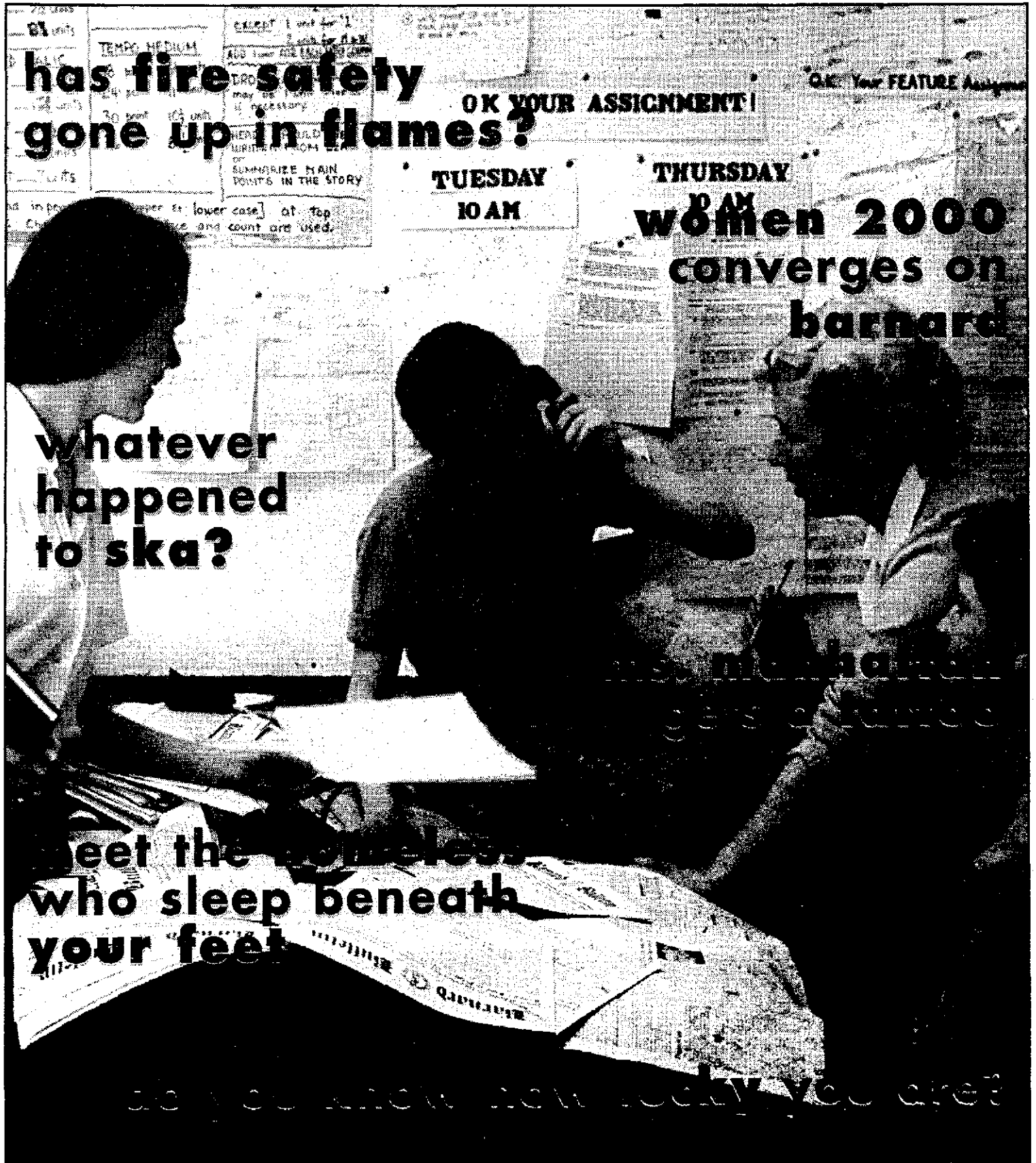


barnard bulletin



letter from the editors

We've been blessed since coming into this position with a really responsive readership. We've always appreciated the feedback that you, our audience, have given us. It is, after all, for you guys that we do this. Everything that we write about long nights and missed sleep and last minute changes—all of that is done so that on Wednesday afternoon, you can hold in your hot little hand a comprehensive, interesting and important piece of journalistic work. We pour our lives into this magazine, and to know that you're out there, reading it, is all the gratification we need.

Lately, of course, the gratification has come in the form of letters of disdain, as students, faculty and administrators send cries of outrage over things that we've published. Every letter we seem to receive nowadays tells us something that we've done wrong in someone's eyes. And after awhile, you begin to internalize all of the things that are said about your magazine. We have put so much into making this paper what it has become, and have gotten so many excited responses along the way. Maybe we just weren't ready to be controversial yet. But now, after having spent a week defending our actions and rationalizing our decisions to ourselves, we've taken a step back. And we've realized that we're proud of what we've done.

Never before has the bulletin been so important to its readers. Never before have we received the kinds of response that we're now receiving. Never before, to an extent such as this, has the bulletin had

such an impact on the barnard community. We've realized, through this experience, that we have created a legitimate vehicle for student expression. We've created a student newspaper that people talk about, that they care about, that they yell, scream, and cry about. We've created a place for people to learn more about their environment, and about themselves.

We'd like to think that we're a reflection of the barnard community: it may not all be pretty, it may not all come as official press releases, and it may not reflect everyone's opinion all the time. But that's what makes this paper so interesting and so challenging. The bulletin has become a forum in which barnard, as a community, can explore its similarities and differences, its downs and its triumphs. We're getting down to the nitty-gritty here, girls. It may be getting dirty, but it's sure a lot more fun to thresh out our community issues rather than cover them over with statistics on diversity and artificial constructs of what barnard is—and you can bet it's a lot more interesting. So, ladies, we submit to you a new challenge: We don't just want you to start talking, we want you to start thinking. About who you are, about what "barnard" means, and about where you fit in this crazy mess we've uncovered. We think you're up to it—what have you got to say?

Hy and B

contributors

Danielle Bayer is a first-year from Scarsdale, New York, who decided to come to Barnard

danielle bayer

for its supportive environment. Before coming to Barnard, Danielle spent ten months with the AmeriCorps National Civilian Community Corps, and has also lived on her own in a tent in Alaska for three months. This week, Danielle delves into the dangerous world of fire safety at Barnard for the news section.

Roz Eggebroten is a first-year from Los Angeles, who came to Barnard for New York City

roz eggebroten

and its "cool people." A person who prides herself on being unique, (who once had glowing, hot pink hair,) Roz loves hamsters and taxidermy, and has fifty snake ribs. In this issue, Roz tries to dig up some ska for the music section.

Kelly McCoy is a junior and is the *bulletin* nyc living co-editor. She is a philosophy major from

kelly mccoy

Minnesota who likes snowstorms and dislikes Keanu Reeves movies. Look for Kelly in her own section this week, bringing you into the world of the underground homeless.

barnardbulletin

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Bullet Through the Apple copyright Harold
& Esther Edgerton Foundation, 2000,
courtesy of Palm Press, Inc.

provost turns president for a year

By Mary Kunjappu

Provost Elizabeth Boylan has been given a second job this academic year; she is the acting President of Barnard while President Judith Shapiro is on a year long sabbatical. President Boylan has had years of experience on various academic committees, dating back to her Queens College days. Her additional responsibilities will be shared with other members of the administration, especially the vice-president.

As a Provost, President Boylan deals with the academic side of running a college, but as the acting President, she will have a few other important responsibilities. "I am like a head-coach. I help everyone implement the plans that President Shapiro has started. I also have all the ceremonial duties that a President must undertake," she explained.

One of the major projects that President Boylan is overseeing is the finalization of the self-study reaccreditation process, which will focus on certain key areas, such as the mission of the college. The committees working on specific areas and the Middle States Self-Study Review, which consists of a team of visiting specialists arriving in March, will provide analysis and recommendations that will help improve the college.

Another immediate goal that will be accomplished through

the review is a Task Force on Long-Term Capital Planning. "This is a long range capital planning study which is focusing on the best possible way to use the space we have. It is essentially a diagnosis on anything more we can do on our four acres," elaborated President Boylan. The end product of this study will be a computerized database of everything recommended by the architects. The fruits of this study might be reaped in

three to five years when new buildings, or renovations, or additions to existing buildings might take place. Long term building plans will also be discussed with the Board of Trustees, and the BLAIS committee will be looking into the development of the "library of the future."

When asked if she would miss her responsibilities as President after President Shapiro returns, she replied "I enjoyed working with people I already knew in a different way. This job is a lot of work and I will be happy when President Shapiro returns."

Many students on campus are not aware of this temporary changing of the guard. "I knew that

President Shapiro was on sabbatical but I don't know who took over for her," said Boyoon Choi, a first-year. President Boylan noted that "[Students] should know where to go to if they need the President for anything," other than that there is no major change that effects the students.



Mary Kunjappu is a Barnard first-year.

Patricia Ireland visits barnard

By Abby Batchelder

Is the idea that women get less money than men in some jobs disconcerting? Did you know that there are acts stuck in Congress right now regarding violence against women and hate crimes that are not receiving any attention? Patricia Ireland, president of the National Organization for Women (NOW), spoke about these issues when she visited Barnard Monday, October 2.

The Brooks living room was filled with students, faculty, and members of the community. Barnard's own NOW organization and the New York chapter of NOW both played a role in bringing Patricia Ireland to campus. Her speech was focused on the World March of Women on October 15 in Washington D.C. However, she also spoke about issues related to women in the U.S. and around the world.

The World March of Women is aimed at ending poverty and

violence against women as well as bringing women's issues to the eyes of politicians before the election. She cited a number of acts which are stuck in congress such as the Violence Against Women Act, an act for equal pay in the workplace, and an act to prevent hate crimes. She also mentioned international problems affecting women such as the situation in Afghanistan. She then mentioned the presidential elections, and said that she endorses Al Gore because of his stance on abortion. However, she was also very positive about Ralph Nader.

Her speech concluded with a plea for activism and social change. She spoke with empathy and compassion for all women as well as with an obvious drive for change. The horrible truths she cited were gut-wrenching,

however, her response was inspiring.

