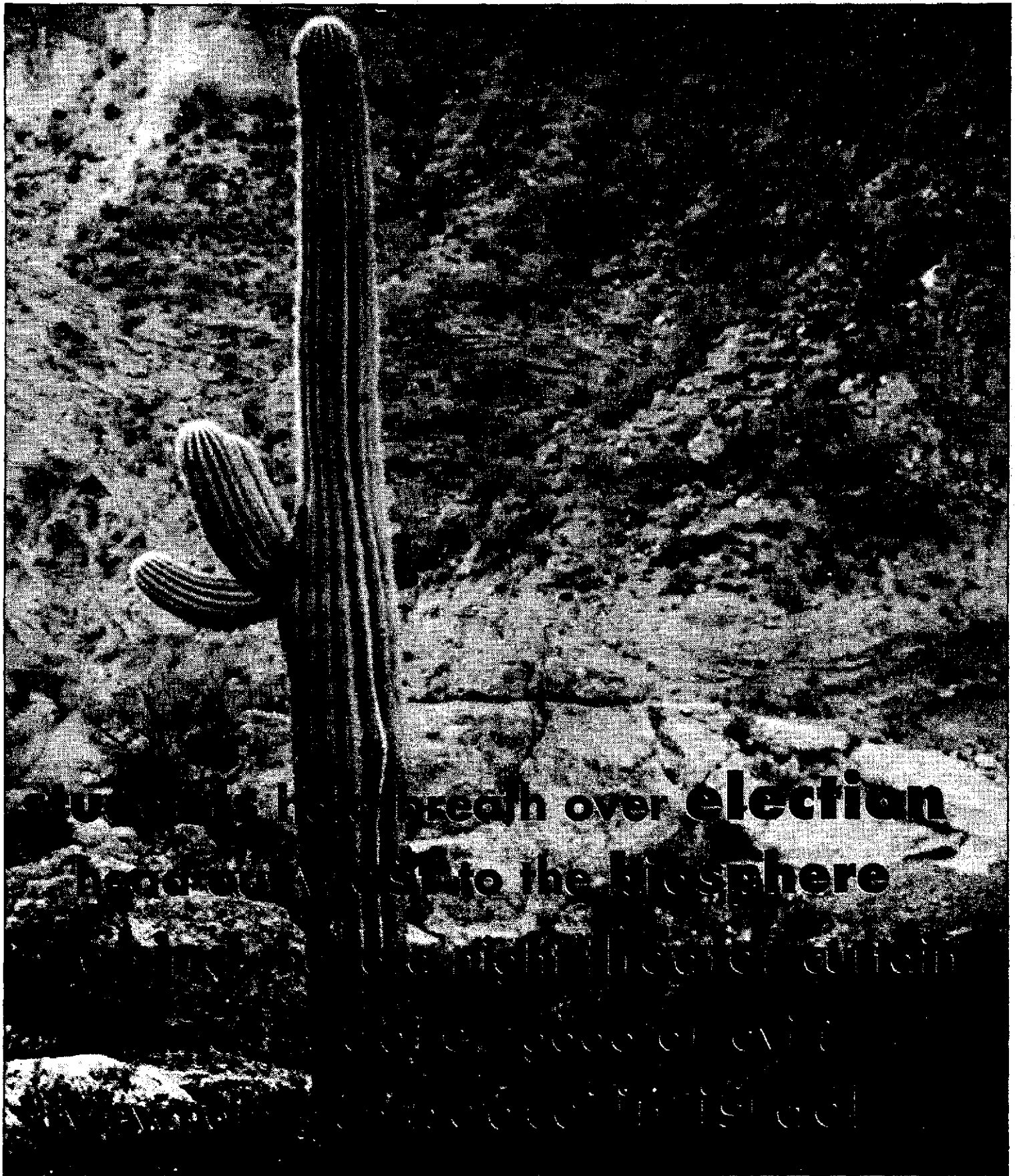


# ocean ~~and~~ bulletin

10 november 2000



study on the breath over election  
head on to the biosphere

with the breath over election  
the good of evil  
the good of evil

# letter from the editors

Going to bed on Tuesday night, I thought for sure that I was going to wake up Wednesday morning, pack up my stuff, and move to Canada. This seemed to be a consensus among my friends: if George W. Bush won the presidency, everyone that I knew who was female, poor, or queer was seriously considering taking up citizenship elsewhere for the next four years. As I write this, Florida is still recounting its votes, and the race is only getting closer. By the time you read this, we will most likely know who the next president of our country is. And it is still making me nervous and tense. My fatigue from staying up far too late on Tuesday has not worn off. My eyes are red, my stomach is in knots, and I'm worried about the economic fate of our country, because it affects those of us in this age bracket so immediately. And yet, for all of my fear that Gore will not become the next president and continue the blase policies of Clinton, I remain sure of one thing: I am proud to have supported Nader, and I am proud of all of the two and a half million others who did, as well.

Nader's race wasn't about winning the election. He knew that, we knew that. Nader's candidacy was about a discontentment with the way in which our current political system works. To say that you agree with Nader's platform but you want to vote for Gore to ensure that Bush is not elected is effectively promoting the warp in American democracy that makes sure that big money has big influence, and

your vote is a vote for the lesser of two evils. There has been substantial rhetoric on all sides of this campaign, including from the Nader camp. But my support of Nader was about voicing my discontentment with a system that forces me to vote out of fear, rather than out of genuine agreement with any one candidate. I knew that Nader couldn't win. I knew that people said that a vote for Nader would put Bush in the White House. But supporting Nader means supporting an ideological reformation of the way American democracy is structured: I want to take power away from capital, and put it back in the hands of people. And while the structure of our political system is so entrenched that it precludes that, my support of Nader was my way of expressing how strongly I feel about the faults in our political system. And if while you read this, Bush is making his acceptance speech, I will be afraid for my future in the next four years, yes. But I will have made a statement about that fear, rather than frantically rushing around pointing fingers and perpetuating the system that strikes that fear in me in the first place.

*Jy and B*

## contributors

Anna Schwartz is a first-year from Atlanta, Georgia. She is a musician and has a "gargantuan" compact disc collection. Anna also has an obsession with pens. In this issue, Anna interviews Jennifer Nettles for the music section.

Lisa Patrick is a junior and bulletin news assistant. She is from Philadelphia and is an Environmental Science major. Lisa has lived in Alaska, the Biosphere, and Hawaii. Next semester, she will study tropical ecology in Costa Rica. Lisa's other interests include cooking and walking across the Brooklyn Bridge. This week, Lisa writes about her experience at the Biosphere for features.

Junior Lauren Veloski is an English major and is from the San Francisco Bay area. In the future, she hopes to live and work in New York City and to pursue a career in magazine journalism. Lauren prides herself on never having consumed a carbonated beverage in her lifetime. This week, Lauren writes about the Biosphere for the features section.

### oops! we made a mistake!

Professor Gavronsky's Marx on Mondays event happening on November 20th will occur from 7-9pm, not 3pm, as we reported last issue. We apologize for any confusion, and encourage everyone interested to attend at the correct time.

## barnardbulletin

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# with presidential election still undecided, students question the electoral college

By Allison Baker

As Barnard students rolled out of bed on Wednesday morning, there was a general air of befuddlement and fatigue. It seemed that we still did not have a president, and all eyes were on Florida. Out of a total of 568 electoral votes (each state is allotted the same number of electoral votes as the combined number of U. S. senators and representatives), one candidate must receive at least 270 to win the presidency. Neither Vice President Al Gore nor Texas Governor George W. Bush had reached the magic number without Florida.

With more than six million total votes cast and oversea and absentee ballots being furiously counted at the last minute, the results were so close that under Florida law, there had to be a recount. If Bush is indeed elected president, as preliminary reports predict, then

he will be the first president in over one hundred years to lose the popular vote and win in the electoral college. In fact, only three other times in our nation's entire history has a candidate who won the popular vote lost the election. In 1824 Andrew Jackson (41.34% of popular vote) lost to John Quincy Adams (30.92% of popular vote), in 1876 Samuel J. Tilden (50.97%) lost to Rutherford B. Hayes (47.95%), and Grover Cleveland (48.62%) lost to Benjamin Harrison (47.82%).

It seems that many Barnard students faced the prospect of Gore winning the popular vote and losing the election with mounting alarm. Junior Noha Elbaz was in shock after watching the returns come in last night. She said, "Right now, I'm dumbfounded that half of the United States voted for Bush."

Many other Barnard students have similar feelings. As junior Katrin Stamatidis said, "It is really scary that Bush could win; it seems so frustrating that people are voting for Gore and he might not win."

Senior Veronica Alvarez voiced a similar opinion. "What people actually want might not have anything to do with what happens," she said.

If the election does go as political analysts predict, to the side of Bush, it seems certain that calls to abolish the

candidate. Nor did the founding fathers anticipate a communications network that brings presidential candidates before the entire population.

Junior Tara Plochocki said, "The electoral college was set up as a precautionary measure against the tyranny of an uneducated populace. With the rise of mass communication, we all have relatively mainstream views and now it doesn't pose such a threat."

In fact, today, the electors' sole function is to confirm a decision made by the

courtesy of www.nytimes.com



Bush and Gore watch the back and forth returns on November 7

electorate several weeks earlier. They no longer serve the function that the founding fathers originally intended for them. Emily Halpern says "The electoral college is conceptually a good idea, but in a close race like this one, it's not representative of what's going on in the country. If more states could do what Maine does, it would be more representative of what happens in a state."

electoral college will be renewed with vigor by democrats. The electoral college was one of the many compromises introduced into the Constitution in 1787. The founding fathers established the electoral college to protect against "popular passion," in other words, the electors were to be an educated elite who were qualified to choose a president. The electors were free agents, with very real power in determining who would be the president. However, the founding fathers did not anticipate the rise of national political parties.

Today, rather than having individuals seek to become electors and then vote for whomever they want for president, the parties have drastically altered the process by arranging slates of electors who all pledge to support their party's

When voters vote for president, they are actually voting for the slate of electors selected by their party. The slate of electors for the ticket that receives the most votes is appointed, and all the electoral votes for that state go to that candidate; it is all or nothing.

However, in Maine and Nebraska, two at-large delegates are given to whomever wins the state and the rest to whomever wins in each congressional district. Regardless of their personal political views, most Barnard students seem to feel that it is time to reexamine the actual mechanism with which we elect our president. Anna Melman put it concisely, "Some good has to come of this."

Allison Baker is a Barnard junior.

# bedressentials

**ABSOLUTELY FIRM DEADLINE FOR WITHDRAWING FROM COURSES AND/OR UTILIZING THE PASS/D/FAIL OPTION** is Thursday, November 16. The Registrar's Office closes at 4:30pm. Please remember that full-time (12 points) enrollment is required. Exceptions are permitted by Class Deans only for extraordinary, compelling reasons.

**PROGRAM PLANNING FOR SPRING '01 TERM:** You must have your program approved online by your adviser by 4:30pm on Monday, November 20. If you are interested in enrolling in Columbia (and some Barnard) Limited Enrollment courses indicated by an "L" in the pencil book or on the web, you must sign up at the Barnard Registrar's window between November 13-17 during hours of 10am to 4pm. All students should have access to their e-mailboxes containing information on course offerings and program planning.

