mind completely and joined a sorority. The

devoted to activities within your sorority house. Your social network is easy and pre-packaged (sort of tempting for struggling first years), but it is also homogeneous and artificial.

Sure your entire group of friends doesn't have to exist in your sorority, but for a lot of girls it does. Sure the sorority doesn't have

to turn into a mass of gossip girls feeding of each other's bad body images and insecurities about boys, but most of the time it does. Sure your

sorority doesn't have to be composed of wealthy white girls who grew up in families much like your own, but most of the time it is. It is a mistake to take the gamble with some of the most possibility-filled four years of your life.

College should be a time to overcome challenges (i.e. meeting people you truly connect with in a somewhat cold environment), explore things you were not even aware existed (see New York City for those of you from elsewhere), and to build friendships out of genuine personal effort (preferably without name tags and secret handshakes.) This is the time to create your true identity as an individual. With a gaggle of other girls and an organization with a huge emphasis on group identity as your top priority, the true you is bound to get lost in a crowded cocktail party with a hundred and one of your very best friends on earth wearing matching outfits.

Courtney Martin is a Barnard junior and bulletin new york city living co-editor.



bad news is that you might. Now that I'm a junior, who has completely adjusted to Barnard and the city, I can honestly say that the wait for

true friends, friends met under circumstances that don't involved obligatory mixers with sleazy fraternities and matching J. Crew sweaters, is worth it.

Although there are many arguments that I could build against sororities as an institution, I think the strongest one is this: you only have four years here. As a first year, four years sounds relatively long, but pretty soon you will feel the weeks disappearing too fast. Being a part of a sorority is a surrender of your time to socially explore while in college. The majority of your time on weekends and even on week nights must be

putting their mouth where their money is...

Barnard needs a socially responsible investment strategy

by Christy Thornton

Barnard needs you. They need your money. There is a reason that we pay well over \$30,000 to this, the college of our choice, the institution at which we will shape the rest of our lives. They need the money. Bad.

The self-study design put together for the Middle States Association of Colleges and Schools last year states that Barnard's operating budget remains 61% dependent on tuition. What this means is that of the multiple sources from which Barnard receives money—including alumnae donations, gifts and bequests—your tuition dollars make up the majority of the money Barnard works with every year. So, given that your contribution makes such a difference to Barnard, you should have a say in how Barnard uses that money—including the money they invest.

Barnard, like every other college or university, invests their money. There's no secret stash somewhere in a vice-president's office where Barnard hides their \$138,433,000 endowment. They own stock. This puts some responsibility in the hands of the college—once an institution owns stock in a company, they become a part-owner of the corporation and a participant in its governance, and hence become at least partially responsible for how the corporation acts. When shareholders in any corporation discover that they own stock in companies which engage in unethical practices, such as discrimination, human rights violations, or environmental degradation, among others, the partial ownership an institution holds in a company gives the institution legal recourse to challenge the company to change its ways. Shareholders can sponsor what's called a shareholder resolution, in which those who own stock can submit proposals that the company change whatever behavior the shareholders find unacceptable. The proposal then goes to a vote by the shareholders and the management of the company. This

process is called voting one's proxy.

Any shareholder who does not vote in a given shareholder resolution is automatically voting with management—i.e., with the corporation that's being accused of something by its shareholders.

Thus Barnard, as a voting shareholder in numerous corporations, is voting, even when we do not cast a ballot.

Our responsibility for corporate actions goes beyond metaphor and philosophy. It is a tangible reality that we contribute active support to unethical business practices.

Barnard, in the past, has not voted many of its proxies. Whether or not this has contributed to the active support of unethical corporate practices remains to be seen, as Barnard's investment portfolio has not been released to the student organization spearheading the campaign for ethical investment, Barnard Students for Environmental and Economic Justice (BSE EJ). This group is actively seeking the release of Barnard's investment portfolio, in addition to the creation of an oversight committee that would develop a code that defines socially responsible corporate practice. The code would describe what constitutes socially responsible investing, evaluate whether the companies that Barnard holds stock in violate that code, and lay out the steps that Barnard would take in such cases. The code would address issues of human rights, labor rights, environmental protection, equity, diversity, discrimination and corporate disclosure.