Abby Batchelder is a Barnard junior.



bearessentials

TRUMAN SCHOLARSHIPS: Juniors with very strong academic records who are considering graduate school and a career in public service may wish to consider applying for a Truman Scholarship. For further information, please call x42024 and sign up for Dean Schneider's information session, which will be held on Thursday, October 12, at 5:30pm. In addition to strong academic records, candidates must have extensive leadership and public service experience.

BEINECKE SCHOLARSHIPS: Juniors planning to attend graduate school in the arts, humanities, or social sciences are eligible for this highly competitive award. Applicants must have an exceptionally strong academic record and a history of receiving financial aid as undergraduates. Each Beinecke Scholar receives \$2000 upon completion of her undergraduate degree and a stipend of \$15,000 for each of two years in graduate school. Interested juniors should contact Dean Runsdorf, x42024.

DEPARTMENT OF EAST ASIAN STUDIES: The department is holding a series of meetings for students interested in East Asian studies. The meetings are open to all majors and minors. The meetings will be held on the following dates: *China*, Tuesday, Oct. 24, 10am in 202 Albany Hall; *Japan*, Wednesday, Oct. 25, 10am in the Sulzberger Parlor; *South Korea*, Thursday, Oct. 26, 4pm in 306 Milbank Hall; *India*, Wednesday, Nov. 1, 4pm in 319 Milbank Hall; *Pan African Studies*, Thursday, Nov. 9, 4pm in 329 Milbank Hall; *Religion*, Wednesday, Nov. 1, at noon in 202 Barnard Hall.

MATH HELP ROOM, 333 Milbank Hall, is open Monday through Friday for students enrolled in calculus or lower-level math courses. Please check the web at www.math.columbia.edu to find the Milbank Math Help Room schedule (normally 10am to 10pm, Mon.-Wed., closed between 6-7pm and 10am-5pm, Thursday and Friday). Mon.-Wed. evening hours are appropriate for students in any math course

although students in calculus courses have priority.

STUDENTS INTERESTED IN THE HEALTH PROFESSIONS: Dean Bournoutian has scheduled a series of group meetings to help you prepare for and strengthen your applications to medical, dental and other health professions schools. The second one will be held on Thursday, October 12, at noon, in South Tower (Sulzberger Hall) on "Tutors, Office Hours, and Help Rooms: How to Utilize Academic Services on Campus." For a complete schedule contact Jayma Abdo in 105 Milbank, e-mail jabdo@barnard.edu.

MANDATORY MEETING FOR INTERNATIONAL STUDENTS WITH F-1 VISAS: On Monday, October 16, from 4 to 5:30pm, in Room 328 Milbank, Dean Christina Kuan Tsu will speak to all (especially new) international students regarding the federal regulations that pertain to you as students attending school in the United States. If you cannot make the meeting because of a class conflict, please call x42024.

DEPARTMENT OF PSYCHOLOGY: The department offers a support group for students who have experienced the death of a parent(s) or sibling any time in the past year. The group meets every Sunday at 11am in the department's conference room, 402 Milbank Hall. For more information, please contact the department's bereavement and group therapy coordinator, Dr. David Eng, at x42067.

STUDENTS INTERESTED IN STUDYING ABROAD: On Wednesday night, October 18th, Study Abroad Night from 6-10pm in the Kraft Center. Students who have returned from approved programs will be available to share their experiences. Please note that Dean Alperstein is visiting study abroad programs. She will be back in the office on October 16 and will have office hours for walk-in advising on Wednesday evening, October 18, from 5 to 7pm in 105 Milbank.

barnard events calendar

October 11-12
Blood Drive. For information, contact Susan Quinby, Office of Disability Services, x44634.

October 11
Coming Out Day. Events will be scheduled in accord with Queer Awareness Month.

October 12
Louise Alone Thompson Patterson: A Celebration of Her

Life and Work. 7pm in Sulzberger Parlor. A screening and discussion with Mary Louise Patterson, M.D. For information, call the Barnard Center for Research on Women at x42067, or visit www.barnard.edu/crow.

October 13-15
Bernarda Alba and Garcia Lorca: A puppet-and-mask spectacle by Amy

Competter. Thursday at 7pm is free. Friday and Saturday at 8pm and Sunday at 2pm in Minor Latham Playhouse, Milbank Hall. \$5 general admission; \$3 with CUID. Reservations, call x42080.

October 16
Colors & Diaspora Film Series. 7pm in Krueger Lecture Hall, 405 Milbank Hall. A panel discussion with film-

makers David Eng and Isaac Julien. For information, call the Barnard College Center for Research on Women.

October 17
Gold Digger: The Outrageous Life and Times of Peggy Hopkins Joyce. 6:30pm in the Sulzberger Parlor. A reading and discussion with Constance Rosenblum. For information, call x42067.

Women 2000 series continues

By Kimberly Yuen

Barnard's *Women 2000—Prominent Women in Business, Politics, and Culture*, is a series devoted to the accomplishments and rise of women in finance, media, e-business, politics, and the arts. Women from various fields are invited to speak about the roles they have played in transforming their fields and our society. According to President Judith Shapiro, "Women 2000 grows directly out of the role that Barnard has played for 111 years as a part of some of the world's most talented and accomplished women."

On Monday, October 2, Barnard hosted its second event in the *Women 2000* series called *Charting the New Landscape of Media: Convergence and Content*. Discussion focused on the merging of communication forms and its effect on media content of the past, present, and future. Panelists included Eleanor Clift, *Newsweek* contributing editor and The McLaughlin Group commentator, Nancy Evans, co-founder and co-chairperson of iVillage.com, Jane Friedman, President and CEO of HarperCollins, and Beth Mendelson, MSNBC senior producer of *The Mitchell Report*. Columbia University's CBS Professor of International Journalism, James Carey, moderated the discussion.

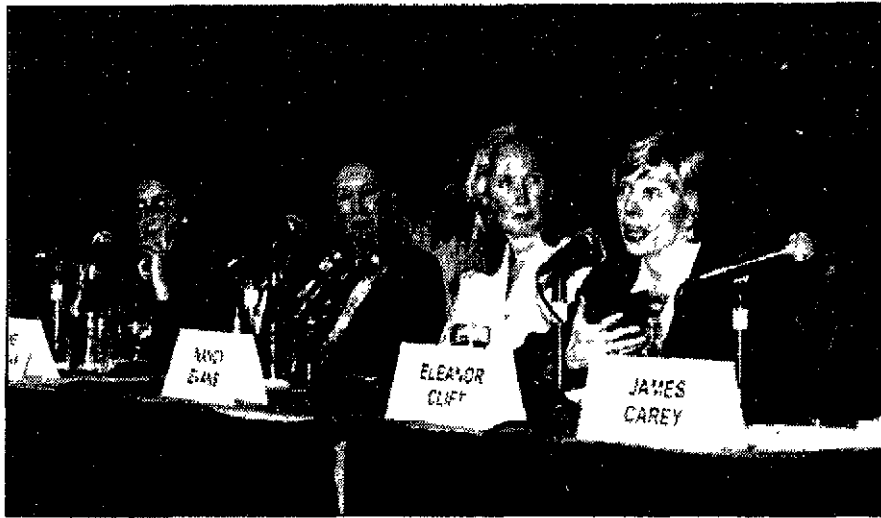
President Shapiro commenced the event with a few opening remarks. She said, "By convergence, we mean the way the Internet, and new technologies more generally, are melding and transforming communications of all kinds, including book and magazine publishing, broadcasting, and the way we hear our music and get our news."

Citing that in 1971 people viewed 550 advertisements per day, compared with 3,000 today, President Shapiro raised the concern that too much information can

be more detrimental than too little information. She referenced media scholar and critic Neil Postman's concern that without measurements to protect against the rising tide of information that, "People have no way of finding meaning in their experiences. They lose their capacity to remember and have difficulty imagining reasonable futures."

President Shapiro did, however, affirm that she is optimistic about the future of Barnard students in light of this change.

Joe Pineiro, courtesy of public affairs



panelists Beth Mendelson, Jane Friedman, Nancy Evans, and Eleanor Clift

She stated, "I am confident that the liberal arts education that Barnard offers its students will provide them with the intellectual wherewithal and analytical tools to be up to whatever the future has in store in the way of new ideas, new fields, and new technologies."

Eleanor Clift, with a seasoned career in political reporting and commentary, spoke much about politics as an example of how media has changed. In recent years and even at present date, presidential candidates have resorted to television programs and late entertainment shows to promote their platforms. For instance, President Bill Clinton, in 1992, appeared on *The Arsenio Hall Show* playing his saxophone in order to appeal to a younger generation of voters. Similarly, Al Gore, whose political agenda is geared toward courting the women's vote, recently appeared on the *Late Show with David Letterman*.

Describing such late night programs

as part of the media marketplace, Clift said, "These are the venues for presidential candidates to reach the people. And it's all narrow casting too. You can't go on one or two shows and assume you've reached the population like you could in, what some politicians might think of as, the good old days. When you go on the Today show or be interviewed by Walter Cronkite... you could do that once or twice and that would just about take care of everybody."

According to Clift, presidential debates are a classic way of observing the changes in the media. In the past, all of the television networks aired the debates and the entire nation tuned in to watch, almost like a communal experience. The current debates between George W. Bush and Al Gore, however, are not being carried by NBC or FOX, Clift said, "There are lots of other places where you can see the debates. Why

should they interrupt their regular programming?"

While Clift admitted that information about the debates can be obtained through other forms of media, she said that the live debates are still crucial to the candidates themselves. She said, "It's almost unnecessary to watch the debates because we all know that the key moments in that face-off will have a half-life on all kinds of shows, and you can easily pick up on it. But, I think it's a different experience [than in the past]. It forces the candidates to test lines and work out responses all hoping that they can come up with a sound bite that will live on, that will propel them to the presidency."

Nancy Evans spoke more of her own personal experience with the Internet and her site iVillage.com, an online network for women. In 1995, when Evans started her career in new media, the Internet was not yet a mass medium. Evans likened the Internet of 1995 to the emergence of the

with panel on media convergence

television. She said, "In the early 1950s, television was pretty primitive and laughable, and so was the Internet in 1995."

In 1995, less than nine percent of all people online were women. Today, women comprise fifty-two percent of all web browsers. In creating iVillage.com, Evans' goal was to create something useful and useable for women, a place where, for example, parents could research and communicate with other parents. Evans said, "The Internet is quite unlike any other medium I've ever worked in... The most extraordinary thing about it is the ability to connect, in real time, people with shared interests."