**FOURTH-YEAR STUDENTS:** If you are enrolling in a First-Year Seminar, you should have received a mailing of course offerings in your McIntosh boxes. Preference sheets (included in the mailing) must be returned to Dean Kreger, 105 Milbank, by Monday, November 13. Placements will be posted on the afternoon of Thursday, November 16, outside the Dean of Studies Office. If you need a First-Year Seminar for spring and did not receive a mailing, please stop by the Dean of Studies Office.

**PLACEMENT IN MATHEMATICS:** If you are planning to enroll in a mathematics course and if you and your adviser are unsure about the level at which you should be placed, please contact Professor Joan Birman, Barnard College Department of Mathematics, 604 Mathematics Hall, [jb@math.col-umbria.edu](mailto:jb@math.col-umbria.edu).

**STUDENTS INTERESTED IN THE HEALTH PROFESSIONS:** Dean Bournoutian will conduct a workshop about obtaining letters of recommendation for health professional schools (how many, what kind, from whom, when to ask) on Thursday, November 16, at noon, in South Tower. If you would like additional information, please contact Jayma Abdoo at x47599 or [jab-doo@barnard.edu](mailto:jab-doo@barnard.edu).

**STUDENTS WHO WILL BE ON STUDY LEAVES IN THE SPRING:** Please complete the appropriate study leave

forms and submit them to Dean Alperstein by Monday, December 4, at the latest. If you have not heard from your chosen program or institution by then, you may have an extension of this deadline. Please be sure to secure all other signatures (including financial aid clearance) before requesting Dean Alperstein's signature. These forms can also be printed from our website at [www.barnard.edu/dos/study\\_abroad/b4leav](http://www.barnard.edu/dos/study_abroad/b4leav).

**OXFORD, ENGLAND:** Students interested in studying at St. Peter's College, Oxford, for 2001-02, please see Dean Alperstein for an application form. Completed applications (to be handed in to Dean Alperstein) will be accepted no later than Monday, December 11, at 4pm. For more information about St. Peter's, please visit its website at [www.spe.ox.ac.uk](http://www.spe.ox.ac.uk).

**INTERNATIONAL EXCHANGE:** Learn about this opportunity to study abroad for a semester or a year at one of our partner institutions. For more information, contact the International Exchange Office, Room 105, Milbank Hall, 105 Milbank, at 212-859-2131.

**DEPARTMENTAL PROGRAM PLANNING MEETINGS:** These meetings are very informative, and we urge prospective majors, as well as majors, to attend.

- American Studies:** See History.
- Chemistry:** Fri., Nov. 10, at noon in the North Tower, Zilberger Hall. There will be luncheon and a speaker.
- Classics:** Tues., Nov. 14, at noon in 214 Milbank
- Education:** Wed., Nov. 15, at noon in the Ella Weed Room, 2nd floor in Milbank
- European Studies:** See History.
- French:** Thurs., Nov. 16, at 4pm in 306 Milbank Hall
- History (includes American Studies and European Studies):** Tues., Nov. 14, at 4:30pm in 409 Barnard Hall
- Latin:** Wed., Nov. 15, at 2:30pm in 316 Milbank Hall
- Physics and Astronomy:** Tues., Nov. 14, at 4pm in 502 Schul
- Political Science:** Mon., Nov. 13, at 4:30pm in 421 Milbank
- Psychology:** Wed., Nov. 15, at 2:30pm in 409 Barnard Hall
- Sociology:** Tues., Nov. 14, at 5:15pm in the Deanery
- Statistics:** Mon., Nov. 13, at noon in 622 Mathematics. Information will be provided.
- Theater:** Wed., Nov. 15, at 6pm in 229 Milbank
- Women's Studies:** Tues., Nov. 14, at 5pm in 101 Barnard Hall, the Center for Research on Women.

# distinguished women grace Feminist Art and Art History Conference

By Mary Kunjappu

The annual Feminist Art and Art History conference took place on campus over a period of two days, October 28 and 29. A mainstay at Barnard for the past ten years, this year's conference featured over 100 speakers who were in 40 different panels and discussed several different topics such as film, business, and the representations of women.

This conference mainly consisted of small group discussions on a particular topic. *Historicizing the Female Nude* dealt with nude art over time. *Modern Visions of Domesticity and Transgressive Beauties and Other Advertising Gambits* were the titles of other panels. Although there was a focus on panel discussion, there was much more in which a registered participant could engage. There were smaller, interactive, workshops which addressed issues such as the lack of great women architects and genocide.

On October 29, the closing event consisted of a keynote panel, whose discussion revolved around gender, art, and commerce. This panel was made up of distinguished people from around the world; Keller Easterling from Yale University, Ewa Lajer-Burchard from Harvard University, and Penny Sparke from Kingston University in the U.K, all spoke at this event.

This conference, which began 10 years ago, has found a unique place in the Columbia University community. The aim of the conference is to discuss gender relations with respect to art. Over the years, this has become a medium to exchange ideas among scholars, artists, and students from all over the world.

The conference was started by Natal-

ie B. Kampen, a professor in the Women's Studies department, and Keith Moxey, from the Art History department. Over the years, the program has been changed and improved. "In the past, it had been only on Saturday. But that

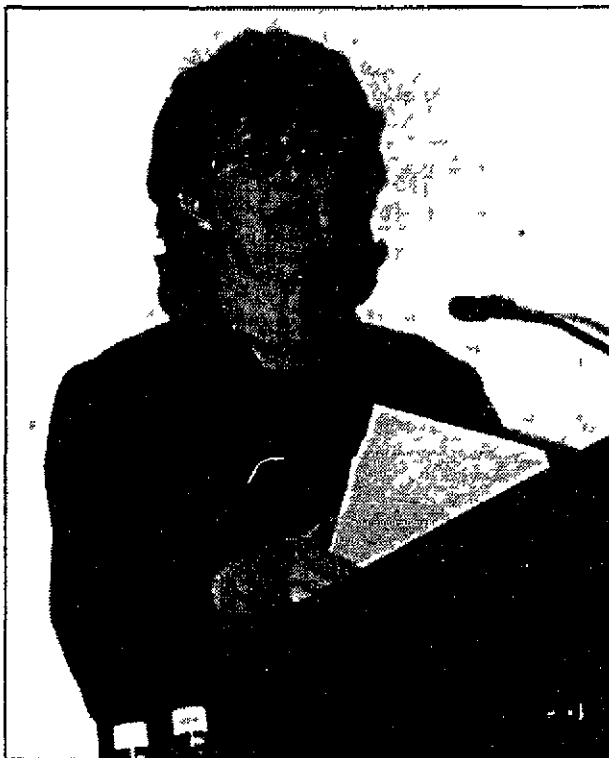
there have been many distinguished speakers, including Rina Banerjee, an artist who was selected for the Whitney Biennial, Elsa Hoing Fine, a noted feminist art historian, and Alicia Craig Faxon, a professor emerita at Simmons College.

The speakers were chosen by a group of two to three co-organizers, who reviewed all the papers and proposals. "In recent years, these organizers have been graduate students or recent alumni of the Columbia Ph.D. programs," explained Auricchio. The conference that took place last week was organized by Art History 2000, and Ioanna Theocharopoulou, a student in the Ph.D. program in the Graduate School of Architecture. They surveyed around 200 proposals this year, a number that is the largest ever for this conference. "We received both proposals for entire panels, with the participants and topics already chosen by the proposer, and for individual papers," said Auricchio. The papers were selected based on originality, the quality of the work, expertise and

pertinence to other topics. The keynote panel was also chosen using similar methods.

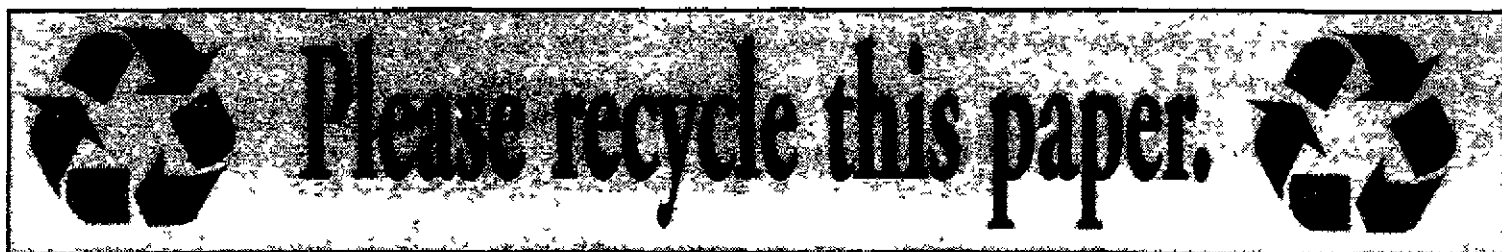
The turnout this year was the biggest ever in the past ten years. "Around 260 people [were] in attendance this year, compared to about 150 last year; and 120 speakers this year, as compared to 85 last year," pointed out Auricchio. The people in attendance also appreciated the improvements made this year. "The conference was very informative, especially the one about domesticity," commented first-year Mary Akhnoukh.

Mary Kunjappu is a Barnard first-year



made it impossible for observant Jews to come, so we expanded it to two days," said Laura Auricchio, one of the organizers of the conference this year.

There were also other differences in how these conferences were held this year. "We added a keynote panel this year. In this way we hoped to provide a focus for the event," said Auricchio. The panel discussion that closed the event was titled *Gender, Art and Commerce*. "[The speakers have] always been a mix of artists and scholars at all levels. We always have people ranging from graduate students to emeritus faculty," said Auricchio. In previous years







a weekly weighing of  
Barnard news

Since the campus was on fall break, this week's major news relates to Tuesday's election results: Thank goodness for Hillary.



Students still having heart attacks as fall-out from the situation surrounding the presidential votes.



Marcia Gillespie, editor-in-chief of Ms. Magazine, spoke on Wednesday on the topic of power, encouraging students come together on a global level.



Limited class enrollment begins this week. Who can think of scheduling for next semester when midterms just ended?



= we love it



= we hate it

This week's total. . .



# barnard **events** calendar

**November 13**  
*Barnard Business & Professional Women* presents *Managing Time in the High-Tech Workplace*. The event is open to all, but reservations are required. Admission to most BBPW events is \$25-\$45 and generally includes a light buffet. Most programs start at 6pm. For more information, call Enid Rager, at (212) 961-9749, or the BBPW voicemail at (212) 961-9749. Visit [www.BBPW.org](http://www.BBPW.org).

[www.barnard.edu/crow/](http://www.barnard.edu/crow/)  
*Biosphere Alumni Panel*. Sponsored by Barnard Environmental Science Department. Free food will be served. 7pm in 530 Altschul. For information, call Catherine Cook, x45618.

by Leonard Lopate. For information, call Sari Globerman at x49011.

*Accounts by Enslaved Africans in British America*. A presentation by Jerome Handler, author and senior fellow at the Virginia Foundation for the Humanities. 5:30pm in the Sulzberger Parlor, 3rd floor, Barnard Hall. For information, call Sari Globerman at x49011.

**November 14**  
*Voices from the South*. A presentation and performance by the Barnard-Columbia Chiapas Delegation and Elvira and Hortensia Colorado. 6:30pm in the Sulzberger Parlor, 3rd Floor, Barnard Hall. For information, call the Barnard Center for Research on Women at x42067, or visit [www.barnard.edu/crow/](http://www.barnard.edu/crow/).

**November 16**  
*Relevant Women in Judaism Forum* present *Yidl in the Middle: Growing Up Jewish*. A panel discussion and dinner. For information, call Catherine Cook, x45618.