This is where students come in—this is where you can have an active role in the way in which the money of the institution which will hold you in debt for much of your adult life will be used. BSE EJ seeks student involvement in their campaign to create a committee on socially responsible

investing for Barnard similar to that which was recently created at Columbia. BSE EJ's proposal states that the committee would ideally be composed of at least two members from Student Government, two from the Faculty Assembly, two from the Alumnae Association, and at least one voting representative from the Board of Trustees. The addition of a staff member to the committee would render it further representative of the Barnard community. The release of the investment portfolio to this committee, and to the general Barnard community, is essential to this process. Students deserve to know and have a voice about the corporations in which our college's money is invested. The committee advocated by BSE EJ—with student representation—is the best possible way to make sure that students are heard.

That the money students at Barnard spend to receive an education goes to an institution that could possibly be funding sweatshops in Indonesia, or the deforestation of tropical rainforests, or the displacement and decline in standard of living for indigenous peoples in developing countries, is personally insulting to me. It should be infuriating to the Barnard community that even as we attend this institution, supposedly learning how to be more productive citizens of an increasingly globalizing world, there could be people halfway around the globe suffering social, economic and political injustice at the hands of corporations funded using Barnard's money. Barnard women can take responsibility for the affect Barnard has on the rest of the world. In the words of Josh Perlman, "Your pocketbook is a throat, you can give it a voice." It's time to start talking, ladies.

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

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your
money.
Bad.**

**...there
could be
people suffer-
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Race

Committed to the development of a campus discourse on the social construct: race and it's consequences, privilege and discrimination.

Campus Contact: Sandy Bernabei 4-2128

Saul Davis 4-1314

Flora Schiminovich 4-2077

Religion

Committed to creating a community in which all expressions of spirituality and faith are encouraged, respected and acknowledged.

Campus Contact: Giselle Harrington 4-3063

Celia Deutch 4-6023

Identity

Sexual Orientation Subcommittee (SOS) is committed to framing and promoting anti-gay, lesbian, bisexual & transgender discrimination initiatives.

Campus Contact: In Paik 4-7395

Laura Smith 4-2092

Ethnicity

Committed to the transformation of our collective worldview through expanding appreciation and acceptance of the diverse expressions of cultures.

Campus Contact: Suraiya Baluch 4-2092

Christina Kuan-Tsu 4-2024

nature's not hard to find

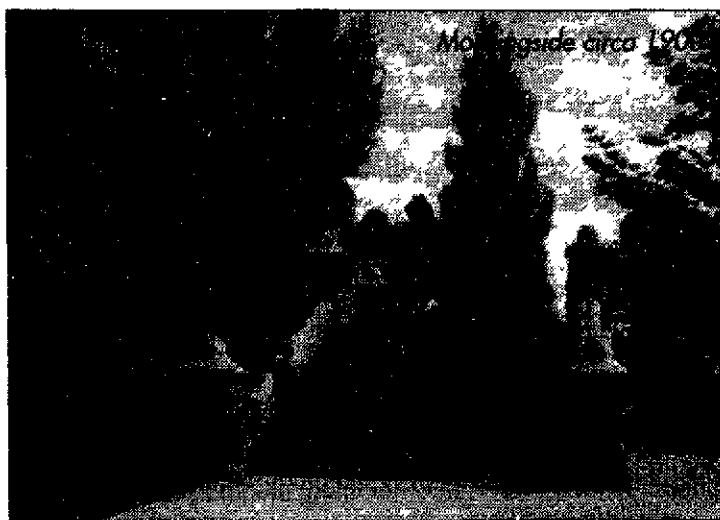
Kelly McCoy

Even in this concrete paradise, everyone craves a verdant oasis every now and then. Though screaming cabs and screeching trains make serenity in the city seem laughable, dreams of hopscotch, grass, and picnics don't have to reside in the imagination. Manhattan has many parks, pockets of peace breaking the grid, where urbanites can catch a nap,

football, or breeze and still make it home in time for dinner.

Parks are abundant in the city. One need only look under the shadows of skyscrapers or take a pause from the pressing tempo of city sidewalks to realize that salty, sweaty fun is as available as new fall fashion in New York City, you just need to know where to look. In and near the Barnard neighborhood are three parks with particular charm where people run, swing, laugh, and nap like it's their business.

Morningside Park



courtesy of www.morningsideheights.com

Framing the eastern border of the Columbia University campus is Morningside Park, a reservoir of ball fields and grass located to the east of St. John the Divine. A park in progress, Morningside is looking up, though it has always been a place for neighborhood kids to run wild. The planned site of a highly controversial gymnasium in 1968, Morningside Park played a huge role in the now famous Columbia riots.