Sites allow people to research, get second opinions, and engage in discussions. "What the Internet provides is just an incredibly efficient way to do the research we've always done," she said.

The Internet, according to Evans, is used differently by men and women. Women tend to visit between five and seven sites and return to each of them whereas men tend to visit sixty or more sites and never return. Through iVillage.com, Evans has learned that the Internet can be molded to suit a particular audience. More importantly, Evans was sure to point out that the Internet can "carry on the good fight for women."

Though it might seem that the Internet has rendered books archaic, Jane Friedman assured that "Old is still alive and well... [Publishing] is at the most interesting and exciting time in the history of publishing since Guttenberg Press first spun out that first p-book."

The Internet, according to Friedman, has allowed publishing companies to reach particular audiences to tell them about new books. With the help of sites like amazon.com, HarperCollins has sold more books today than it has ever sold before. Friedman said, "Publishing has the best of all worlds. It has the expertise that comes from a tradition of 180 years and it has the benefit of being a part of news corporations which are a global media company... Online sellers have made books sexy [for readers]... P-books are here to stay."

Beth Mendelson echoed the comments made by the other panelists, speaking about the merging of all types of media forms. According to Mendelson, the convergence has been successful for the media in general and has provided many benefits for society. For example, polls reflect public opinions and informative sites like iVillage.com provide a public service.

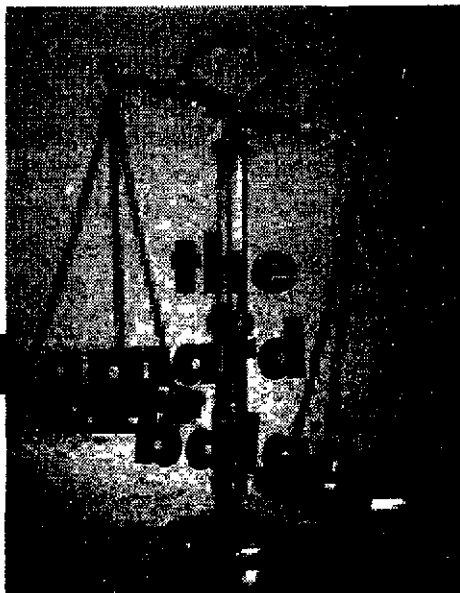
Mendelson commented, "There really

is an opportunity for the merging for all of these [media forms]. It's like not having a favorite child, but loving all of them."

Friedman had a similar opinion about the media's convergence. She said, "Instead of complaining about this, let's embrace it. I look at the Internet as a way of reaching the people. There is enough room for everybody in everything. I look forward to having books electronically, not to replace paper books but to have a new format... If content is king then information dissemination is about the most important thing we can have."

The panelists stressed that the convergence and transformation of the media has established an arena in which people can be brought together in a shared, communal experience. Today, political debates can be viewed via many media forms—electronic booksellers readily provide books, and women can visit iVillage.com to discuss the Million-Mom March. Evans suggested that instead of looking at it as a convergence to look at it more as multi-tasking. Overall, the panelists viewed the transformation of media and its dissemination of information as generally positive.

Kimberly Yuen is a Barnard junior and bulletin managing editor



a weekly weighing of
Barnard news

Barnard's 111th birthday was honored on October 5. Girls all over campus could be spotted in Barnard attire to celebrate: wait, there was one girl who dressed up, right? I saw her, I swear!



This Thursday is the night of the Junior Class Dinner. Who says Barnard does not have school spirit? All 50 juniors are expected to participate.



Some Jewish first-years observed their first Yom Kippur on campus this past Monday. Apparently, it was not that hard for them to fast from Hewitt food for a day.



Liz Boylan switched from the Provost's office to the President's office. President Judith Shapiro has not dropped out of sight though—she returned to host the Women 2000 Media Panel last week.



= we love it



= we hate it

This week's total...



don't be alarmed: fire safety at barnard

By Danielle Bayar

They're more annoying than 9am classes, and more inconvenient computer lab printer: They're fire drills.

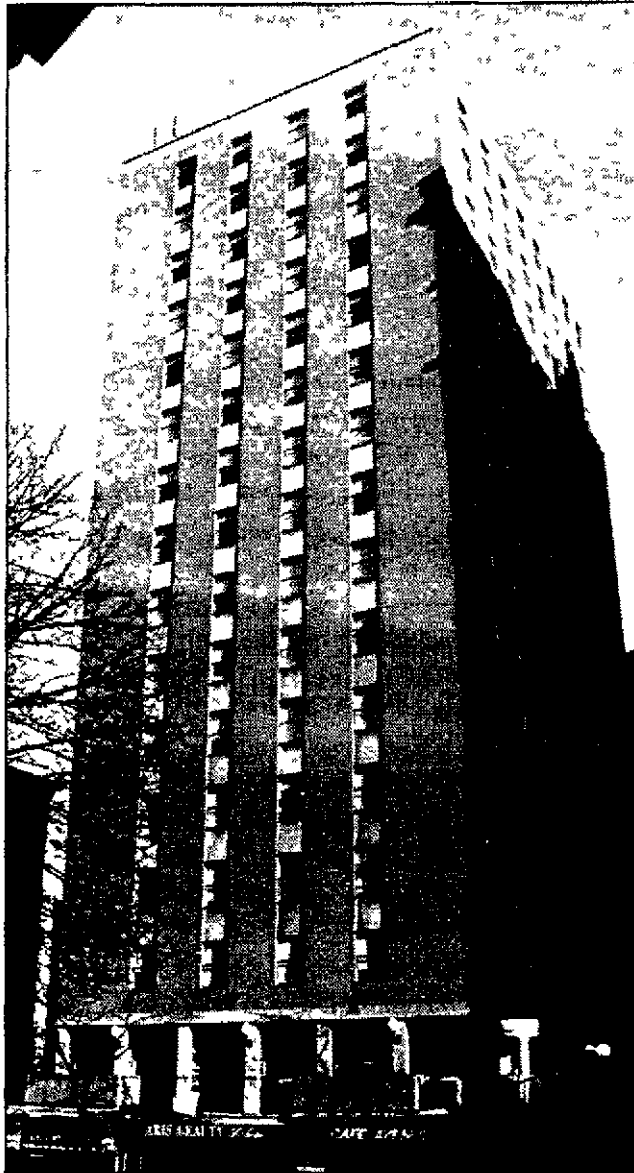
But despite what you may think, there have been no fire drill yet this year—all building evacuations have been on account of real fires. George Koserowski, the security officer in charge of fire safety, says that in years past it has not been uncommon to have two or three alarms a week. While most of these alarms are small cooking incidents, the tragedy at Seton Hall last year has increased awareness that larger blazes are a real possibility. So how fire-safe savvy is the Barnard campus anyway?

Two occurrences during the last few weeks have brought this question to light. One of them occurred in Plimpton Hall around 7:30pm, when a small oven fire set off the alarm—well, for a little while, anyway. Plimpton Hall uses the Acme System, which is around 20 to 30 years old. In this system, the fire alarm rings a certain number of times, repeats for four cycles—then stops. An RA or desk attendant must physically hold the alarm for the bells to keep ringing. "It doesn't really work, I don't know why," says Katie Graves, an RA at Plimpton whose job it is to hold the fire alarm. RAs also have to get people out of their rooms and hold the elevators on the first floor to make sure no one uses them. Questions about this system's safety have been raised since RAs, who may or may not be in the building, are largely responsible for evacuation of buildings. Also, it is possible with this system for the fire alarm to stop ringing, even when there is a real fire.

The system in Plimpton may be old, George Koserowski says, but it was state of the art for its day, and is still fully functional. Moreover, he states

that, while RA participation is helpful, it is not absolutely essential; both desk attendants and security personnel know to keep the alarm ringing.

In fact, Annie Aversa, the Sulzberger Area Director, is concerned that having the RAs ring the alarm leads students to think that it is only a drill. "[Students think] it's fun or funny, and that is not the case," she said.



is the Plimpton fire alarm system safe?

Just as RAs may eventually no longer be required to ring the alarm, they may in fact no longer be required to hold the elevators. Barnard is in the process of attaining fireman's keys for the front desk of every building, which would enable desk attendants to hold the elevators during an alarm

A week after the Plimpton incident, on September 24, cooking once again got a little steamy when a Sulzberger resident fell asleep and left her teapot on the stove. All the water evaporated and the plastic started to melt, which set off the smoke detector. But when an alarm goes off in Sulzberger, it does not go off in other parts of the Quad, and vice versa. So while disgruntled Sulzbergians shuffled down the stairs around five a.m., the rest of the quad slept uninterrupted. In the event of a real fire, this could be very dangerous.

Koserowski points out that all alarm systems are connected by computer. Every smoke detector, sprinkler system, and heat sensor is linked to a computer in the security office. When an alarm goes off in one area, it immediately sends a signal to this computer, as well as one to the fire department. In most cases, security will then send out a message to the desks to pull the other alarms. On the 24, a security officer happened to be close enough to the scene to investigate and decide that the fire was not a threat.

Both these fire systems, though functional, are dependent on people doing the right things at the right time. Confusion and a breakdown of communication are always possibilities in crisis situations. Also, many students are slow to respond to alarms, causing further possibility of a tragedy.

Aversa emphasizes the need for students to know what to do and what not to do during an alarm. This year, fire safety plaques were installed on the doors of all dorm rooms detailing instructions during a fire alarm or drill. Also, fines for staying in a building during an alarm have been increased to \$60

Danielle Bayar is a Barnard first-year.

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new sexual misconduct policy implemented on campus

months of struggle and negotiation pay off with new office and administrator

by Renee Gerni

Last spring the Columbia community was immersed in dialogue and action regarding the status of the University's sexual misconduct policy. The passage of the new policy in the university senate mandated a number of changes to the Columbia community.

The result of work from students, faculty and administrators from various schools within the university, the new policy most notably provides for all students the option to make a complaint of sexual misconduct through the University's Disciplinary Procedure for Sexual Misconduct. The Disciplinary Procedure may be used to file a complaint against a student enrolled in any Columbia University school, excluding the Law School.