*Women's Night at Barnard* presents *Reading by Carol Mattingly* from the Sulzberger Parlor, 3rd Floor, Barnard Hall. For information, call the Barnard Center for Research on Women at x42067, or visit [www.barnard.edu/crow/](http://www.barnard.edu/crow/).

**December 1**  
*World Aids Day*

**November 17**  
*Barnard Center for Research on Women* presents *Survivors of the Middle Passage: Autobiographical* by Leonard Lopate. For information, call Sari Globerman at x49011.

**November 16, 17, and 18**  
*Concerts at Minor Latham Playhouse*. A concert featuring the Barnard College Choir and the Barnard College Orchestra. For information, call Sari Globerman at x42952.

**December 2**  
*The Medieval and Renaissance Conference*. 9am-6pm in the Sulzberger Parlor, 3rd floor, Barnard Hall. An interdisciplinary conference exploring the impact of the Middle Ages on the modern world. For a complete listing of events or further information, call Laurie Postlewait at x42053 or email [lpostlew@barnard.edu](mailto:lpostlew@barnard.edu).

**November 30**  
*Barnard Forum on Migration* presents *Survivors of the Middle Passage: Autobiographical* by Leonard Lopate. For information, call Sari Globerman at x49011.

# poetry lecture series brings Eavan Boland to campus

by Annie Tucker

On Tuesday, October 31, 204 Barnard Hall was filled with English Department faculty and students as well as members of the New York community. They were there to hear Barnard's annual Gildersleeve Lecture, organized and supported by Barnard's alumnae in honor of Dean Gildersleeve, who served Barnard from 1911 to 1947. This year, the lecturer was Eavan Boland, who is universally acknowledged as the preeminent female poet of Ireland, and has published eight volumes of poetry, including

*The Lost Land* (1998) and *In a Time of Violence* (1995). She has won numerous honors and awards, and currently directs the creative writing program at Stanford University. Mary Gordon gave Boland an articulate and heartfelt introduction, praising the poet's insistence "on a vision that includes the aesthetic, ethical, and familial," and calling attention to "the poignance of the hunger for a beauty that is evanescent" and prevalent in her work.

These two qualities were exemplified by Boland's conflict about writing's entanglement with history. On the one hand, she recognized the power writers have to amend "the huge rift between the past and history" by giving a voice to previously marginalized characters. She is afraid, however, that it is too easy to exploit this power, and voiced her worries about "the corruption of memory, and how much right we have to recreate the past."

This concept of history as a created story was often present in the poems she read through her invocation of myth, and more specifically the relation of myth to personal experiences. For example, in "The Pomegranate"

Boland's relationship to her adolescent daughter is mirrored by the Greek story of Persephone and Ceres, and in "the Journey" the poet descends into the mythical underworld to get advice from Sappho.

Another aspect of writing Boland discussed was style. She said that early on in her career, she "never quite knew whose poem [she] was writing." The academic establishment preferred poems that were formal and masculine. As a woman Boland felt a disjunction between being an artist herself, and reading work where women were not free agents but instead the "poetic object." There seemed to be a split between

"the mind of the human being" and "the life of the woman." The poems Boland read successfully bridged this gap, by focusing on her experiences as a mother and a wife without compromising her highly informed and intellectual voice. She also grounded her poetry in everyday experience by including the present physical moment of writing, "the here and now and air and quiet," and drawing attention to her creative self during many of her poems.

The work she read captured the experience of watching time pass, and feeling it slowly grow into personal myth. Her poems illustrated how the exploration of family and the knowledge of writing as a process can allow the integration of the past, present, and future. Everything coexists within, and is created by, the act of making poetry. As Boland says in her poem "Code": "The world is what you can translate. I am writing to show you this, how the world begins again, word by word, one woman to another."

Annie Tucker is a Barnard junior.

There seemed to be a split between "the mind of the human being" and "the life of the woman."

# got a beef?

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



# the Barnard Campaign receives record gifts

## donors look toward studies in Judaism, international scholarships, renovations

The most ambitious fundraising effort in the history of Barnard concluded this summer with \$162.9 million raised, far exceeding the College's original goal of \$100 million, and setting a new standard for alumni giving.

"Everyone who has a stake in the continuation of Barnard's mission as a leader in women's education can rejoice in the fact that we are finally making real progress in our efforts to build a stronger fiscal foundation for the College," said President Judith Shapiro.

Among the most significant gifts to the Campaign were an \$8.7 million bequest from Barnard alumna Carolyn Agger '31 to establish a scholarship fund for young women interested in law; a \$5 million gift from the Sulzberger family to support the creation of Barnard's largest residence hall; a \$2.5 million gift from Ingeborg and Ira Rennert, parents of Barnard alumnae Tamara Rennert '93 and Yonina Rennert Davidson '95, to establish a professorship in Judaic studies and a speakers' forum for issues relating to women and Judaism; and a \$2 million gift from Dr. Samuel J. and Ethel

Stone LeFrak '41 to restore the lobby and gymnasium in Barnard Hall and endow a scholarship fund. A series of gifts totalling \$2 million from Ida Frances Mulhall, her daughter Edith Mulhall Achilles '14, and her grand-daughter Frances Mulhall Achilles '45 established a scholarship fund for international students and an alumnae fellowship fund, and also provided support for a number of academic programs.

During The Barnard Campaign the College's endowment more than tripled; Annual Fund totals grew from \$1.7 million to \$4 million; alumnae participation

in the Annual Fund rose from 28% to 38.3%; and annual support from corporate, foundation, and government sources grew from \$1.3 million to \$4.3 million. Gifts from supporters made possible the endowment of 145 new scholarship funds; the introduction of 26 internships, fellowships, and other student support funds; the creation of six professorships and 27 faculty support funds; and the allocation of \$20.4 million to much-needed facilities renovations and information technology improvements, including the creation of six classrooms specially designed to incorporate the use of advanced learning technologies.

**Gifts from supporters made possible the endowment of 145 new scholarship funds; the introduction of 26 internship, fellowship, and other student support funds; the creation of six professorships and 27 faculty support funds, among other initiatives.**

- Christy Thornton, with reporting from Public Affairs.

**Want to advertise in the *bulletin*?**  
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# finding a stage

## student playwrights do it all with

# Late Nite

By Lauren Palmisano

You can't please everybody. No matter what the setting, individuals often disagree as to how curricular and extracurricular organizations should be run, especially where art is involved. Many people still stand by and do nothing when they are dissatisfied.

Five years ago, a group of students broke away and formed their own group when they felt that the Columbia University Theater Department had let them down. Thus was born Late Night Theater, a group of students who work together to promote the needs and creativity of the student playwright.

Formed in 1995 from a small group of friends with the desire to produce their own plays, the organization is now a full-scale production ensemble of actors, writers, producers, and directors. Each and every one of these positions is filled by students who are devoted to the medium of theater. Some are theater majors, some are not, but all are given a stage and an outlet to their talents in this setting.

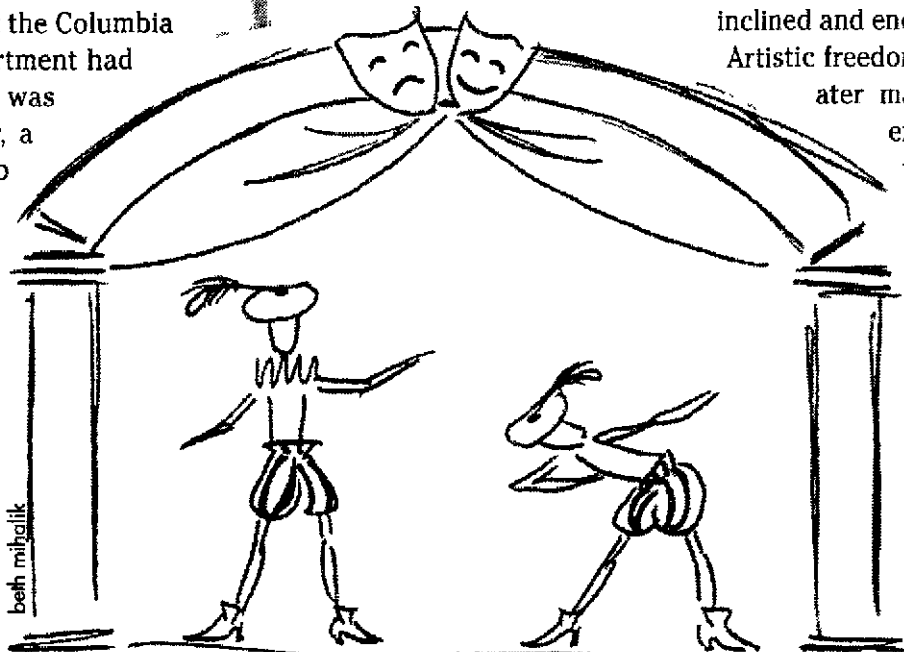
The group includes both Columbia and Barnard students. There are about 25 actors involved this semester, and a board of five members who serve as the administrators and organizers. Copresidents Stacey McMath and Annie Levy, both Barnard seniors, have been working on the Late Night Theater pro-

jects since their first year. McMath pointed out in an interview that one of the greatest things about Late Night Theater is that it gives students, playwrights valuable experience in putting a performance together from start to

finish for that on campus," McMath said.

Levy commented that this setting presents a contrast to the theater department because of its all-inclusive nature; the rules of theater here are very flexible, and members are both inclined and encouraged to bend them.

Artistic freedom abounds. Levy, a theater major, believes that the experience of this setting provides the most valuable lessons about writing and theater. On a personal level, Levy said, "Both [Late Night and Theater Department productions] are really valuable experiences. . . I feel like everything I learn practically, I learn through the theater department, but I really get to experiment with what I've learned in



finish—an opportunity that the theater department here does not always offer.

In Late Night, as Annie Levy puts it, "you get to wear many hats." A student can write a play, produce it, direct it, and have the ability to see that the entire work is presented in exactly the way she intended it.

Writers are given the opportunity to direct their own work, and almost always opt to do so. "Late night's primary interest has been in helping the playwright... There isn't a lot of oppor-

ty to be a playwright."

In order for a work to be performed, it first must be submitted and is then reviewed by a committee, consisting of Late Night Theater members who do not currently have a work up for production. This means that they can focus on the selection process without worrying about their own works being selected, and can be impartial judges of the submissions. The group is composed of seven students, and because of the above requirements for being on

the committee, the people who make up the group is always changing. This also helps to keep the performances varied and fresh.

The pool of applicants, however, is fairly constant, so choices tend to be limited to those who frequently submit and have a certain quality in writing

# Theater

style. Those who have never before submitted and would like to see their plays produced are, of course, always encouraged to submit.

Once the works have been selected, the Late Night crew has a pretty regular schedule of practices and performances. They do one major production each semester, which is augmented by a few staged readings.

This fall, the group will put on a production called "Late Night Playwright," an annual tradition for the past three years. This show is a compendium of six different pieces written and directed by six different students. The works are presented together. They compose a short anthology of student plays. This gives a nice overview of the work that has been submitted and gives a variety of students the opportunity to have their work showcased, rather than just choosing one full-length play from one student each fall. Levy said that this fall's collection flows together very nicely. The show will have a fantasy theme that came about subconsciously in the selection process.