Nowadays, Harlem inhabitants gather together for pick-up games, dancing, and outdoor lunches. If you're looking for a workout, there's one somewhere in the vicinity of 200 stairs that connect 116th St on either side of the park. Unfortunately, most University students overlook this golden park, instead preferring the calm of Riverside.

Morningside's got it going on, though, and any student interested in just kickin' it for an afternoon should grab a sandwich, a soda, and a piece of Morningside Park.

Riverside Park

Riverside Park is just west of campus, stretching from 79th Street north along the Hudson River. Sandwiched between Riverside Drive and the river, the aptly-named park is a place where the city and the water converge, reminding park goers of Manhattan's island status. Running the length of the park are simultaneous panoramas of stately West Side apartments and the wide, calm river. On its south end, the park gives way to piers, boats, and a coolness that seems to set the island at ease.

In addition to the tranquil beauty of the park, its accessibility makes it a favorite for Upper-West-Siders; the presence of families, students, and athletes from the area create a neighborhood atmosphere. Soccer fields, basketball courts, park-side cafés, and skating ramps call outdoor enthusiasts from all strata to come play. This park is ideal for routine relaxation; it is calm, fairly clean and welcoming. A daily run, a simple nap, sidewalk chalk and lemonade stands all fare well in the park on the West Side of town.



lara crock

on the upper west side

Central Park



The star park of the city, Central Park takes recreation to the extreme. Occupying the center of the island, 5th Avenue to Columbus Circle from 60th Street to 110th Street, the park is large enough and so teeming with activity that it could easily be considered a city within the city. A labyrinth of statues, gardens, fountains and bridges wind through the park, connecting pools, skating rinks, playgrounds, restaurants and a zoo via trails. The park has an entire history in its monuments and quirks. It is a place to wander about, presenting moments of discovery with every new step.

This park is also a place of great action, as antsy as it is calm. Here you can rent a boat or bicycle for the day, hear live music, see live theater, participate in a road race, ultimate tournament, or football game, and have your face painted. There are boulders to climb, toy boats to race, and snow creatures to build in the wintertime. And there is inspiration to be found in the toned and tight athletes circling the park on their bicycles or blades, glaring through sunglasses, chests heaving.

Vendors are always in sight, green lawns are always packed, and the sun seems to shine brightly through an excess of dense trees and foliage. There are tourists, locals, street performers, and they all fit within a niche. No space is unappreciated, unused, or unremarkable. This is a planned park that is seriously efficient about fun. Hurry up and relax.

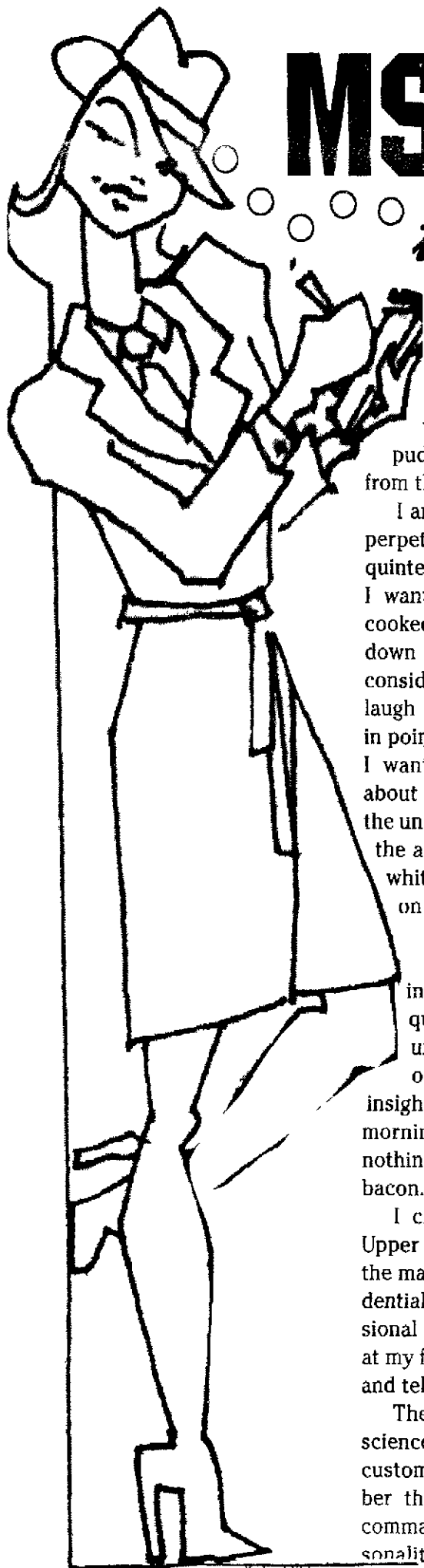
There are parks throughout the city, in all neighborhoods and boroughs—each with its own character and set of strange qualities. When anxious, antsy or yearning for a lushness afforded only by nature, pack your bag for a trip toward diver-

sion. With fall and school and city life, this is the time for finding yourself in a park.