In order to effectively implement the existing policy, and the new disciplinary procedure, the policy also created a permanent office and staff position. The Office of Sexual Misconduct Prevention and Education (OSMPE) will officially open on October 16th with the arrival of Charlene Allen, the new Program Coordinator of Sexual Misconduct Prevention and Education. Located in 703 Lerner Hall, the establishment of the new office has been directed by J.J. Haywood, the Director of Planning and Budget for Student Services. During the summer, Haywood and an ad hoc committee of students and administrators worked on the goals of the new office concluding that there would be four main areas of concentration. "The first area is outreach around the program. Making sure that the university community is aware of the existence of the program—that we have a dialogue about what it means to have a sexual misconduct policy," Haywood said. The office will also serve as the coordinating body of education and training of students and staff. "We really feel it's important that staff of the university are aware of issues around sexual

assault as well as the existence of the policy." Third, the Office of Sexual Misconduct Prevention and Education will act as a central resource among offices on this issue. "We do want to collaborate closely with our colleagues in the various residential program offices, as well as the various student affairs offices across all of the schools, and the health education programs—anyone who is doing any kind of



work in any way that is related. We want to make sure that we are available as a resource." Finally, the coordinator of the office will oversee and administrate the panel in the adjudication process of the disciplinary procedure.

The first pool of panelists for the hearing panel, which will eventually consist of one student and one administrator from each school covered by the policy, is currently being selected and trained. According to Haywood, the panelist training addresses a wide variety of issues. "It's training both on the dynamic of sexual assault as well as dynamics for offenders. We are spending a good deal of time going through the adjudication process. We're letting them practice asking questions, we're informing them about evidence, informing them about bias and really spending a lot of time with them so they feel like they are gaining the

skills and tools that they are going to need to be effective panelists." The training has been formulated with input from a multitude of student services offices in university, as well as the office of general counsel and two individuals from Columbia Presbyterian Hospital.

"One thing is that the policy is not new. I think that is important to remember. The university's statement on sexual misconduct is the same statement that was issued in 1995. The piece that has changed is the alternative disciplinary process" Haywood stated.

When asked about the importance of the alternative disciplinary process Haywood explained that because of the decentralized nature of the various schools within and affiliated with Columbia University, policies and procedures regarding sexual misconduct between the various schools were often confusing. Modeled on the existing procedure for Columbia College and the School of Engineering, the disciplinary procedure is understood to be a more fact-finding process of investigation as well as the option that offers the most balance for the interests of the student making the charge as well as the accused student. Generally, the aim of the policy revisions was to provide a standardized mechanism for the University to deal with incidents of sexual misconduct internally.

Like it's beginnings in the grass-roots education and organization of students and faculty, the revised policy provides for both responsive action and greater access to information. Beyond the policy's adjudication process, the Office of Sexual Misconduct Prevention and Education represents the general aim of proponents to the policy changes: to create a unified, university sanctioned response to sexual assault on our campuses.

Renee Gerni is a Barnard junior and bulletin advertising manager.

digital divas: how to make a webpage in five minutes

A weekly column by RCAs—write to resnet@barnard.edu with column suggestions. This week's Digital Divas are Zipporah Polinsky and Erin Fredrick.

"The Web site you seek cannot be located but endless others exist," said JR.

To learn how to create one of the endless others, this is a good place to start. One of the great things about college is the access to free web time and web space. Having a website can be very useful in applying for jobs since your name can be clickable on the college online directory.

First you will have to set up a web directory in your email account and there are clear instructions at this Barnard website: <http://www.barnard.edu/at/training/webpages>. If you have a Cunix account and want to create your website on Cunix go to: <http://www.columbia.edu/acis/webdev/create.html>.

The most difficult step of website creation is determining what to include. Unfortunately, there are not any step-by-step tutorials about this, but the best advice we can give is to surf around and model your website or parts of your website after something you appreciate. For instance, some people split their website into Professional and Personal sections. Also, consider adding an archive for jokes, poetry or other personal interests.

Then, you want to create an HTML page that is unique to you. Keep in mind that a good website is attractive and organized. Choose links that accurately represent you, and to make it more exciting, consider inserting an image or audio file. For the more adventurous, there are some really fun JavaScripts that will make your site more dynamic. Luckily, there are endless resources out there for everyone from amateurs to the web savvy. Here are some of our favorites.

For tips and tricks with HTML, try Webmonkey: http://hotwired.lycos.com/webmonkey/authoring/html_basics

There is also another great list of resources at About.com: <http://html.about.com/>

To find images that will spice up your page, try searching for images using Dogpile: <http://www.dogpile.com/>

Cutting and pasting JavaScripts has never been easier at: <http://javascript.internet.com/>

These sites have all the tips you will ever need to create your very own home on the web. After all this, you might feel ready to start your very own dot-com.

wellwoman: emergency sex kits

Q What is the emergency sex kit? will find condoms, dental dams, lubricant, and information on emergency contraception and how to get it. Well-Woman believes practicing safe and responsible sex is a fundamental aspect of wellness. Throw one of our sex kits in your bag before you go out, or leave it in your bedroom. You may be surprised when it might come in handy.

A The Emergency Sex Kit is a bag of free goodies brought to you by Well-Woman. Inside you

Come by the Well-Woman office and pick one up.

"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.

got a beef?

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

artspicks

for the week of october 11

House of Wax (1953, Director Andre de Toth)

At the Film Forum (209 W. Houston Street between 6 Ave and Varick Street). Tickets cost \$9. Call 727-8110 for times.

About an eccentric sculptor Henry Jarrod, whose wax museum lacks the spark to bring in thrill-seekers. The museum is torched and Jarrod supposedly dies in the flames. He later shows up and re-opens the museum with a crowd-pleasing chamber of horrors that houses sculptors that look a bit too much like real dead people.

Lawren Stewart Harris: A Painter's Progress

At the Americas Society Art Gallery (680 Park Avenue at 68 Street). Through November 5. Admission \$2 for students. Call 249-8950 for info.

This art show includes a full-scale retrospective on the Canadian's paintings. It includes forty paintings from 1963 ranging from realist to post-Impressionist landscapes to nonobjective abstractions.

The OPlulent Eye of Alexander Girard

At the Cooper Hewitt National Design Museum (2 E 91 Street at Fifth Ave.). Tue 5pm-9pm is free.

Arabian Nights

a magic carpet ride for all ages

by Jessica Marcy

Amidst the giggles and gasps of various six-year olds, I sat wide-eyed listening to tales that have enraptured audiences for more time than I can imagine. With rich and enchanting stories of magic carpets, talking birds, and mistaken death, the Young Vic Theater Company delights with their production of *Arabian Nights*, a play based on the classic novel *One Thousand and One Nights*.

It would be hard to create a boring production of *Arabian Nights* because the tales themselves are so captivating. Gathered from a cross section of Islamic countries and passed down through story telling at Bazaars and royal palaces, *One Thousand and One Nights* developed through a long process until it finally became a novel in Persia during the tenth century. Beginning with



storytellers of Arabian Nights

"Long, long ago..." Shaharazad embarks on her mission to win over the cold heart of King Shahrayar who has pronounced her death sentence. In the process to save her own life, Shaharazad so enraptures and captivates the king and audience with her nocturnal tales that she not only wins her life, but also the king's heart.

The overall story is basic and well known, but Shaharazad's nocturnal tales with their emotional, comedic, morbid, and even downright silly twists are what keeps the audience desiring to hear more. Within the overall plot of Shaharazad's relationship with King Shahrayar, there are six main subplots including probably the most famous, "The Story of Ali Baba

and the 40 Thieves". Among my favorites subplots was "The Story of Es-Sindibad the Sailor", which uses wonderful puppetry to depict the trials of a man who roams far to seek fortune.

I also enjoyed "The Story of the Wife Who Wouldn't Eat", which recounts the relationship between Sidi Nu'uman and his arranged wife Amina. After wondering night after night why Amina eats so little,

Sidi Nu'uman slyly follows her on her nightly journey to eat dead flesh. In a wonderfully macabre and violently frightening scene, Sidi Nu'uman realizes that his wife is an evil sorceress and thus transforms her into a horse. In good story-telling fashion, there is a moral to be learned in each sub-tale and within the larger tale as well. For example, "to be free you must forgive" is the moral for Sidi Nu'uman after the ruler finds him excessively and cruelly beating his wife-turned horse.

Now I must admit a small detail. I arrived slightly late. Therefore, I did not realize until the lights came up at intermission that nearly half the audience was struggling to reach my waist. While I had thought that there was a large number of children seated near me. I soon realized that New Victory Theater is actually a family theater. Now, don't let this dissuade you from seeing one of the fine plays they offer. I actually found it quite refreshing to enjoy such an imaginative play within the presence of such << next page >>

serial stereotypes **Chick Bands disappoints**

by Karla Repple

Do not waste five bucks on seeing this little dramatic event. That is, of course, unless you are looking for 30 minutes of lame stage banter. *Chick Bands* is a serial play that takes place every Monday night at Baby Jupiter on the Lower East Side. While the venue may be pretty happening, the play was not.

The whole point of the play, I think, was to be a humorous portrayal of an all female band. I admit, some parts were a little funny, like when they are having a dream session and one member dreams of having an airplane. The others do not allow her that dream because too many rock stars died in plane crashes.

The rest of the play basically focuses on how "masculine" these women are. They talk about cars, motorcycles, and beer. All of them are heterosexual and they talk about men in a trivial way. It may sound like I am getting too political, but really there was little content to this play to even think about. While the whole drama was done in jest, it really was not funny because it was just

so lame. For part of the play, they conducted "tude-erviews" to find a new drummer for their band. This was especially aggravating because they seemed to drag on forever. I do not know when I have had a longer thirty minutes. Also, I was starting to get put off by how insistent they were about their stereotypes. The actors created a flat cartoon of what female bands are like. It was like the idea of women having a serious band

It was like the idea of women having a serious band is just so hilarious. Hey—let's make a play about it.

is just so hilarious. Hey—let's make a play about it. Maybe now is the appropriate time to divulge that I am writing my thesis on riot grrrl bands, so perhaps my views are a bit immersed in that. Could be possible. Perhaps it would be best for me to tell you to go and find out for yourself.

Next Monday there is another episode. Oh just so you know, in case you want to go and be in the know, episode one was about finding a new drummer. However, do not blame me when the all-male band clears the stage as soon as the play is over and plays some not-so-good rock. You are going into the situation prepared.

Karla Repple is a Barnard senior

<< continued >> involved and excited play-goers. It was amusing to see how this miniature audience reacted differently to certain scenes such as one in "The Story of How Abu Hassan Broke Wind". As the name suggests, this tale recounts the disgrace of a rich widower who lets out an extremely loud and stinky fart, a scene that had the pint-sized audience in uproarious laughter.