The spring holds in store more of a thematic approach to the multifaceted practices of this unique group. In the last few years, the writers have based their productions around a theme while still constructing their own individual pieces. This spring, McMath says that she hopes to see a more collaborative effort to produce a single,

cohesive narrative. Last year's theme was "Reality." The writers related their ideas on reality, and presented stories of how certain characters dealt with their own forms of reality. Two years ago, the group put on a spring show entitled "Apocalypse Wow."

The rest of the semester, when they are not planning and rehearsing full-scale productions, the Late Nighters do a series of readings for small audiences. These staged readings are open to the public and serve as workshops for the students aspiring to have their work produced, or who are experimenting with new ideas. This is good for the writers because not only do they have the chance to hear their plays read aloud, but also are given feedback from fellow thespians as to how their work can be improved. This is a great opportunity for many of those writers who do not have another forum, such as a play writing class here at the university to show their art.

While this greatly constructive effort was born out of the frustration that many felt toward the theater department's campus productions, it has become a well-accepted part of the campus theater community. The intention of the group in mounting these performances was to draw the crowd leaving the well-attended theater department performances, in hopes that avid theatergoers would still have an appetite that could only be satisfied by something a little different. It is no problem to catch the departmental shows early in the evening, and head over to Late Night at 11 for a double dose of culture.

Even more exciting for the theatergoer, all Late Night productions—fall and spring shows, and readings alike—are absolutely free. This reflects Late Night Theater's other main objective, free theater for all. There is no reason that anyone who wants to should not be able to see some theater a few times

a year. The offer is hard to beat.

Through all of the differences in philosophies between Late Night and other university theater groups, they all get along better than Rogers and Hammerstein. "Campus theater has exploded in the past few years," says an enthusiastic McMath. Both McMath and Levy expressed amazement and excitement at the amount of growth Late Night has experienced. This small group has enjoyed audiences of over 100, surely due in part to the support that this group receives from students in other theater groups. For the first time in a long time, the groups maintain very friendly relations. This year, a brand new organization has cropped up to give a sense of unity among all of the groups, called CU Performing Arts League (CU PAL). Levy said of the endeavor, "We are trying to foster a theater community within the entire university. . . I'm really proud to be a part of the class that took the initial step in forming this community."

Make no mistake about it: this group deserves to be taken seriously. Everyone involved devotes a serious time commitment to his or her work. Actors have two to three weekly rehearsals. Directors attend these same rehearsals, plus their frequent directors' meetings. And being a producer is like having a job. Any student who is willing to take the time to become involved will find that this organization is ready to be the champion of the student playwright from development to production. They aim for a good rehearsal process and a good product, while providing some well-deserved freedom to the artists. The fruits of their labor will be on display soon at a student center near you. This fall's Late Night Playwright takes place November 10 and 11 at 8 and 11 pm in C55 Leeper Hall. The next staged reading will happen on November 30 at 8 pm in C17 Leeper Hall, and just might be a look ahead into what's in store for Late Night's spring performance.

*Lauren Palmisano is a second year student and a bulletin staff writer.*



# find an alternative to study abroad at **Biosphere 2**

By Lauren Veloski

2,500 miles from here, out on the hushed Sonoran Desert, 15 Barnard and Columbia students are having the times of their lives. Six months ago, senior Danielle Vaughan could be found doing the same—catching and cataloging bugs, camping with friends in White Canyon on the weekends. Today, she is back at Barnard and investigating the effects of climate change on the New York water system for her thesis. Vaughan is knee-deep in her research and loving it, thanks in large part to her time in Biosphere 2's Earth Semester last spring, an experience that expanded and grounded her environmental science interests in relevant, hands-on work. "It was," Vaughan says, "by far my best semester at college."

The Biosphere 2 program offers Barnard and Columbia students—and students from 29 colleges across the country—an unparalleled opportunity to study science on a tangible level. The beautiful 250-acre campus in Oracle, Arizona lies just north of Tucson, at the base of the Santa Catalina Mountains. During the school year there are two options—Earth Semester (environmental science) and Universe Semester (astronomy and astrophysics). The Biosphere 2 Center offers four comprehensive, credited summer programs as well: Earth Systems Field School 1, Earth Systems Field School 2, Biodiversity Institute, and Summer of Stars.

On site, both students and faculty have access to the stunning Biosphere 2 structure—a mini-earth replete with a rainforest, 700,000 gallon ocean, coral reef, desert, savannah, marsh, and intensive agricultural area. The in-house ecosystems are such exact representations that, time and again, research conducted in the Biosphere yields conclu-

sions of unmatched consequence. Certain research, in fact, can only be conducted at the Biosphere, where plant life and chemical levels in the air, water and soil are tightly maintained to match natural conditions. Just last spring, a team of Biosphere 2 researchers led by Dr. Christopher Langdon exerted extensive carbon dioxide manipulations on Biosphere 2's ocean ecosystem and made a shocking discovery: if we continue to pol-

gy, and Environmental Science function as separate disciplines and use distinctly different languages. But the Biosphere 2 program recognizes that a shared scientific language is imperative for any real environmental progress. On every level, the curriculum is a reflection of this fundamental belief.

In the Earth Semester, the curriculum is broken down into three interconnected modules that transcend the limits of single discipline approaches, and refocus field and class work on that hefty initial goal: the practical means to a healthy planet. The current Earth Semester modules—"Sense of Place," "Environmental Systems," and "Global Systems"—build upon each other to frame the precarious relationship between policy and progress. In addition, one day a week is designated for students' research project work—usually the research is a group effort, but students sometimes work individually.

Similarly, the Universe Semester is geared toward a deeper sense of perspective. For students fascinated by star-gazing but stuck in this smoggy, over-lit city, the Arizona sky is an absolute marvel. The Universe Semester curriculum is two-tracked, so that Astronomy and Physics majors can attack the more advanced calculations and liberal arts majors can approach the complexity of the sky at a level appropriate to their skills. Night-sky observations are central to class work and students have access to Biosphere 2's own 24-inch reflector as well as the world-class telescopes at Kitt Peak.

By all accounts, Biosphere 2 is a gutsy venture for Columbia University. Though it remains privately owned, since 1996 the University has maintained a partnership that allows it full use and management of Biosphere 2 as an academic/research facility. But—despite what a new name like "Columbia West" may suggest—the



Lisa Patrick

*this ain't new york, cityslicker. . .*

lute at current rates, the world's coral growth could be reduced by 40% in the next 65 years.

The Biosphere 2 Center is resolute in its mission: to arm students with an environmentally responsible, enabling education. With this goal at the forefront, Biosphere 2 has revolutionized the scientific approach. Traditionally, Chemistry, Biolo-

Biosphere 2 program is not simply a Barnard or Columbia education transported westward. Biosphere students not only work in absolute conjunction with the sprawling desert environ which surrounds them, but are also taught a unique philosophy of education.

"People weren't selfish with what they knew," explained Barnard senior Georgia Gelmis of her experience in this past spring's Earth Semester. "From Barnard, I was used to competition and a certain amount of [academic] isolation. But I think we all learned at the Biosphere that if we didn't share each other's skills nothing important was going to get done." Indeed, Biosphere graduates seem to share a common lesson in progressive cooperative learning. "There were a lot of group projects—and it got easier, but, at first, you could see people pulling their hair out because they weren't used to having to work together," said Vaughan.

The consensus among Biosphere 2 students seems to be that this progressive, cooperative learning is, hands down, the best approach for relevant environmental applications. The professors—whom students call by their first names and consider friends—are passionate about their interdisciplinary mode of teaching. The big picture is always the guiding goal. "In the beginning of the semester, Tony Burgess told us: 'I'm training you because it's yours. It's your responsibility to take care of the Earth.' And he wasn't just talking to the scientists. He was talking to the History majors, the English majors," said Columbia senior Jennifer Hoekstra.

Earth Semester's lab work includes week-long visits to such sites as the Sea of Cortez, the Grand Canyon, and the Petrified Forest. Barnard junior Miriam Jones, who is currently enrolled in the Earth Semester, recalled her recent exploration at the Grand Canyon as: "The most awesome thing I have ever done or seen."

None of this is to say, however, that a semester at Biosphere 2 is completely free of the frustrations that arise when people so earnestly dedicated to the preservation of the environment come face-to-face with the real-world implications of politics and policy. Barnard senior Aura Lifschutz remembers the aftermath of a failed mock Kyoto conference in which students were divided by the disparate international and economic issues they had to represent: "Some people got really upset. There was a feeling of, 'Well, if we're all people who really care about these issues and even we can't reach an agreement, how is the rest of the world ever going to?'"

Overwhelmingly, however, the intensification and relevance of environmental issues at Biosphere 2 provokes in students a ferocious resolve to make a difference, and a sincere belief that progress is not beyond our reach. "I arrived at the Biosphere with a huge feeling of despair about the environment, and left with a wonderful sense of benevolence—that it's okay and we can do this," explained Gelmis

<< page 19 >>

## my experience at the 'Sphere



So you have just deleted a Biosphere phone message without listening to it and thrown out a Biosphere flyer without reading it. Last year I almost did exactly the same thing, thinking "what is so great about a big glass bubble in the middle of the desert?" But, luckily, I decided to give the Biosphere a chance. Let me tell you why.

Imagine waking up to the sounds of cardinals, instead of the clanging of garbage trucks. Imagine watching your step to avoid cacti, instead of kids on scooters. Imagine knowing the name of every student, instead of having to use a facebook. Imagine trips to Mexico and California for class, instead of waiting for the elevator in Altschul.

As an Earth Semester student at the Biosphere last spring, all of these fantasies became my reality. For five months, I traded my Eliot double for a plush ranch-style housing unit with seven other girls on the Biosphere's campus. I could peek out my window and watch the sun set over saguaro cacti, and after a 3-minute walk I could gaze out over the entire valley.

In total, there were about 90 students in my class and 9 professors. A typical day began as follows: Wake up and get dressed. Shorts, a tank top, and sandals were the norm. Have breakfast with my housemates, throw all of the dishes in the sink, and walk to class to arrive around 9 AM. Listen to a team-taught lecture about the concepts to be learned for the week. An hour later, split up into a small group and attend a discussion section to elaborate upon the readings. Walk home for a long lunch break – maybe just enough time to grill some veggies outside. Spend 2 hours after lunch in lab, either outside doing field work or in the Biosphere.

Did I really get to work in the glass dome? Yes, I did my research in the Rainforest Biome, collecting leaf litter, and identifying tropical vegetation. In addition to classes taught inside the Biosphere, students may opt to perform independent research in one of the biomes. It is absolutely incredible to think that plants native to Costa Rica and Madagascar can be thriving in southwest Arizona.

I had the time of my life in Oracle, Arizona. I met the most amazing people and the most inspiring professors. And I did more than just science. My classmates directed and produced *A Midsummer's Night Dream*. Dressed up as cowboys, miners, ocotillos, and agave, we interpreted Shakespeare like never done before. During the week we had parties and failed attempts at dances, much like Columbia. Over the weekend, we road-tripped to places like Las Vegas and the Petrified Forest, and some students even appeared on "The Price is Right." Our sense of community was strong and our varied backgrounds and interests only enhanced the experience. Living in the middle of the desert was nothing like the Upper West Side, but I would not trade my experience at the Biosphere for a million Columbia Hot Bageles.