Kelly McCoy is a barnard junior and bulletin nyc living co-editor.

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MS. MANHATTAN

the diner: a window to NYC

A lot of Barnard students approach the city with a sweet, pretty flower routine, walking the gray streets with a characteristic timidity, shying away from the big puddles, from the bad neighborhoods, from the crack whores. Not me.

I am Ms. Manhattan, a woman who is perpetually in search of the most raw, quintessential New York City experience. I want it dirty. I want to eat slightly cooked hot dogs from vendors up and down Broadway and never even once consider their ominous pink. I want to laugh at the gold lamé tourists parading in pointless circles around Times Square. I want to talk to subway conductors about world peace, about inflation, about the uniform. I want to bite into the core of the apple, so to speak, and spit out the white flesh the rest of you are content on chewing.

I am an adventurer.

My first mission in pursuit of finding the real New York City is masquerading as a diner waitress. I figure the grease and the endless flow of bad coffee has to provide some insight into the truth about all these morning cranky Manhattanites. And if nothing else, I could go for some free bacon.

I chose a classy little joint on the Upper West side. It looks inauthentic, but the manager doesn't even ask for my credentials—a sure sign of a really professional kind of place. He takes one glance at my face, disgustingly innocent looking, and tells me when to start.

The first day is closer to hell than any science requirement I ever fulfilled. The customers actually expect me to remember their orders, bring them water on command, juggle all of their various personality disorders with a complacent

smile. The worst part is the music. My soundtrack to hell is none other than Brittany Spears, Ricky Martin, and Christina Aguilera on repeat. I lie down in the middle of the floor during the lunch rush, hoping to be fired. No such luck. The manager explains that I'm a valued employee as long as I speak English and I don't physically injure any of the customers. I realize this mission may call for a compromise of some of my more important values.

The second day proves to be less stereotypical hell: unbearable, hot, and excruciating, and more slightly enjoyable hell: masochistically satisfying, hot, and excruciating. A table full of construction workers tips me well and tells me I have a nice ass. A little old Chinese lady gives me new dollar coins for a tip and tells me, as she asks me to lean in very close, that they are our little secret. The bartender mixes up a spiked milkshake for me and I finish filling the ketchup containers dancing to "Genie in a Bottle" like it is my job. I consider dying my hair platinum blonde and taking it on the road.

The verdict on diner waiting is this: it ain't utopia. It isn't glamorous, your customers are usually cranky bitches and no one realizes how hard it is for you to remember how they want their eggs cooked.

However—and that's a big however—the whole thing is strangely wonderful. You make sure all these people are fed, some are grateful, some feel entitled, but you have a brief, fleeting meeting with them all. For one moment in the idiotic pace of city life, you meet a stranger, take their order, and make them happy by bringing them a plate of food. Sometimes you are even nice to each other. And the free bacon is really good.

The search continues...

Kahe O'Shea

a few laughs and an empty wallet a night out at Carolines on Broadway

Maya Cohen

After a rather painful be-singling and a stressful week of class, a friend and I decide we need to get out and stop thinking so darn much. So we head down to Carolines on Broadway for a few laughs. Located at 49th and Broadway and curiously spelled without an apostrophe, reservations are a must at this famous comedy club—don't expect to get into a big name show without them. Even if you have reservations, however, seating is first come, first serve, so show up early for good seats. When you arrive, you'll see guests lounging by the bar under a glass overhang frosted with big-name comedians whose pictures also line the walls. Generic pop surprises us—where's the jazz? The crowd is mostly made up of tourists from the Marriott Marquee and yuppie couples from Jersey out for a night on the town, but we decide to to

judge the club too hastily and head inside.

We move into the club itself to take our seats and a lucky leak at a back table lands us front and center. The wait staff are nice and recommend martinis. We go Cosmopolitan à la *Sex and the City* and sit back as a melodramatic announcement signals the beginning of the show.

Emcee for the night is Jim Norton (VH-1, MTV) who is a little crude for our tastes and not very funny. He starts off with New York humor, cabs and apartments to cater to the tourists. This is what they've come here for, after all. But he quickly loses the favor of the crowd after seeming misogynistic ("I'm single now, (shrug) after 3 years my girlfriend wants to find someone who doesn't hit her.") and generally intolerant. Soon nobody is laughing and he quickly introduces our first funnyman, Tom Papa.