While I'm sure a majority of students would prefer to spend their money on a play better suited to their age range, *Arabian Nights* is wonderful for anyone seeking a night of fantastical escape not only into the world of the fantastic, but also into the world of childhood imagination. With the wonderful music, set, and special affects, *Arabian Nights* creates a captivating world of eastern treasures and romance that never bores the more mature play viewer. Though the play is intended for a family audience, it offers more than enough talent to charm even the most witty and sophisticated of Barnard students.

Jessica Marcy is a Barnard senior and bulletin arts editor.

artspicks

... continued

Student tickets \$8 For info call 849-8300.

Girard is a designer and architect of the mod 60's style. He is best known for exuberant use of color, pattern and ornamentation, Girard designed textiles, furnishings, and architectural interiors for homes, showrooms and restaurants.

theater

Bernarda Alba and Garcia Lorca

At the Minor Latham Playhouse (Barnard campus). Thur-Sat 8pm. Tickets \$5 with CUID. Call x45638 for more info.

Come out and support theater here at Barnard. Created by Amy Trompeter, this puppet-and-mask spectacle is a unique take on Garcia Lorca's classic play about repression and its tragic consequences.

dance

Triple Play Dance

At Symphony Space (Broadway at 95St.). Student tickets are \$10. Call 864-5400 for info.

Organized into two separate programs, the Triple Play Dance uses the talent of Limón Dance Company, Peggy Baker Dance Projects, and the high energy Donald Bird/ The Group. Combining variety and talent, these companies show off their commissioned premiers and repertory work.

music picks

for the week of october 11

october 12

Victoria Williams

At Joe's Pub (425 Lafayette Street near 4 and Broadway). For more info, call 539-8778.

Country-folk sweetie Victoria Williams brings her quirky, honest singer/songwriter style to Joe's Pub for the first of 3 dates. How'd she managed to stay in the biz for a decade? Her show's all the proof you need.

october 13

Nashville Pussy w/Toilet Boys

At Bowery Ballroom (6 Delancy Street at Bowery).

These shock-rocking Marilyn Manson wannabes will give you something to scream about. Also check out the Toilet Boys, the Lower East Side's own drag queen/glam rock group known for a crazy stage show.

october 16

Jurassic 5 w/ Dilated Peoples

At Irving Plaza (17 Irving Place at E. 15th St).

Underground rap sensations the Dilated Peoples arrive with their jazz-funk brothas

where have all the

by Roz Eggebroten

Remember when No Doubt hit it big and everyone predicted the return of ska? An influx of ska, skacore, ska-punk, and swing influenced bands inundated the alternative music market. Reel Big Fish had a top 40 single and the Mighty Mighty Bosstones were all over MTV. Brian Setzer even tried to cash in with his newly formed big band orchestra. What happened? Where has all that great music gone now that the airwaves are dominated by teen pop and male dominated alt-rock? It seems that overflow of bands waiting to cash in on their rude status was just that, and the music market got bored. Give us something new, record company executives said. Ska is out, swing is out. Techno is in. So what does this mean for all those bands that glimpsed mainstream success for that brief period? Were they talented, powerful indie groups who continued to thrive on underground success? Or were they barely formed attempts to cash in on a passing fad?

Reel Big Fish, whose sound is a frenzied mix of ska and soft punk, were soon forgotten once the chorus of "Sell Out" began to hold true. They released a five song EP in response to the success of "Turn the Radio Off". They then re-released their debut album in an attempt to sell a few more units. Sorry, guys, but all the kiddies just tossed that one out and your real fans don't need 5 different editions with varied cover art. RBF then spent a summer opening for Blondie, a

match equally confusing to both groups' respective fans. Most RBF fans didn't feel the pressure to pay upwards of \$50 to see a band that often does free shows, and many of those who had come to see Blondie were a bit mystified when seven guys started running around the stage with various instruments singing about Tacos and ex-girlfriends. To the band's credit, they have gone back into the studio to record some new (gasp!) material. No release date has been set, but lead singer, Aaron Barrett sounded optimistic when the guys performed the newer stuff at a free show last spring to a less than enthusiastic crowd, who were used to hearing old favorites.

The Mighty Mighty Bosstones, however, dealt with their brief glance of mainstream success quite differently. After *Let's Face It*, their 1997 release which spawned the radio-friendly tune "The Impression That I Get," the band continued to perform in the medium-sized venues and local clubs that they'd grown up in. Despite being featured in several major magazines during their 15 minutes of fame, the band held tightly to its work ethic and knocked out two

more albums within the next three years. In today's music world, where an artist's selling point is more often than not determined by daily votes to *Total Request Live*, wasted energy on promo-



ska bands gone?

tion when trends have moved on results in a lack of enthusiasm and interest on the public's part. Often an artist or group that has wavered in and out of the public eye is faced with fading contracts and lack of promotion from the record companies, which hardly aids the artist in continuing to sell.

The Bosstones reinvigorated their career and kept their fans by sticking to their charismatic, ska-core sound despite the changing market, and by not selling out, managed to stay on the path of becoming a long term indie success. Granted, the Bosstones take themselves a lot more seriously than RBF, and have been around since 1990 (RBF's first album was released in 1995), but in terms of both groups' career path, the Bosstones seemed to have made the wiser choice.

One terrific band that didn't survive the waning of the ska craze is Save Ferris. A bouncy, swing/ska/pop septet hailing from Anaheim, they burst on the scene in 1996 with a five song self produced EP. After weathering initial (ungrounded) comparisons with No Doubt, Epic Records noticed Save Ferris' large Southern California following, alliance with Reel Big Fish (both bands are close friends and have worked together in the studio) and the sold out shows they constantly played. Just before the annual South by Southwest music conference Save Ferris got signed. The band couldn't have been happier and immediately started recording their major label debut. The result, *It Means Everything*, was initially anticipated to be a hit. It included three reworked tracks from their EP, a playful cover of Dexy's Midnight Runner's 1982 hit "Come On, Eileen," and several new songs capitalizing on lead singer Monique Powell's sultry, soaring vocals!

The album was released in September of 1997 and rode the ska wave until it crashed. The first single was, oddly enough, "Come On, Eileen," but mainstream alternative radio embraced it in a moment of '80s nostalgia. When the

second single was released, however, there was nowhere for Save Ferris. It fared poorly and after a repeat experience with a third single Save Ferris took to touring to drum up support and then headed back into the studio. The end product was a completely different band. Their sound turned into straight rock-pop with horn lines and the disc, appropriately and ironically titled *Modified*, was a critical and commercial failure. Alternative radio was completely testosterone driven at this point (even No Doubt was having trouble getting airplay) and Epic did little to promote the album. After a moderately successful stint co-headlining with (read: opening for) Lit, the band has little hope of regaining any sort of success outside the small but loyal hometown supporters.

Getting signed to a major label early on is a very big deal, especially if one's band is their sole source of income, but the pressure to sell and conform combined with a lack of interest on the label's part can rip apart musicians. It is this disparity between working hard independent of major labels and becoming a multi-album success that keeps the music industry in pieces. Not every group will be the next Green Day. Nor should they be forced to take the indie label road just to avoid a bad deal. Unfortunately that is how the industry works today, and the concept of selling out thus becomes a harsh reality made worse when the scene picked apart by the media last month becomes this month's - and the next several years' - biggest joke. While the Mighty Mighty Bosstones managed to succeed, two other excellent bands have experienced nothing but trouble. What should you do? Listen to what you want and support your local ska band, especially after they've weathered the onslaught of major labels and the ever-changing face of mainstream music.

Roz Eggebrotten is a Barnard first year and bulletin music assistant.

musicpicks

...continued

Jurassic 5 for the Word of Mouth tour. Both bands' respective musical and lyrical abilities won't keep this tour underground for much longer—so go now.

october 17

The Samples

At Irving Plaza (17 Irving Place at E. 15th St).

The Samples aren't known for much else other than putting on a good show, but their concerts keep critics raving. The band's chilled out jazz and pop style hasn't varied much with their last 4 albums. However, their constant touring has proved successful. Even if you haven't heard one song on the radio it's almost guaranteed that you'll have a lot of fun.

october 18

Moby

At Hammerstein Ballroom (311 W. 34th St. at 9th Ave).

Moby rules live. His lack of pretentiousness makes for a musically amazing show and he actually plays his instruments, somewhat of a feat for those more accustomed to synthesizers. Grab this opportunity before it slips away and check him out.

albumreviews

Selmasongs both good and bad Bjork



Bjork is even cuter in real life than on her CD covers. (And this I can state for a fact, after seeing her at the premier of *Dancer in the Dark* at the NY Film Festival) You may think that perhaps my review of the soundtrack to the movie, entitled *Selmasongs*, is a bit biased. However, my expertise on the Icelandic princess has rendered me able to differentiate between good Bjork and not up to par Bjork. *Selmasongs* is a little bit of both.

Titled after her character in *Dancer*, *Selmasongs* is unlike any other album Bjork's come out with, simply because it's a soundtrack. The closest comparison to the songs on this album would

be "It's Oh So Quiet" from her fabulous second release, *Post*. The show-tune quality of that song is what actually brought Bjork to the attention of *Dancer's* director, Lars von Trier. It was only fitting then that the soundtrack have the same manic quality, combining Bjork's unique style with music in the vein of 40's style musicals.

The innovative use of synthesizers that Bjork is known for still abounds in this new release, but the overall tone of the album is dramatically different than her others. She uses orchestra instruments extensively, making every song radiate the theme of sadness and loss. Basically, if you're looking for a Bjork CD to get happy to, this isn't the one. The entire movie is depressing; the soundtrack isn't any different. Happy spots are "Cvalda" and "In the Musicals." However, if you watch the movie first, you'll see they're not as cheerful as they seem.

Bjork's songs have been remixed countless times, and she often does duets with singers ranging from Tricky to PJ Harvey. This album, while entirely her own creative vision, is not devoid of guest appearances. Catherine Deneuve, the great French actress, sings on part

of "Cvalda," the happiest song on the album; a more disappointing cameo is the appearance of Thom Yorke on "I've Seen it All." Sounding more bored than usual, his solos drag on, but when harmonizes with Bjork, her sheer talent is only enhanced by his lackluster show. Additional singers in the original movie version of "Scatterheart" were taken out of the soundtrack version; this is one time when I would have liked to hear the extra voices. Lines that were sung by other characters in the movie have been all redone for Bjork to sing solo—the result is somewhat disjointed and takes away from the spirit of the original.