—Lisa Patrick

# Digital Divas: practical printer pointers

A bi-weekly column by RCAs—write to [bulletin@barnard.edu](mailto:bulletin@barnard.edu) with column suggestions. This week's Digital Diva is Kathleen Iacono.

Printers can be hard to install correctly, even though they all claim to have "easy installation" boxes. Sometimes after you follow all the steps, the printer just doesn't connect. What can you do if this happens? Here's this troubleshooting guide, and if all else fails, call the Helpdesk at x47172.

1. Did your printer come with a CD? Many printers require that you run this CD for them to work properly. Insert the disk into the CD-ROM drive, and either let the program to start or go to My Computer, and double click on the CD drive. This software will usually open a screen with many options. You want to look for a button that says "Install" or "Install Drivers." This varies by printer and company.

2. Make sure there is a ink cartridge in the printer when you try installing the printer.

3. If the Printer did not come with a CD, go to Start—Settings—Printer—and click on the printer icon. Find your printer name from the list. Right-click on it with installation. If the printer came with a manual, look for a CD with drivers. If you don't have a manual, check the printer's website instead of choosing from the list.

4. If you have Windows 2000, you may have trouble if your work properly. Try the printer cable first, with other printers and scanners. Check the printer's manual for the correct type of cable. Proper installation is important. Some printers need special drivers you can get from the printer's website or the manufacturer's website.

5. If there is an intermediate device, such as a zip drive or scanner, make sure that the cables are attached in the correct order. The order is usually: printer—scanner—zip—computer. This is particularly applicable for Macintosh computers.

6. Make sure the correct port is specified—right-click on the printer from settings—printers and choose "properties." In the "details" tab (in newer computers it may be called something else) make sure "print to the following port" says "LPT1" for a parallel port, and "USB (printer)" for a USB printer. If the port says "USB (unspecified)" or "USB (generic)" it's the wrong setting.

7. If you have a Hewlett Packard, try plugging it into the wall outlet of a surge protector.

8. You should always check the printer manufacturer's website for driver updates and patches, especially with older operating systems (Windows ME, 2000), Protection Mode, or Vista.

9. If you still can't get it to work, remember that you can use the printer's manual as a resource in resolving your problem. If you still can't get it to work, you can also try the tech support line for your printer company.

10. If you need more information, visit <http://www.hp.com/contact.html> for HP, [http://www.epson.com/contact\\_us.html](http://www.epson.com/contact_us.html) for Epson, <http://www.canon.com/country/us/enq/> for Canon, or <http://www.brother.com/usa/enq/> for Brother.

Got a comment? Email the *bulletin* at [bulletin@barnard.edu](mailto:bulletin@barnard.edu).

## wellwoman: dental dams

**Q** What exactly is a dental dam? I know it's for use during oral sex, but is it for men, women, or both?

**A** A dental dam is a piece of thin stretching latex. It comes in different sizes, shapes, and

bright colors, but is generally intended for use in dental procedures to isolate a single tooth.

Later, its function evolved and it came to be used to prevent the exchange of bodily fluids during oral sex and thus the transmission of sexually transmitted infections. The dental

dam is stretched over either the anal or vaginal area and held thereby the person (male or female) performing oral sex. If you want to see what a dental dam looks and feels like, Pick one up at the Well-Woman office. Don't worry, they're free.

"Well-Woman" is a weekly feature in the *bulletin*. The responses, written by the Well-Women Peer Educators, answer questions from members of the Barnard community. Questions may be submitted to the Well-Woman Office, 135 Hewitt. The information provided is for informational purposes only. Please take issues or medical concerns to your healthcare provider.



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**Information:** Office of International Programs, Sarah Lawrence College at Oxford  
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## **Summer Internship Fair For Pre-Health Students**

Come and speak with representatives from local medical schools and institutions about their summer internship programs.

**Date: Wednesday,  
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Time: 7-9pm  
Location: Quad Cafe**

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## **The Middle East Institute Presents:**

Wednesday November 15,

\*\* "Israel & the Palestinians; What Now?"

By Dr. Hirsch Goodman

Jaffee Center for Strategic Studies

12:30-2 pm 1118 International Affairs

\*\* "Academic Freedom in the Arab World"

3-5 pm Dag Lounge, IAB 6th Floor

Thursday, November 16th

\*\* "Turkey Today: A Nation Divided  
Over Islam's Revival"

By Marvine Howe, independent

journalist and former bureau chief  
for the NY Times in Turkey

12:30-2 pm, 1118 International  
Affairs Building

## artspicks

for the week of november 8

art

### Robert Adams

At Matthew Marks Gallery (523 W 24 Street between 10 and 11 Aves). Tue-Sat 10am to 6pm. For more info call 243-0200. Running Sat. 28 to December 2.

Two major series of black and white photographs, that both examine the land development and the confrontation of nature by humans.

### Matthew Ritchie

At Andrea Rosen Gallery (525 W 24 Street between 10 and 11 Aves). Tue-Sat 10am-6pm. For more info call 627-6000. Through November 25.

"Parents and Children," this installation reveals more of Ritchie's narrative involving 49 characters.

### Cortez and Company

Danspace Project. At St. Mark's Church (Second Ave at 10 Street). Tickets are \$15. Call 674-8194 for times.

Hernando Cortez presents his company's fifth New York season with three programs and two premieres.

### Pearl River

At P.S. 122 (150 First Ave at 9 Street). Tickets are \$15. Call 477-5288 for times. A mixture of Japanese

# Tennessee Williams turns in his grave *The Glass Mendacity* combines characters



the cast of *The Glass Mendacity* getting in character

By Jessica Marcy

Calling all Tennessee Williams fans for the showing of *The Glass Mendacity*, a whacky sex-filled amalgam of three of his best known works, mixed up together to create a true mendacity that might make Williams roll over in his grave. Combining the most famous characters from *Cat on a Hot Tin Roof*, *A Street Car Named Desire*, and *The Glass Menagerie*, this play, if nothing else, guarantees a good time.

Taking the 1/9 down to Christopher Street, I emerged from the subway in search of The Duplex, the cabaret and bar which is hosting *The Glass Mendacity* (showing until November 10). It's a place that I have often passed, as I am sure most Barnard students have done, but a place I have never entered. With bright white lights flashing its name, The Duplex offers the setting for an enjoyable theater going experience. As I was later told, many aspiring comedians

such as Joan Rivers got their start here. As I passed up the stairs and through the sports bar environment that hosted a primarily gay male clientele, I wondered whether this was indeed the spot for the play. Then a friendly waiter led me to the show room, a room to the side of the bar filled with bar stools, tables, and a small stage.

The show began with an introduction by Mitch (played by Joey Landwehr) who used a small black board and chalk to introduce the audience to the theme of this "memory play." Dressed in boxers and a tie, Mitch is the lawyer of the play, who weaves everything together and, at times, over acts and exaggerates. He organizes the affairs of "Big Daddy, Dubois," the alcohol-loving southerner from *Cat on a Hot Tin Roof*, who is unaware of the fact that he is dying from a spastic colon. Meanwhile, all of the other characters are fully aware of Big Daddy's approaching death. Moreover, everyone, except for Laura, is violently

fighting to be the inheritor of Big Daddy's estate. This fight over Big Daddy's inheritance is what links all of these characters together.

Included in the medley of characters

# for topsy-turvy theatre

is Big Momma Amanda, played by Harold Slazer who acts like a drag queen and gives a wonderful performance. Anxious and very proper, Big Momma Amanda is a southern lady who reminisces about her gentlemen callers. Maggie the Cat (played by Jennifer Ellis) is also present in her skimpy slips and seductive ways with her husband Brick (played by a mannequin with a martini glass who appropriately captures the nature of Maggie's stiff and unresponsive husband). Then there is the tough Stanley Kowalski (played by Tom Huston) who is eternally branded in the history of theater with his cry, "Stteeeelll-laaa....."

In a total twist of roles, Blanche DuBois, from William's *A Streetcar Named Desire*, plays Stanley's wife in *The Glass Mendacity*. Bordering on complete insanity, Blanche (played by Roslyn Cohn) enlivens the play with her wacky uncontrolled ways. Finally, there is Blanche's painfully shy and deformed younger sister Laura (played by Jessica Calvello), who in my opinion steals the show. With her leg brace, limp, and awkward smile, Laura exemplifies a tormented adolescent. Fearful of the world, Laura chooses to imprison herself indoors at home with her closest friends, her ice-cube shaped "animmibabals."

Anyone who knows Williams' work

will especially enjoy seeing how the theater company, The Genesis Guild, plays with a plethora of references to Williams' plays. For instance, Laura's ice-cube shaped animal friends, are a

transformation of

William's original play

which had Laura

playing with lit-

tle crystal

animal

sculp-

tures.

Howev-

er, Mitch

in *The*

*Glass*

*Mendacity* mentions that the family had to stop letting her play with crystal when Laura "accidentally" kept cutting her wrists on the unicorn's crystal horn. Also, the characters work extremely well together and the transformation of William's plays never proves awkward which is indeed a serious accomplishment.

*The Glass Mendacity* is neither a powerful, thought-provoking, or beautifully artistic play. It is a good time, plain and simple. At times, *The Glass Mendacity* is over-exaggerated; subtlety is not its strong point. However, at other times the play is hilarious, providing some perfect one liners and causing the audience to break into uproarious laughter. After downing my two greyhounds, my selection for the two-drink minimum, the play oddly seemed funnier. Whether the actors and script actually got better with time (totally possible) or the drinks gave me better theater-going glasses, I can not say. What I do know is that I laughed a lot and walked out happier than before. Even if the play didn't linger in my thoughts for days afterward, I enjoyed it thoroughly. This alone is reason enough to go and check out *The Glass Mendacity*.

Jessica Marcy is a Barnard senior and bulletin arts editor.

## artspicks

...continued

anime, Peking opera, drag performance and science fiction.

### Collectors

At Cinema Village (22 E 12 Street between Fifth Ave and University Pl.). Call 924-3363 for times. Tickets are \$8.50

The paintings of serial killers are on display.

### George Washington

At Lincoln Plaza Cinemas (30 Lincoln Plaza, B'way at 62nd St.). Call 757-2280 for times. Tickets are \$8.75. Also at the Screening Room (54 Varick Street at Laight Street). Tickets are \$9. Call 334-2100 for times.

Filmmaker David Gordon Green dramatizes the effects of harboring a terrible secret.

### Juno and the Paycock

At Gramercy Theatre (127 E 23 Street between Park and Lexington Aves). For more info on times call 777-4900. Tickets are \$55. Through December 24.

This off Broadway Play is a beautifully performed epic interpretation of Sean O'Casey's Dublin Trilogy.

write for the bulletin arts section! email [bulletin@barnard.edu](mailto:bulletin@barnard.edu) for more info.



# a night with Hiroshige and Picasso

*the annual IFPDA print fair delights with classics and contemporaries*

*By Vanessa Garcia*

As I walked up the steps of the Park Avenue Armory last Friday, I saw two women dressed elegantly, wearing pearls, and thought to myself as I looked down at my worn jeans: "Am I underdressed?" This was not the case, however, given that when I actually walked into the what I was there to see, the tenth annual Print Fair, I found a great variety of people: A motley crew of students, buyers, browsers, artists...

Before I go on I should give you a bit of background. The Print Fair is an annual event sponsored by the IFPDA (International Fine Print Dealers Association), which is comprised of print dealers from twelve countries. One of the founding members, Mary Ryan, claims that the association was begun because "we wanted to create a Good Housekeeping seal of approval for the print world."