Papa is a treat, making jokes about having kids (he'd rather have a "lobster chewing on his balls") and America's increasing waistlines ("America, never more than 50 feet from a snack!"). The crowd warms up to him as he makes us laugh about our tendencies to do things in hotel rooms that we would never do at home and makes religion personal ("My god smokes pot and plays hackey-sack").

Next up is Buddy Fitzpatrick whose material comes mostly from his marriage and children. He appeals to New Yorkers with the apartment building game "What the Hell is He Doing Up There?," demonstrating his upstairs neighbor riverdancing before picking up the phone. He talks about his search for peace in his marriage (he's always wrong and his wife is

always right) and his 2-year-old daughter's fascination with everything from watertowers to strawberries. The alcohol has kicked in by now and the crowd roars as he does an *Antiques Roadshow* impression. By the time he hands the stage over to the headliner of the night, Chuck Nice, my face hurts from laughing so much.

Nice's radio humor (WNEW-FM's *Radio Chick Show*) is mostly lowbrow so we don't expect his stand-up to be much different. He begins by cursing freely, something he can't do on the radio ("Instead of shit, I have to say poo. Instead of asshole, I have to say Howard Stern."). He talks about how pot has changed since he was younger and the wonders of ecstasy (glow sticks, glow sticks, glow sticks!). We cheer as he hails women as "the strongest people on the fucking earth" after seeing his wife give birth but we boo as he profiles lesbians as having no sense of humor. Nice's routine focuses on race relations (he is African-American) but it's often self-deprecating and tailored for the mostly white tourist audience.

Nice is somewhat disappointing after Papa and Fitzpatrick but all in all we enjoy ourselves and leave in good spirits.

We did learn that a night out for comedy will hit you in the wallet, even if it doesn't tickle your funnybone. Don't expect to get away with spending less than \$100 per couple with ticket prices ranging from \$20-\$25 per person and a two drink minimum during the show. Drinks range from \$6.75 for sours to \$14 for specialty concoctions like the "Damon Wayans" or the "Jerry Seinfeld."

For reservations call 212.757.4100 and visit carolines.com for schedule information.

Maya Cohen is a barnard junior and bulletin web editor.

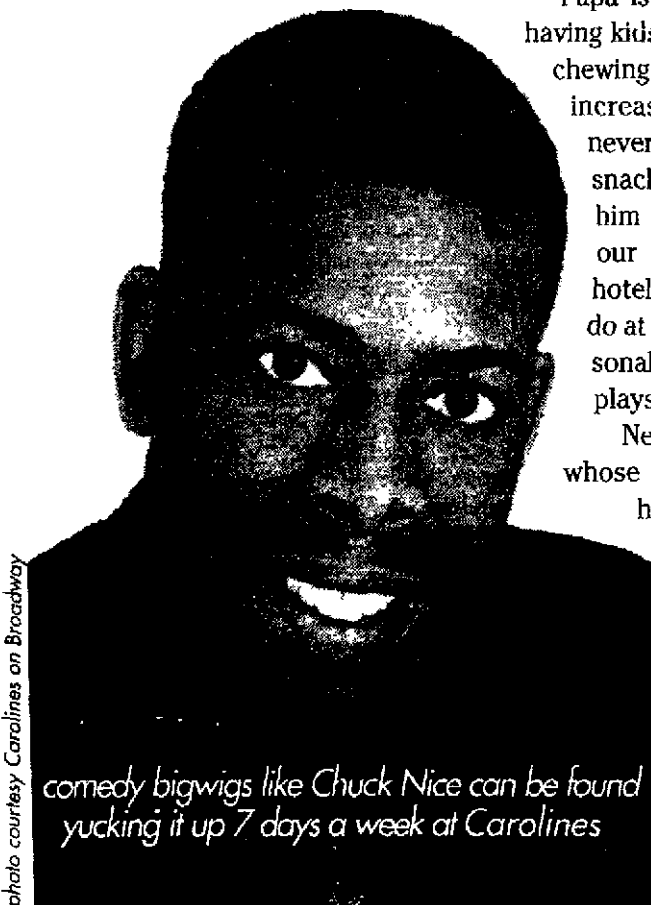


photo courtesy Carolines on Broadway

comedy bigwigs like Chuck Nice can be found yucking it up 7 days a week at Carolines

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