As a whole, this album has its share of things to love and hate. Bjork's love for the Selma character is obvious, and the integration of this persona into her work is inventive and amazing. Soundtrack aficionados beware: this isn't the *Sound of Music*. You also probably won't like it if you're not familiar with the movie or Bjork's music in general. But if you're still feeling all moist and drippy over seeing *Dancer in the Dark*, then this may be just the Selma fix you need.

—Thea Tagle

Hooverphonic combo of smooth rhythms and fun lyrics

As a completely naive listener, lover of hip hop and old blues and jazz, I am happy to announce that Hooverphonic's chilled out beats and silly vocals ("fluffy dinosaurs") gives me a warm and fuzzy feeling in my tummy.

When I first picked up the cd I was alarmed by track titles like, "Every Time We Live Together We Die a Bit More." I figured it would have to be more cheesy than a grilled cheese sandwich at Macintosh when the cooks are feeling generous (talk about corny, see writing style). Anyway,

other tracks like "Autoharp," suggested a more techno kind of music I try to avoid at all cost.

Luckily, Hooverphonic is none of the above. It is a collection of slightly drugged beats and absurd lyrics sung by a delightful vocalist—perfect music to put on and not really listen to. I wrote a paper, read some chapters of a really cryptic social policy book, and spit out this review, all while being comforted by the continuous hum of Hooverphonic. At times, admittedly, it gets too interesting to ignore. Tracks like, "L'Odeur Animale," besides mak-

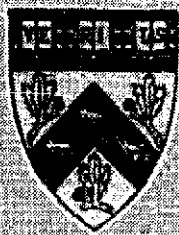
ing you feel culturally avant garde if you include it in your review, get a little psychedelic. You start wondering if the happy drone is morphing into scary *Trainspotting* hallucinations. But not to worry, "Renaissance Affair," the bonus track, brings you right back to your smiling, shiny state ("I miss you all the time. . .your touch. . .your embrace").

The album is available in stores. You can also get some music relaxation via the tour which will go through November 4.

—Courtney E. Martin

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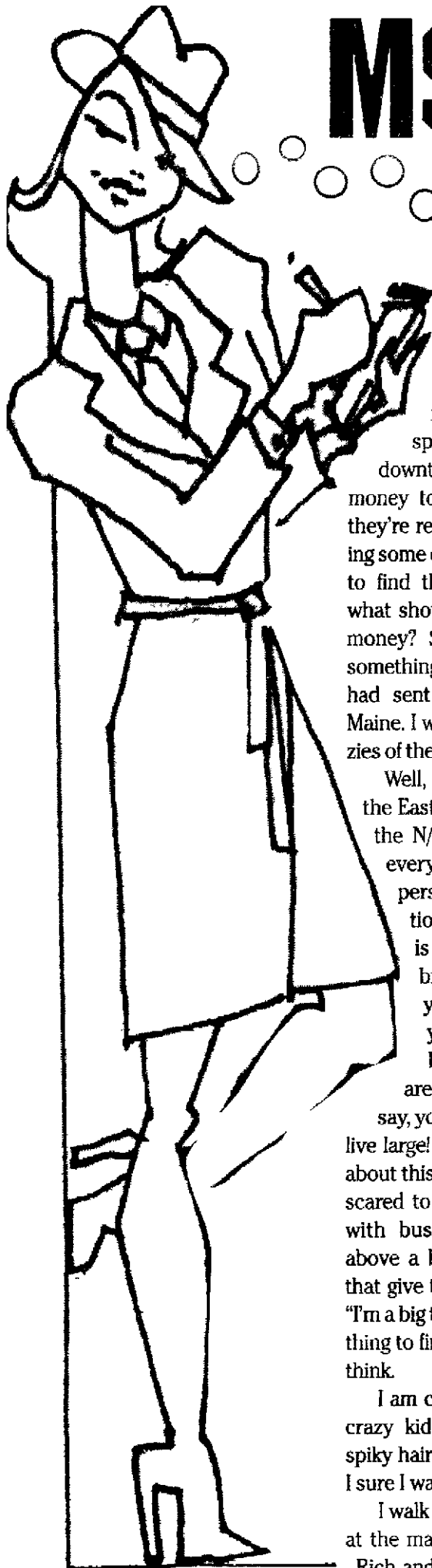
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MS MANHATTAN

goin' on a tattoo adventure



Katie O'Shea

So, let me just tell you, that whole “starving artist” thing—it’s not all it is cracked up to be. Maybe the experience I am looking for doesn’t have to do with earning money, maybe it has to do with spending it. Everyone’s seen those downtown hipsters who pay too much money to look like they don’t have any—they’re really New York, right? Maybe spending some of my hard earned tips is what I need to find that perfect NYC experience. Now, what should I do to get the most out of my money? Something completely New York, something that will make my father wish he had sent me to school in East Nowhere, Maine. I want to fit in with the freaks and crazies of the East Village—I want to get a tattoo!!!

Well, the decision is made, and I head to the East Village to begin my adventure. On the N/R on the way there, I notice that everywhere I look there is yet another person with permanent body modification—I begin to think that this is it, this is the real New York thing. Still, I am a bit apprehensive because after all, as your parents and teachers will tell you—“This is going to be on your body for the rest of your life. What are your kids going to think?” Well, I say, you only live once and damnit I wanna live large! Then again, I am not only nervous about this minor little *permanence* thing, I am scared to death of those get big burly guys with bushy beards and “mom” tattooed above a bald eagle on their biceps. People that give tattoos don’t generally give off that “I’m a big teddy-bear” vibe—but I will risk anything to find that true New York experience. I think.

I am crossing 3rd Ave and I see all those crazy kids with a thousand piercings and spiky hair and my palms begin to sweat. Am I sure I want to do this?

I walk into Medusa Tattoo and take a look at the man behind the counter. His name is Rich and he is a bit intimidating, all leather

and no hair. He is gruff when he asks if I know what I want. I don’t answer quickly enough so he tells me to look at the flash (the tattoo designs) on the walls and that he will be with me in a minute, and walks away to deal with the trashy biker chick from Long Island who saunters in to say hi.

As I am gaping at all the different designs to chose from, I notice that someone is now at my side, looking at me looking at the walls. I glance over to see a short, dorky-looking boy in black rimmed emo glasses, an Earth Crisis t-shirt, dirty khakis and vegan boots. I wonder, what the hell is nerdy this guy doing in a tattoo shop? Then I notice the Japanese style tattoo that covers his whole forearm and think, hmmm, maybe I was wrong about the type of cool cats who like this kinda thing. Like, maybe they’re not all so cool. “So, what kind of design do you think you want?” he asks. I am about to blow him off but then I realize that Rich has sent him over—he works here! How could this guy be a tattoo artist? He seems almost snuggly.

I am discreet (and I am still thinking about how to hide it from the parents) so I chose a tattoo in that stereotypical girl place—the small of the back. I want something traditional so, going on the advice of the dorky guy, I decide on one of those hearts with a banner and flames that you see on all the rock and roll guys. (Yeah, and the banner says “mom,” I figure I owe it to her.) The cute little emo guy tells me that he has an appointment in a few minutes but he will introduce me to *my* artist, Eddy. You mean this guy’s not my artist?

We walk to the back, and snuggly-boy disappears behind a partition and returns with Eddie, tattoo avenger. This guy—this is more what I expected. His features include one long lock of hair emanating from the front of his head, tucked behind his ear, a large (and I mean large) belly, and tattoos everywhere, including his neck. But, don’t be fooled, he tells me he’s only 28—this ain’t no veteran Hell’s Angel, this is just Eddie, the flirtatious yet harmless man that will << next page >>

dark days seeks to uncover the hidden reality of new york's underground homeless

by Kelly McCoy

Poverty lurks in all societies, a background whisper that there is something wrong. In New York City, though, our social failings are more apparent than just a minor irritation. Homelessness is a phenomenon that confronts New Yorkers daily on park benches, sidewalks, and in subway cars. Director Marc Singer pauses for more than just a sideways glance at the issue in his film *Dark Days*, presenting a documentarian's look at life in the underbelly of the city.

Dark Days follows several of the Manhattan homeless who find shelter in underground Amtrak tunnels. These moles, seeking stability and protection, find the dank tunnels to be refuge from hostile and unfriendly city streets. A small community forms in the tunnel, where men and women crossing age and race boundaries, bonded only by estrangement and isolation, form a makeshift community of cube-like dwellings and complex friendships.

Singer, for his first full-length feature film, spent five years recording the events of this community on stark black-and-white film. He is witness to the arrival of new homeless to the tunnels, the violent burning of one woman's makeshift home by an unidentified enemy, breakdowns, resolutions, and crack addictions. He follows men and women on their daily scrounge for unwanted appliances, plastic bottles, and restaurant leftovers. They share with the camera monologues, by turns hilarious and hopeless, of daily life and past regrets.

More than a sincere take on a sensitive issue. *Dark Days* is a paradigm of human fears and the evolution of a community. From the once lonely and listless a community arises, bringing with it renewed hope for protection and assimilation. The men and women of the tunnel argue, question each other's motives, and share survival strategies. The overwhelming motivation for most of the individuals is fear and loneliness. People huddle together

for protection and companionship in a dark world of rats and rumbling train tracks.

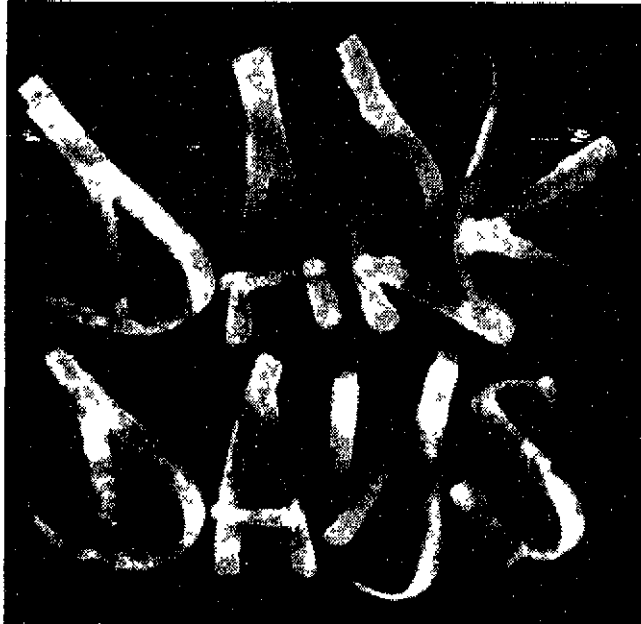
As the film unfolds, it becomes apparent that Amtrak will no longer tolerate dwellers in its tunnels, and though Singer is not permitted to film the incident, his confidants report being awakened by armed police officers. The moles can either destroy their homes and move to the streets, or wait for a forceful eviction from the officers.