The IFPDA has been holding this fair for ten years and it is quite an outstanding event. It does not matter whether you think you are interested in prints, specifically, or not, because if you are at all interested in looking at art, then you would

have been taken by this show. There was everything there from Japanese woodcuts to the prints and Lithographs of Picasso. I was looking at Hiroshige prints at one point and I would turn the corner and be looking at a Rembrandt, turn again and be standing in front of a Jim Dine, a Durer, Goya, Tiepolo, Kiki Smith, Redon, Frankenthaler, Elizabeth Peyton, Matisse, Toulouse-Lautrec, Vuillard, and the list goes on and on and on.

There were some absolutely stunning prints at this show, things I'd never seen and will probably never see again. I fell in love with a couple of Chagalls and a number of other prints - if only I had several thousand dollars handy. Nevertheless, it really suffices to be able to simply look at this stuff. I advise you to go and see this show the next time it comes to town. I must warn you that unless you can find a way to get your name on the guest list, it costs twenty-five dollars to enter (though I got in for free, I must say that it's well worth the money).

*Vanessa Garcia is a Barnard senior.*

*There were some absolutely stunning prints at this show, things I'd never seen and will probably never see again.*

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## desert days: study abroad at **biosphere 2** continued

**<< page 13 >>** Aside from the academic and social implications of a semester at Biosphere 2, students can discover a whole new way of life in Arizona. For many city-savvy Barnard students, the move is an enormous adjustment. Gelmis recalls her initial impression: "My first reaction was complete fear, if not terror. It was totally barren, no people, no skyscrapers." Similarly, everyday life on the Biosphere 2 campus is, of course, much slower and calmer—aside from the hordes of tourists—and an emphasis is placed on an everyday acknowledgment of "interdependence" in the largest sense. In fact, the entire Biosphere 2 experience is geared toward modeling the kind of team work that will be necessary to any future, real-world environmental impact. "Socially," Gelmis laughed, "it was like living in a tribe out in the desert. And it was great."



*the Arizona desert—not a skyscraper in sight*

Though Columbia promotes Biosphere 2 as a program open to both science majors and non-science majors, most enrolled students are decidedly "science people." Gelmis, an English major, struggled with much of the material. Though at times grueling, it turned out to be the best sort of challenge: "Almost everyone there was a Chemistry, Biology, or Environmental Science major and I felt stupid in a class for the first time. But it was also very humbling and my friends helped me. My friends were my resources, and in a way I never knew they could be."

Even a right-brained English major, it seems, can benefit from 16 weeks of intensive science education. In fact, Gelmis found that her time in Arizona actually contributed to her English stud-

ies. "It enhanced my major. I came back with a fuller appreciation for life and literature," she explained. "And it changed the way I look at the world. I see it in more complex terms. Now, for example, when I look at the sidewalk I think about the stone, the cement, the process that went into it. Now I have this deep personal connection to everything around me." Gelmis continued,

*Lisa Patrick*

"I can't say enough good things about the Biosphere. I think everyone should go. Really. You'd be doing yourself a favor."

Students receive 16 credits for both the Earth Semester (offered in the Fall and Spring) and Universe Semester (also offered both semesters). For Barnard students, the Earth Semester, in addition to any other environmental science course, satisfies the Environmental Science minor. Though there are no prerequisites for either program, Astronomy and Physics majors are encouraged to take Physics before they go. Now, for the first time, Earth Semester and Universe Semester students can opt to take one course from each other's program in addition to their normal course loads. Two generous scholarships—one sponsored by Volvo and one by Columbia's Earth Institute—have recently been established, making a semester at Biosphere 2 a more affordable option than Barnard, for many. Students interested in Biosphere 2 should contact Kendra Crook, x48144, 405 Low Library. The Biosphere 2 Center's website contains extensive information on all its programs and a stunning 360 degree video tour of the biomes: [www.bio2.edu](http://www.bio2.edu)

*Lauren Veloski is a Barnard junior*

**musicpicks**  
for the week of november 8

november 9

### Mingus Big Band

At Fez (380 Lafayette St.)  
For more info, call 212-533-3000

Mixing blues and politics, this highly charged, energetic swing big band continues in the tradition of the late Charles Mingus.

november 9

### Tom Tom Club

At SOB's (204 Varick St.)  
For more info, call 212-243-4940

From the ashes of the Talking Heads rise the Tom Tom Club, whose funky electronic sounds will have you partying like its 1989.

november 9

### Big Sandy and His Fly-Rite Boys

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

# the story of jennifer nettles spills it

By Anna Schwartz

"Baby, I've been destined since birth," Jennifer Nettles sings in "Listen," a track on her debut solo album, *The Story of Your Bones*—an album that has propelled her into the national spotlight and demonstrated to listeners that she is, in fact, destined to be a rock star.

Nettles is a singer/songwriter from Atlanta, Georgia, who has become an enormous local and Southeastern success and is just beginning to play venues outside of the Southeast. She's not, however, the typical girl with a guitar. Her



Anna Schwartz interviews Jennifer Nettles live on wbar

songs have bite and an aftertaste; they are neither easy to categorize nor easily explicable, and apparently, neither is she. In an interview on a weekly WBAR program, "Rock On With Your Frock On," Nettles provided many unexpected answers to questions about her musical influences, the musical process, and her thoughts on the music industry.

Born and raised in rural southern Georgia, Nettles listened to country music and gospel as a child, as well as mainstream pop music. She began to sing at age 7, started the piano shortly thereafter, and picked up the guitar when she was a senior in high school. Nettles started singing in public at age 9, when she sang at weddings for family friends. "It was real hokey stuff," she says with a smirk, "nothing like the songs I sing now." Despite the

fact that she's written about her destiny to be a musician, it's only recently that she's seen music as a viable career option.

Nettles went to Agnes Scott College, a small, liberal arts women's college in Atlanta, where she majored in Anthropology and Spanish, two fields that, she regrettably says, "I don't get to explore as much as I like." In her years at Agnes Scott, she co-founded a folk-influenced rock band called Soul Miner's Daughter, a

band that released two albums independently and soared to huge success, selling out shows they played in Atlanta and Athens, Georgia, and selling 20,000 copies of their

independently released CDs.

Nettles made the decision to start a solo career in August 1999, separating from the other co-founder of the band, but bringing the remaining band members with her. She says that initially she had many "confidence issues" regarding the split, but in considering her success of late, she says, "it was the right decision for me to have made." Nettles and the band went into the studio in early 2000 and released *The Story of Your Bones*, in April.

Many of the songs on the album are about the end of a relationship. She specifies that the relationship is not necessarily romantic, especially in "Bad Girl's Lament," and "In the Air," two of the most emotionally charged tracks on the record. The album also includes softer, more



# her bones live on barnard's wbar

melodic songs such as the title track, "The Story of Your Bones," a song that Nettles wrote two years ago about being in love. At the concert on Wednesday, October 18, at Mercury Lounge, Nettles remarked to the audience, "This is a song that, no matter how many times I play it and sing it, hits me in the gut every time." The songs on *The Story of Your Bones*, her previously recorded albums, and those she's written since the album's release have a very personal bent—they stem from her personal experiences. Nettles says that it's very hard for her, as a musician, to keep her music separate from her private life, because it is her life that functions as an inspiration for her music.

While in the WBAR's studio, Nettles performed a new song that she had first played in concert the night before, called "By the Skin of Her Teeth." At Mercury Lounge, she also played one other new song, "What You Signed Up For," as well as a few new arrangements of songs from *The Sacred and Profane* and *Hallelujah*, the two Soul Miner's Daughter albums, some of which she plans to re-record on the next album. Nettles has plans for a live album, because she realizes that the live energy of the band is hard to capture on CD. She says, "I don't want to just make a live version of *Story of Your Bones*." Nettles plans on going back to the studio to record another album as soon as possible.

Since April she's written three or four new songs, but she says that she has no specific formula for writing songs. "Usually I get a theme of what the song will be about before I start writing the music, but I don't always sit down and write lyrics first or always sit down and write music first." Nettles uses her guitar as a writing tool, and applies the music theory she learned from the piano lessons she took as a child to her songwriting process. On-air, Nettles was asked to name her top 10 favorite female artists, among whom she cites "Tori, Ani, Emmylou Harris, Nancy

Griffith and the Indigo Girls."

Nettles spoke extensively about the challenge that she and other female artists face in the music industry. "It's an industry dominated by males," she says, "I can count on my fingers the number of females I've shared the bill with." She says she's encountered a few booking agents who refuse to book females at all. Nettles must be an anomaly, then, because she's played at several big radio station shows, such as the 99X Big Day Out in Atlanta, and the Weenie Roast in South Carolina, as well as playing at Lilith Fair last year and playing at many Atlanta fundraisers for a variety of different charities.

The Jennifer Nettles Band consists of Nettles herself and four male musicians: Wesley Lupold, the bassist, Scott Nicholson, the keyboardist, Brad Sikes, the drummer, and Mike Cebulski, the percussionist. Nettles does not regret having a backing band of four males. She says "I am blessed because they are four of my closest friends." She does say that it's nice to be in touch with females on tour, though. "It's a different way of communicating when you communicate with females," she said.

After New York, the band's next stop is Cleveland, and then they'll go back to Georgia. Nettles loves to tour and play for new audiences. "The best publicity for us is word of mouth," she says, "people always bring their friends to our concerts." Nettles considers her fans part of "the family," and at the Mercury Lounge show encouraged those who were not yet part of "the family" to pick up a copy of the CD, which is also available at [www.jennifernettes.com](http://www.jennifernettes.com). Nettles will also be back in New York in the New Year, and she hopes to perform at Barnard sometime in the spring semester. Hopefully, her self-recognized destiny will lead her to further success in the near future.

*Anna Schwartz is a Barnard first-year.*

## musicpicks

...continued

Hailing from California, these rockabilly kids are back with their '50s inspired country funk and cowboy jazz.

november 11

### Disco Biscuits

At Irving Plaza (17 Irving Pl.)

For more info, call 212-777-1224

This Pennsylvania trance-jam band has a setlist that includes pieces by Mozart, Pink Floyd and Thelonius Monk, and their nonstop beat will have you jamming all night long.

november 11

### Keb Mo

At Town Hall (123 W. 43rd St.) For more info, call 212-840-2824

A Louisiana guitar player who won a Grammy for his 1996 album *Just Like You*; Keb Mo has worked to combine his acoustic blues guitar style with a more pop rock feel, and the result is an amazing performance.

# they're everywhere:

by Roz Eggebroten

The Backstreet Boys. Nsync. 98 Degrees. Chances are, you've heard at least one of these groups, whether by choice or unwillingly. Maybe you are an avid fan and paid \$75 to see one of them in concert. Maybe your little sister plays them constantly until you want to chuck her CDs out the window. Maybe you just turned on the TV one day and saw their happy, shining faces beaming at you from the set of the Rosie O'Donnell show and wondered, "Is that a BOY band?!" Forget Hanson and the New Kids on the Block. The latest crop of male singing groups has taken over pop culture, defied critics, and made millions. How, you ask, have a bunch of clean cut smiling idiots who can't play an instrument to save their lives, nor write a lyric, managed to become so successful?