In a rush of liberation, blackened nostalgia, and hope, shot brilliantly by Singer, the homeless violently destroy their dwellings with sledgehammers. The destruction is cathartic for both the studied and the audience; a long awaited release in tension. The news arrives that The Homeless Coalition, through government funded housing, has secured apartments for the "subway homeless". The terror of facing the streets again becomes an unreignable excitement. With the promise of apartments, its looks like the "dark days" are over.

Though the camera treats its subjects with sensitivity and compassion, one cannot help but wonder about the plausibility of the aspirations and hopes confessed to the lens. Singer merely hints at the obstacles of mental illness and profound emotional scars. It is as "children with a new toy", according to one of the men, that the newly elevated view their apartments. One cannot help but wonder if this is real resurrection, or an overwhelming rush of responsibility for the former people of the tunnel. With luck, and help from this city, perhaps this is a true dawn. Perhaps.

Dark Days is showing at Cinema Village, 12th St between University and 5th, through October 14th. Tickets are \$8.50 and shows are at 2, 4, 6, 8, and 10 daily.

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



<< previous page >> alter my body forever. I gulp and sign the legal documentation. This is it.

It hurts. Let me tell you, it hurts. Don't let anyone tell you any differently— getting a tattoo hurts like a bitch. I scream, I clench my fist, I almost cry. I make Eddie take breaks almost every 20 minutes. I lie on the table on my stomach for 2 hours and I wait for the cat scratching under my

skin to come to an end. I have so much adrenaline pumping through my veins I start to sweat profusely and have to remove my shirt. If I am going to go for an experience, I might as well make it memorable.

As he puts on the finishing touches I am anxious to see the outcome. I stand when he is done and look in the mirror. The pain was well worth it! I love it! And

while I am satisfied with the results of the work, I realize something. Although this experience was fun and I will remember it for all times, it is not that quintessential New York experience. You can get a tattoo in East Nowhere, Maine—and you might even run into a scarier bunch than I. These New York hipsters turned out to be regular people, even dorky regular people. So I guess the search continues...

dichotomous dreams

reflections on the urban/suburban divide

courtney e. martin

1.
passing
time is marked by another waify blonde
on the radio
another lonely suburban teenager
glues her ear to the speaker
prays to her marketed gods
pays homage to her
ordinariness
the suburban princess
whose only royalty is symbolized by the
opening of her
eternally fat thighs
to a small town sports hero
in a sprawling, populated
wasteland of cookie cutter houses and
american dreams
pathetic
comatose
american dreams
the suburban princess owns one too
being thin
blonde
on the radio
or else
getting in line beside her mother
wait for the sleep to really set in
the sleep of a white existence
a modest savings account
and a two story home with cable
a soporific kingdom
2.
and she sleeps
when mumia becomes cliché
to urban protesters
running out of catchy slogans for their
next march
running out of time
running out of inspiration
running out of stamina stamina stamina
a belief in something good
she sleeps in suburbia
when café poets wonder
what has not been said
angst political frustration a thousand
ninth floor apartment love
affairs
obsess over how to make the beat their
own
how to rock the microphone
how to make the crowd moan
how to be alone
when the glory is no more and they are
left to the silence of their
words
she sleeps in suburbia
when coffee shops on 9th avenue stay
open all night
get filled by
drugged up teenagers in iridescent
shirts
lonely writers with unending ink in their
pens
and actors turned waiters waiting to be
turned actors
eggs sunny side up and fries black with
mayonnaise
she sleeps in suburbia
when sociologists
conduct discourse on urban poverty
public education and its million invis-
ible children
(BedSty black angels sleep without
dreams)
crime welfare queens and dead babies
GNPs and NGOs
and this is how it still goes even when
the suburban princess sleeps
when a girl poet
young as she looks and choking on
intention
stands in front of a crowd of 30 second
sound bite city span attentions
full of mad passion for
the dreamless black angels
the urban flights of artists with jaded
wings
and the belief that words will make it all
more real
the girl poet who says poetry without
rhyme
because she can not validate the time
spent on searching for sound when
suburban princesses sleep unknowing-
ly through all her poems
search for nothing in their obscenely
contented sleeps (could have been
her)
the girl poet's soft voice
the city crying
is so far away
and drowned out
by suburban princess's ordinariness
lullaby
her top 40 hypnosis on the radio
she will not hear
she will not be wakened
and the urban enlightened
in their skyscraper utopia so high
above
the protesters, politicians, pimps, and
philanthropists
the poets who scream on the mic
will wonder
why
nothing
changes.

Rennata's rambblings

I am going to tell you a chilling tale. Ironically, it all began on the golden eve of summer. The first rays of real sunshine flirted timidly with the newly-released college students, but we were busy looking for summer jobs. Little did I know, as I logged into the Career Services website, that I was about to begin a journey to a life lesson.

I found an ad for a position as assistant to a literary agent and faxed off my skimpy resume. The next morning, I got a call from him, inviting me to an interview at a Manhattan coffee shop near his place—near his “agency”, as he put it.

Rule number one: If the neighborhood looks bad, the agency can't be all that great. The stores around the coffee shop were dilapidated, the coffee shop itself had a rather seedy feel to it, and I felt a little uncomfortable in general, but I waited for my future boss to show up. He did, we had a brief interview, during which he told me that I would have to come in once every two weeks to do the filing, pick up his mail (and reply to it), and—occasionally!—an extra trip or task, when the need arose.

The first time I came to work, I was a little taken aback. By then, he had already told me that the “agency” he so exalted was comprised of exactly one agent (namely, himself, the one whose name was on the letterhead), and that it was run out of his apartment. He had also told me that the apartment looked a little messy, since there were always some papers and free books around. Nothing had prepared me for the sight that greeted me.

Filth. Absolute filth, practically crusty. The little apartment was jam-packed with mess; papers were sliding off piles, books threatened actual damage, as they perched above my head.

The telephone rang once, and could not be located by sight alone (it was under a ratty old flannel shirt). I refrained from ever using the bathroom in that place—literally, ANYTHING could have been living there. The file cabinet was stuffed with papers; it was so small (and filled with manuals as irrelevant as postcards from 1973), that the letter-labels on the file folders could not be seen.

Somehow, I crouched near the filing cabinet (sitting on the floor was not an option, the dirt could actually be SEEN), and did the filing. I also picked up his mail, and went home. (I should mention here that my home is an hour-plus train ride away from this place.)

And then, the phone calls started. He angrily enumerated every last detail of HOW the filing should be done—that the files had to be tilted back in that overstuffed space, for instance (HOW?). He also insisted on an absolutely unnecessary amount of small-talk, and attempted to give me lessons in socializing. (“You didn't ask me how my weekend went, Rennata!”).

And then, the “extra tasks” started. Little did I know just WHAT those tasks were. I had to type out little labels, and center them PERFECTLY, according to some godforsaken system he had developed. He kept trying to tell me about margins, using the principles he had acquired from his ancient typewriter (the man had no concept of what a computer could do, or even what the purpose of a computer was, so templates were not an option). Best of all, he thought nothing of telephoning me at my other job (since I only expected a few hours of work from him, I had taken another job at a local publishing company), asking me to do something, or make some damn thing else.

Being a back-and-forth girl was not

fun, but, somehow, I managed for a while. He might occasionally have to schlep almost two hours to his apartment to pick up a package, then go back home—without being compensated for that time, of course. He left

10-minute messages on my answering machine. He called constantly about ridiculous details that he would not even notice later. And he demanded perfection to HIS warped standards.

On move-in day at Barnard, he called to assign me another task. My printer had not yet been transported; neither had my supplies. Amid all of the confusion, the task was completed late, nearly driving me AND my parents (who had carted the printer and supplies back and forth from Brooklyn) nuts in the process. I made a monumental—if a little obvious—decision: I decided to quit.

However, if you think I did it easy, oh boy, are you off the wall.

For days, he tried to convince me that I owed it to him to discuss my decision with him “democratically”. He left lengthy, aggressive multiple-messages on my voice mail, reminding me of my “responsibility”. He cited his own “consideration”, “basic decency”, and “understanding” as factors that would cause me to stay with the job.

Finally, I just didn't return his phone calls, dropped off his paraphernalia and a note, and thought that was over. It was not.

Three days ago, he sent me a letter describing the history of our working relationship (with his own twist, of course), and the character flaws that he believed contributed to my “irrational” decision to leave him. He also sent a copy of this letter to Career Services at Barnard.

In the “real world”, it would seem, no one gives much of a damn about our other responsibilities in life—such as school, for << page 22 >>

on the job stress (and mess!)



don't lose sight of where you are. blessed to be at barnard

By Courtney E. Martin

Sitting on the 7th floor of this Quad residence, nestled in my cozy single room with a laptop and a warm blanket from home, I find nothing that needs to be said more than the obvious: this school is a wonderful place to be.

Too often, in the chaos that characterizes our every day lives, we forget to be thankful for this incredible place we have an opportunity to experience. And I'm not talking about New York City, although clearly it is the biggest gift of a city we could ever receive—I am talking about good ol' 117th and Broadway, Barnard College (and I swear I have not been put up to this by the public relations people).

Barnard is an incredible school. First of all, we have access to a huge amount of brilliant, enthusiastic professors. There are ten pages of professors to choose from in the Barnard catalogue, ten pages of potential role models, friends, enemies—but most importantly, minds to be inspired by. I have both loved and hated my professors at Barnard (usually loved), but there were none that I listened to lecture or facilitate a discussion, that didn't make me hungry to learn more, to be more confident about my intellect, to (on the very best of days) change the world. I have wondered at the slow, passionate explanation of Toni Morrison by Professor Prettyman, become hypnotized by her powerful storytelling, her methodical way of exploring minority women writers' work. I certainly left Professor Pious' first year seminar on fire, wanting to barricade myself in the library all weekend and read every text on authority I could so that next week, he wouldn't have one-up on me in our debates about authority. The closest I have ever been to true faith, to a divine epiphany, is through embarrassing tears in Professor Dalton's course on political theory. These professors choose to devote their lives, not only to their own pursuit of knowledge, but to ours. It is their passion.

Then there is the best part: the students of which this community is composed. Often criticized, both internally and exter-

nally, the Barnard community is not a cohesive one. We do not, contrary to popular belief, fit into an "all women's school" box. Yes, most of us consider ourselves to be feminists. Yes, some of us are lesbian or bisexual. Yes, some of us are from boarding schools and sheltered homes. Yes, some of these categorizations are true, but no, they do not even begin to describe the diversity and brilliance of the women on this campus.

...the categorizations do not even begin to describe the diversity and brilliance of the women on this campus

Ever since I began going to school here I have been astounded at the amount of intelligent, enthusiastic, interesting women. Katie O'Shea interned for the comics department at The New Yorker, was a professional ballerina for a while before coming to school, and now majors in architecture, has bright red flaming hair and is proud of her Irish heritage. Kate Levitt is a rare breed: a female d.j. who came from an industrial arts high school in San Francisco, someone who is going to run the New York City marathon this fall and go to Cuba next spring. Gareth White is studying in London this fall, after spending part of her summer in El Salvador teaching sex education and helping AIDS patients, she sings acapella and starred in The Vagina Monologues. Rea Cisneros is a first year who grew up on a Native American reservation in Wisconsin, has a passion for music and poetry, and has a million interesting things to say about the issues surrounding reservation politics. And these are just everyday Barnard students, not anomalies. This campus is packed with such ambitious, devoted women, women who seek out causes and dedicate themselves to them passionately, women who have talents and gifts so astounding I feel automatically humbled in their presence.

So, midterms may be approaching. You may miss your parents. You might be in a fight with your boyfriend or have just gotten a C on a paper, but please don't lose sight of where you are. Barnard is an incredible place and we are blessed to be here.

Courtney E. Martin is a Barnard junior and nyc living co-editor.

renata continues to ramble...

<< page 21 >> example. This glimpse of the working world afforded me the rather disturbing view of a petty, anal jackass, who had no life to speak of, and actually looked forward to work-related telephone conversations with his assistant. This was a self-enamored, pompous schmuck, who believed that his whims were to be wordlessly, flawlessly obeyed, and who was so annoyed at the inconvenience of his gal-

ley slave leaving, that he felt a need to log the equivalent of a complaint.

Beware of men who work from their apartments. Beware of businessmen whose apartments are sties. Beware of employers who insist on a preparatory half-hour of small-talk before actually discussing real issues. And beware of literary agents named John A. Ware. (And, you know what. . . . I have looked at the con-

tracts he had finagled and they were NOT impressive.)

Comments? Similar horror stories? E-mail me at rb557@barnard.edu.

Renata Bystritsky is a Barnard sophomore and a bulletin columnist. Comments? Pent-up aggressions? Email her at rb557@barnard.edu.

Here at the *bulletin*, we've received a great deal of feedback surrounding an editorial printed on September 27, entitled, "thank goodness I never got that lonely..." Due to space considerations, not all letters can be printed, but the *bulletin* would like to thank those of you who have taken the time to respond to the column. Your input is of vital importance to what we do. We'd like to remind our readers, however, that editorials published in the *bulletin* are the opinions of the authors, and do not necessarily reflect the opinions of the *bulletin* or its editorial board.

Dear Editors,

As a Barnard senior, I have always been proud of my college. Never have I been ashamed to tell people where I go to school- until now. I was shocked to open the Barnard Bulletin and read such a closed minded article ("Thankfully, I Never got That Lonely...", September 27, 2000) condemning institutions that have much the same aim of many women's colleges. When I came to Barnard, a lonely first-year much like you, I expected to find a close-knit community of women. When I found that Barnard was less of a women's college than most (not an unpleasant surprise, but a shock nonetheless), I turned to the Columbia University Greek system for the support I desired.

In Kappa Alpha Theta, I found a niche for myself. The women in my sorority are hardly "a mass of gossipy girls feeding of (sic) each other's bad body images and insecurities about boys." Kappa Alpha Theta exists as a support system filled with women who would never turn their backs on their sisters. The beauty of the system is that you do not have to be everyone's best

friend; you feel a responsibility to treat everyone with respect. We must all work together toward a common goal, regardless of personality clashes or personal difficulties. We are not all "wealthy white girls." In fact, I paid my first two years of dues with a scholarship I received from my local Panhellenic Organization. I am also completely funding my own Barnard education with the help of financial aid and outside scholarships. I do not come from a wealthy background, nor do many of Kappa Alpha Theta's diverse women. Finally, none of us feel that we are gambling with "the most possibility-filled four years" of our lives. When I joined Theta, I was assuring myself that my college career (actually only three years because I am graduating a year early) would be enormously productive. Yes, we have parties with fraternities, other sororities and campus groups to foster friendships outside of Theta. Yes, we have events in our sorority house.

We hold get-togethers for underprivileged children like our annual Easter Egg Hunt and Christmas and Chanukah Party. We set up fundraising events that involve the Columbia Community to

help us raise money for our philanthropy, Court Appointed Special Advocates (CASA). We also entertain faculty members and alumnae to give our members a chance to honor the people who have made a difference in many of their lives. We plan and implement resume and career panels to give Theta women a head start in the job market. Nothing is mandatory; our members do not surrender their time to the sorority. We simply provide opportunity for social, intellectual and moral growth.

I am sorry to find that you are so disillusioned with an enormously successful system. I fear that your article was greatly misinformed, as you do not list any sources for your information other than your own prejudices and stereotypes. No Barnard woman should ever fall into the deep abyss of social stereotyping. You should be embarrassed by your gross underestimation of some of the most valuable women on Columbia University's campus.

Sincerely,
Amber M. Ludwig, BC '01
Vice President of Public Relations, Kappa Alpha Theta

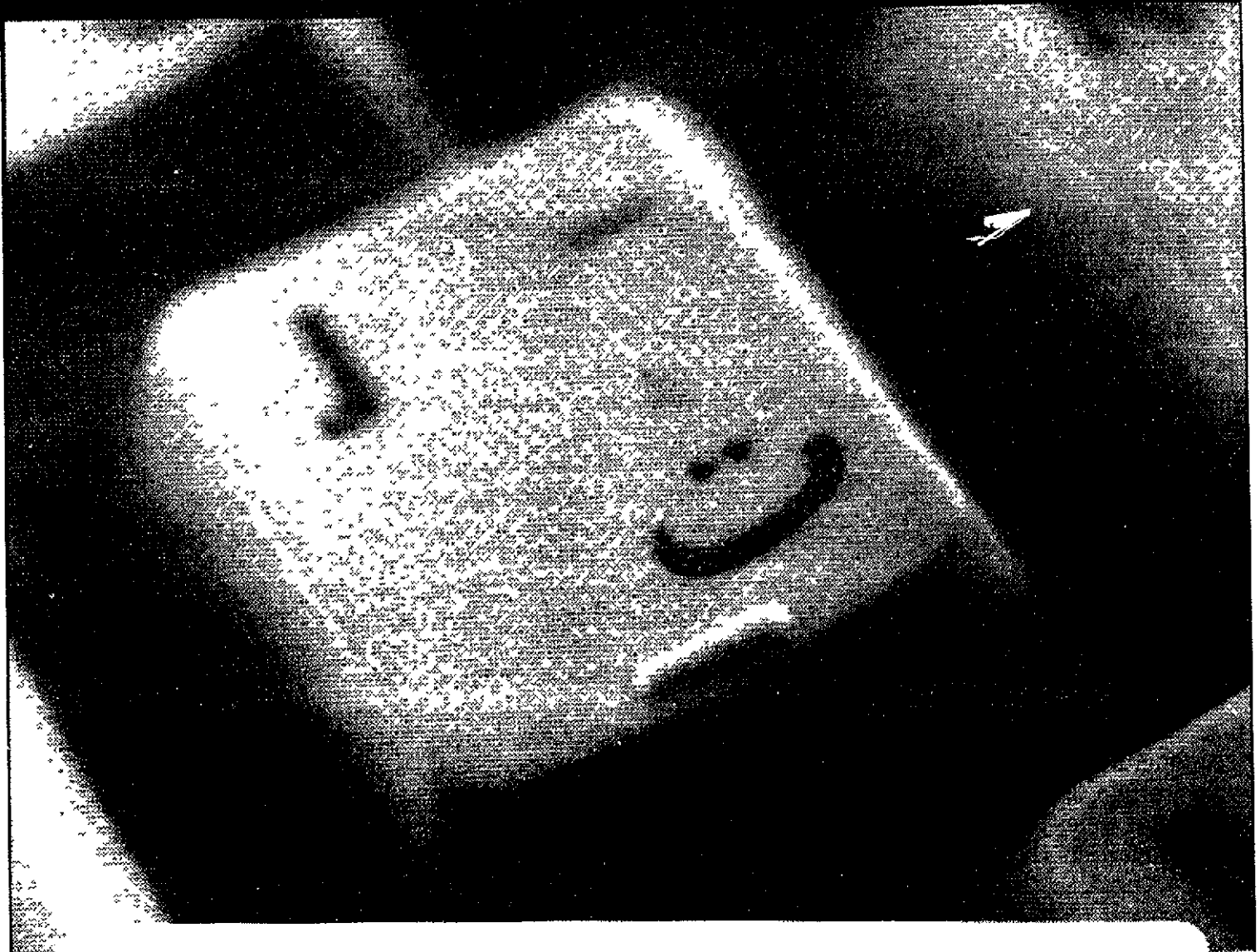
Dear Editors,

I had to say that I was appalled by your snide remark about Dean Alperstein being put in charge of the Study Abroad Programme. The *bulletin* is not a gossip rag, and I thought that it aimed for a certain level of professional integrity. Whether or not the comment was justified is irrelevant and not the subject of debate. I am aware of Janet Alperstein's unpopularity as someone who was in charge of housing, but "The Bulletin" is not the place to air grievances in that manner.

Being catty is not going to gain greater prestige or popularity for our newspaper. It should be something of which we should be proud.

Sara Robinson
BC '01

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