The late '90s saw a large amount of manufactured synth-pop teen rockers rise to stardom. Hanson and the Spice Girls were among the first wave which has since produced Britney Spears and her many wannabes—the BSB, Nsync, 98 Degrees and countless others. Perhaps the hunger for bubblegum pop rose out of the death of grunge. Grunge isn't dead, you say? Well, that's debatable, but it's generally safe to say that around 1996 the flannel shirt crowd went back to Seattle and teen popsters took over. During the early to mid '90s, grunge and alt-rockers reached mainstream with the most notable examples being Nirvana and Pearl Jam. Pop groups seeking success, such as the Backstreet Boys, were virtually ignored outside of Europe, and it wasn't until the BSB released their self-titled domestic debut in 1997 that anyone paid attention. Mainstream music and the Billboard Top 40 often move in cycles, and the Boys' success, which paved the way for others, can be attributed to the need for something light and catchy after the

burnout of alternative rockers.

The development of a new demographic has also partly influenced the listeners of these bubblegum pop stars. Eight-to-twelve year olds are listening to Top 40 radio, watching MTV, and spending more money than ever before as consumers. Combine their spending power with the obsessiveness of pre-adolescence and you've got a new crop of consumers feeding in to the boy bands. It doesn't hurt that these crooners sing about their girl problems in the most pla-



attack of the backstreet boys

tonic of terms and wouldn't dare curse on stage. With the mass marketing of each respective boy band now including dolls and games, it's no wonder the 'tween generation has taken notice.

But eight-to-twelve year olds can't be the only ones buying these albums. The sheer numbers behind the success of the boy bands are astonishing: *Millennium*, the 1999 follow-up to the Backstreet Boys' 1997 debut, shattered Soundscan records by selling 1.134 million copies in its first week of release (the Boys have sold over 28 million copies of their self-titled album). Nsync's latest release *No Strings Attached* more than doubled the BSB's record by selling 2.4 million copies the first week. Where did these numbers come from? Who buys all these albums? While teens are a huge influence, spending whatever it takes to own every album

and video that exists, there are more than a few adults who've picked up an album or two.

For eighteen-to-twenty-four year olds, boy bands are seen as a guilty pleasure by women and gay men alike. And, with the marketing frenzy, it's hard to find a teen girl who doesn't own a boy band CD (although they do exist!).

The boy bands are everywhere. Forget MTV, where they've long since moved in. Lately one can't even pop in to McDonald's for a Big Mac without seeing a life-sized cardboard cutout of Backstreet Boys or being prompted at the drive through to purchase a special Nsync video. In addition to t-shirts and holiday albums, one can purchase pajamas, jewelry, comicbooks, even underwear bearing the logo of their favorite group. Nearly every magazine marketed to teens has fallen prey to the charm of the boy bands, advertising "Lance Exclusive!" or "JC vs. Nick!" on their covers. Impressive displays line music store

aisles, inviting customers to buy yet another copy of *No Strings Attached*. In short, you can't spend a dime without running into a boy band vying for your attention.

While all of this helps to explain the world domination of boy bands, there is one aspect of their success that I have not yet explored. Why do people like them? What makes one listen to the cheesy, manufactured rhythms over and over again, let alone pay \$16.99 for an album? And what makes one like a certain boy group but not another?

"I like the Backstreet Boys more than Nsync because the Backstreet Boys are more about the music, while Nsync seem like a fad or a trend," explains first-year Milaurise Cortes. While some may point to musical differences between the two, others are a fan of the sexy, wholesome

# boy bands abound

image the groups project. "I love the Backstreet Boys and Nsync, especially that song 'Larger than Life.' They're awesome. Justin Timberlake from Nsync is really cute," says junior Amanda Hartnack. With all the radio exposure, it's hard to avoid humming "Bye, Bye, Bye" under your breath, and if the summer of 1999 was encapsulated in one song it would have to be the Backstreet Boys' "I Want It That Way," the first single off *Millennium* which was in constant rotation on the radio and MTV. Junior Daniela Gurevic agrees that "you can't avoid hearing them, but aside from the international [bands] like the Gypsy Kings and some Mediterranean bands, I'm not really a fan of the whole pop culture hype. I think they're very manufactured and it's not creative, really, it's not music."

So what are boy bands, then? Perhaps the term "bands" is misleading.

None of the "musicians" play instruments in concert, and initially did not write any of their material. In response to the claim that they are no more than manufactured pop idols, JC Chasez of Nsync has emerged as the co-writer/producer of four tracks off *No Strings Attached* and Brian Littrell wrote the lyrics for 'The Perfect Fan' from *Millennium*. 98 Degrees also co-wrote 11 of the 13 tracks on their new album *Revelation*. So they think they can write? Junior Nicole Orsei disagrees. "Little kids are looking at them as artists and musical geniuses and it's not even music. It's a product."

Whether they are true musicians or mere puppets, the boy bands of 2000 have managed to become extremely successful, selling out arenas around the country in addition to their monster album sales. "They can be entertaining and they're obviously capable of putting on a good concert because a lot of peo-

ple go see them, but I'm not a fan, personally, of their music," notes first-year Elyse Newman.

Regardless of your opinion, boy bands such as the BSB and Nsync have proved capable of making millions through their catchy dance-flavored pop, their charming public personas, and the mass market force behind the scenes. Whether they manage to stay on top through 2001 and beyond is another story. The cyclic forces of top 40 music could easily turn on the teen popsters, or teens may reject them in favor of something even newer. For now, it remains true and there's something to be said for the fact that boy bands have captivated the national music scene for three years now and had a huge influence on our generation.

*Roz Eggebroten is a Barnard first-year and the bulletin music assistant.*

## albumreview

### tabla beat science close, but no cigar

Anything produced by Bill Laswell usually guarantees quality listening, and with the star-studded line-up of musicians on this latest release, *Tala Matrix*, one cannot help but to expect pure perfection. Zakir Hussain, Ustad Sultan Khan, Talvin Singh, and (did I mention?) Bill Laswell are some of the heavy duty names who have come together in a fraternal celebration of the multi-tonal sounds of tabla electronified. And that's exactly what's different about this record from others that have used the tabla to add warmth, complexity, and exotica to the mix. In electronic music, tabla is primarily used as instrumental enhancement—but *Tabla Beat Science* obviously centers everything around the instrument.

That sounds pretty cool in the beginning, but the danger that a lot of the tracks on this record fall into when using

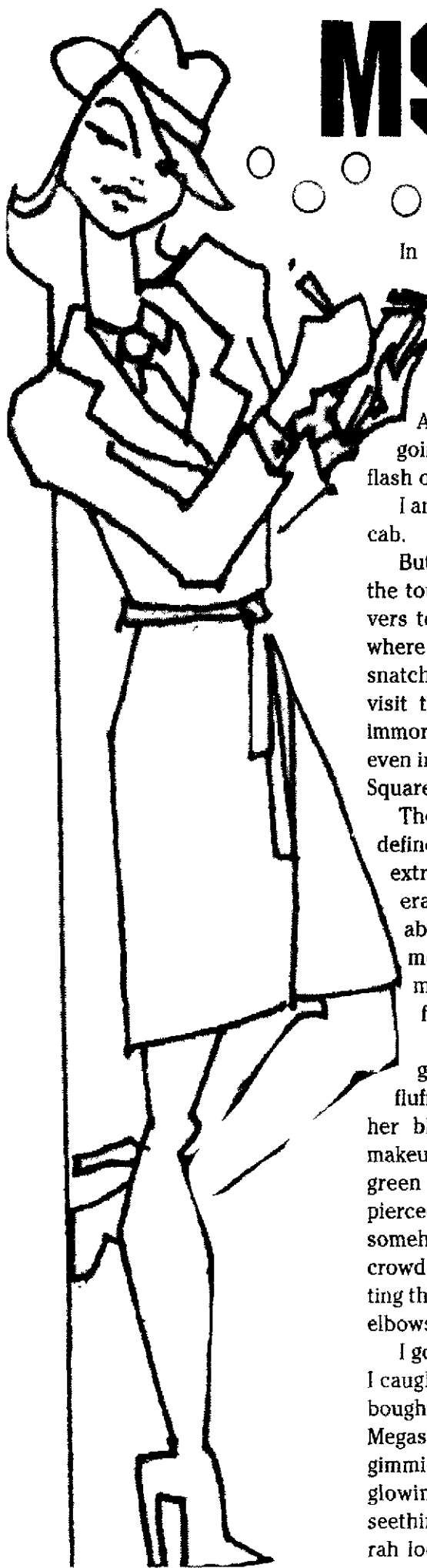
electronic sounds to enhance or add to the substance of the tabla is a complete eclipse of electronified sounds as a result of the virtuosity of the tabla player. This becomes particularly problematic on some of the Zakir Hussain tracks—they often sound tinny and one-dimensional in comparison to others. One of the electronic riffs brought to mind an image of a bee noisily buzzing around the tabla player—if that's not the image of annoying I don't know what is.

Some tracks, however, successfully manage to create a complementary balance between tabla and electronica. Talvin Singh's, "Don't Worry.com," starts right off the bat with a clashy mix of tabla, tin, and beats. Instead of separating the elements into instrumental parts, he manages to merge the different sounds into one multi-tonal line of sound (with the help of some really



great equipment, no doubt). Instead of holding onto to the vestiges of the organic tabla, the computer and the technology itself become the central instrument of the track. Listen for him and Columbia grad, Karsh Kale (who succeeds equally as well) on this Axiom Records release.

—Anjali George



# MS. MANHATTAN

*hops in a cab for a wild ride*

In my quest for the quintessential New York experience, I have branded my flesh; I have exhausted my body; I have allowed my sanity to be challenged. And have I had enough? Apparently not, for this time, I am going to risk my very life to obtain a flash of pure, undiluted New Yorkness.

I am going to take a ride in a New York cab.

But, first, I start at the place where the tourists go to gawk and the taxi drivers to squawk. I am going to the place where the crowds twist and the purse-snatching victims shout. I am going to visit the mythical place that has been immortalized in dozens of movies (and even in this very paper this week). Times Square.

They say that extremeness is what defines New York. Well, in Times Square, extremeness is what is in the air. Moderation is scoffed at in this glaring abyss of light and color. The shriek of merging voices rises above the milling crowd and a neon cup of coffee threatens to spill glowing liquid over the trod-upon pavement. A girl runs by me, wearing something fluffy and hot pink, incongruous with her black lipstick and white pancake makeup. An emaciated man with teased green hair, black nail polish and a pierced lower lip smiles at me. A skater somehow weaves his board through the crowd, even though I have trouble getting through the throng without using my elbows, knees and backpack.

I got here via the I train uneventfully. I caught a movie at the LOEWS theatre. I bought an overpriced CD at the Virgin Megastore—and, may I say, what better gimmick than to display a pulsating, glowing red “VIRGIN” sign over a seething mass that could make Gomorrah look like kindergarten? I talked to a woman wearing a diamond stud in her

nostril and observed a businessman in an expensive suit, nicely complemented by battered hightops and a Jansport backpack. I experienced Times Square, but I know that this is not the true New York experience. It has been too exploited in movies, brochures and tourists' badly snapped photographs.

It is fairly late by the time my romp in Times Square winds down, and I decide to take a cab home.

Is this easy? Not so. Three cabs zoom by so closely to me that I stop extending my hand quite so far out, for fear of losing it. One cab stops, and I make a timid move toward it, only to watch a nimbler candidate hop in front of me and into the cab. I then stand there for about five minutes, muttering profanities before another cab finally pulls up. Miraculously, I make it inside, fall into the sunken seat and gasp where I need to go to the driver.

I had mistakenly counted on him to know English. Unfortunately, my initially gasped “Columbia University” goes completely unrecognized, as does my “116th and Broadway.” I finally settle for hanging over the edge of the seat, directing him with hand signals as he carries on a steady stream of conversation in a language I have never heard and a faint smell of something unidentifiably putrid wafts from under the car seat.

Near Times Square, we progress at a crawl. When a car comes a little too close to us, my driver sticks his turban-clad head out the window and reams out the other driver in flawless, barely accented English. I would happily quote his speech to you, but I do believe the censors would have my hide if I did.

Then, of course, we reach a stretch of road that is not quite so clogged and I rediscover my faith in God as I pray to have my life spared. Still hanging over the seat, I whisper something about slowing down. Obliging, the driver smiles. says some- << next page >>



# Love it or hate it, Times Square is New York

by Courtney E. Martin

Times Square, whether considered a wonderful landmark of American hoopla or a disgusting consumption amusement park is unarguably a condensed phenomenon. It covers from just west of 6th Avenue to 8th Avenue, and from west 40th to west 53rd. What goes on in that tiny space is of remarkable significance.

Each day, for example, 1,500,000 people pass through the land of bright lights and huge signs. During one year, 26 million people come to visit from out of town and are well provided for by the 12,500 hotel rooms. Broadway certainly can't complain about the influx of tourists; each year 11.5 million show tickets are sold. And if you think the 40 Broadway theaters in the area benefit from tourists, surely the 1,500 businesses and organizations packed into Times Square are surviving off vacationers' purchases as well.

The area is also not all retail. Business people fill the 21 million square feet of office space, including Morgan Stanley and the New York Times. And, though undocumented street musicians and vendors thrive among the hustle and bustle of Times Square, evangelists bark their sermons, artists draw anybody who is willing to sit for a portrait, and sometimes you are lucky enough to hear the call of a bagpipe. Some different types of dissidents find a place among the gray, urban skyscrapers, interrupted abruptly by bright lights, house-sized television screens, and giant billboards.

As for something a little racy, keep looking. Mayor Giuliani's crusade to clean up the city targeted the Times

Square area and created legislation that shut down the scandalous atmosphere despite first amendment screams from club owners and patrons. Yes, the sleuthly sleaze of titty bars of yesteryear have been replaced by the hysteria of screaming teenagers at the foot of MTV studios during *TRL Live*.

Giuliani couldn't quite take the corruption out of Times Square, though. Adolescents thirsting for a drink can still find their shortcut amid the less legitimate businesses. West on 42nd Street offers a collection of stores advertising their "special identification" capabilities. Special indeed.

Three different, very famous events take place within the Times Square boundaries. The first and most celebratory is, of course, the New Year's Eve bash. Every December 31st Times Square sees an unmatched amount of festive fans to watch the ball drop amid a pouring of confetti and an explosion of light and song. Broadway on Broadway, another well-attended event takes place to promote Broadway shows. Each performs a little showcase for free to spark



welcome to the city that never sleeps

interest. Finally, the Taste of Times Square is another promotional event where local restaurants give out samples on the street to Taste of Times Square ticket holders, wandering through the warm summer streets of midtown.

In a city that is legendary for packing things in—people, buildings, businesses, culture—Times Square is perhaps the granddaddy champion of 'em all.

*Courtney E. Martin is a Barack junior and bulletin new york city living co-editor.*

<< previous page >> thing I do not understand and turns on the radio. Foreign music blasts into my frightened ears, and the driver begins to move his head to the tunes.

By the time we get to Columbia, I am awash in perspiration and relief. He asks me where to stop; even though my dorm is on 119th Street, I get out near the train station on 116th. I hastily give him some bills that had been crumpled in my fear-frozen hand and scramble out of the lopsided

seat, giving abundant thanks to every superior being that has helped me touch stable ground again.

As I trudge to my dorm and the bright yellow cab disappears around a bend, I wonder if this was the true Manhattan experience. True, it did play upon my nerves. But, then, so do lots of things. And Times Square is fun, bright and jarring, but it is impossible that all of New York can be compressed within a few blocks. No. . . hmm. I guess I'm still looking. . .

# times square is so new york

By Renata Bystritsky

Ohhh, yesssss! Can you smell that? Smell the honey-roasted peanuts. . . and the exhaust fumes. . . and the sweat of the racing crush of people! And the sounds. . . listen! There are a million conversations being held here, a thousand accents, dozens of languages and dialects, shouted at various degrees of volume. There are the idling cars, occasional police whistles, and honks to interrupt the monotony of the multi-colored traffic lights. . . look! It is a veritable display of . . . of ads, a Technicolor collage of images.

Times Square, baby. You're in Times Square. You can feel it even as you first approach it. The air grows thick with anticipation and the plumes that emanate from the cars that are struggling to move through the sea of traffic. Horns begin to honk, and a fog of noise reaches your ears—mainly the impatient growl of the horns, but also the hiss of the sweating

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# times square is so unimpressive

By Kelly McCoy

When we flock to Times Square, all anxious ambition, it is with the expectation of confrontation. Monuments glow with a mystique of grandeur; what draws us to such places is the hope to hit the infinite head-on and emerge enlightened enough to shout on it. And while Times Square is certainly shocking for its lights and logos, it leaves me unimpressed and vaguely bored. My head darts, dancing through lights in search of something to sink my teeth into, but with the empty promises of so many facades, I'm only left dizzy.

Times Square is the oracle for commercialism's self-fulfilling prophecy. Tastes of the audience are decided by the producer; this is the law down at Times Square. Tourists come to wonder at the mass of tourists. Billboards make faces famous; products make faces famous, repetition, trends, repetition, all sent down from the great marketer above.

But it tries to fill your role in all this excess and hoopla, and what Times Square does, it does well. There is no pretense of meaning behind the shopping, eating, and general

And there, where fashion and food is taken to its apex and sold in safe and happy bulk. You can rub shoulders with actual people whose stories of travel, triumph, and pain would strike and haunt you, all the while looking past them in hopes to glimpse Bernadette Peters or Dame Edna. You can imitate your favorite model verbatim by dropping your visa at the store right below her bust. Times Square: undeniably surface, and let's accept it.

What makes me feel dirty in Times Square, despite the sparkling signs and new building restorations, is the reputation that proceeds its fame: America's lost pride and glory for the thinnest neighborhood. Travelers from all over the world arrive in waves with cameras, cash, and a hankering for

whole nation . . . lead lives . . . vacuous?

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# arenata's rambblings

Illusions perish in the ladies' room.

The other day, I was eating dinner in a restaurant. Naturally, at the end of a meal, nature called. Besides, I was wearing lip-gloss and it felt like it needed replenishment. I excused myself, swept up my handbag and walked off.

After a brief wait on the inevitable line, I entered the bathroom. Having finished my business, I stood in front of a mirror to reapply my lip-gloss. The door then opened, and a woman walked in.

She was the stuff of fervent male fantasies. One of those tall, curvy blondes with the masses of curly hair. Great makeup, sexy outfit, the works. She enters the stall.

I have never heard such an unbelievable racket in my life.

For a moment, I was tempted to ask whether she was all right. Never have I been witness to such an extraordinary cacophony of bathroom sounds.

When the woman came out, I could barely look at her. Sure, bodily functions, but, my God... This is the sort of chick most guys think about during masturbation! Surely they never factor in the fact that she sounds like THAT in the bathroom!

Another time, I was in a different place, and a different restroom. Just as I was washing my hands, a woman walked in—either one of the Beautiful People that New York seems to be crawling with. In particular, this one had been endowed with rather large, shapely breasts.

As well, I remember tamping down my jealousy. Nature is kinder to some than others. I remember the stoic woman reminding me to button my sweater, and reaching into her tank

top, pulled out first one, then another false, leaving herself practically boyish-looking. She adjusted her (suddenly crumpling) bra cups, and then proceeded to replace the falsies, followed by her sweater.

Yet another incident was even more off-putting. A petite, young woman, and dark-haired, walked into the ladies' room and beat over to the mirror. She then whipped out a razor, hastily ran over her upper lip and jaw line, then quickly left.

I have many male friends. And one thing I have access to is the male mind (or at least, parts of it). Men seem to believe that these places are settings for meaty sex dreams. "Oh, baby, I have heard many a time, 'Just come visit you at that dorm of yours. PLEASE! I just wanna see what it's like!'"

Ya wanna see what it's like? Well, hairy pits, hairy foundations, less-than-flawless complexion. Guys used shaving cream on the stub, with little shorn legs poking out who-knows-where-else. Bats in it. Cold cream. Hair wax. And, stinky sanitary napkins that certain considerate girls have tossed JUST short of the receptacle. And, in one or two cases, even evidence of an attack of diarrhea right smack on our toilet seat.

Yeah, I go on to the all-girls dorm.

How many of those "bath house" paintings were created? How many episodes of *Woman of the Hour* were devoted to boys courageously breaching the barrier between the world and the forbidden, for the one? Men seem to be fascinated with the places where women change, away from the public eye. I have seen

that feature girls peering into the women's locker room for a lifetime. Has anyone ever heard of dumb) enough to peek through a peephole into a REAL woman's water room. I guarantee, they would see very

little sexiness. Unless they had a camera, stable, stinky sweat, and stained bras seen. They seem to be certain that in such a situation, we will walk around half-naked (while this is true, it is not always a pretty sight).

Some have hidden reserves of braids, hair and warts) or, perhaps (and this is the preferred scenario), we will simply strip down to nothing and proceed to beat one another after which we will retreat to what we REALLY need: a good strong man (such as the one who is standing in the doorway) to help us get dressed. I have seen a woman who was so shy that she would not even look at a man. On the other hand, a male friend of mine once had a very sexy brag.

Our world is created to pass through the narrow doorway. From the reception desk to the bathroom, the narrow way we walk through is the doorway to our own grained, flannel-lined, every part of which will be on display (whether we want it or not).

Some have the habit of men who stare at beautiful faces, long to touch the curls, long to run their hands over the bodies. Some visit the body (and the mind) of a woman who is bloody.

Remember, it's a female spheroid and built to collect

## welcome to the ladies' room





# students share viewpoints on

## *israeli fighting against palestinians inhumane*

Israel, Palestine, Jew, Muslim, bombing, shooting, killing, protest. A cacophony of words spewed from the mouths of CNN and ABC. Exotic names like Sharm al-Sharif, Hebron, Golan Heights, Arafat and Barak trickle off our tongues as the land of milk and honey is once again shattered by conflict.

Since September 26, Israeli soldiers and Palestinian civilians have been engaged in violent clashes, which have resulted in the loss of the lives of more than 150 people, only eight of them Israeli. The decades of peace talks and negotiations, international summits and global effort to bring stability to the extremely volatile region had woven a blanket of hope for the Muslims and Jews, which, due to recent events, has been rapidly unraveled. Both sides are skeptical as to whether further negotiations will even take place. What has been

happening overseas has affected many people all over the world, especially those in the United States. Tensions keep mounting as the death toll keeps rising.

Our microcosm of a world within a world here at Barnard-Columbia was popped when BBC aired the heart-rending image of 12-year-old Muhammad al-Dura who died in his father's arms while Israeli bullets flew into his body from across the street. Following this broadcast, students from both sides gathered at College Walk to show support for their respective causes holding an Israeli or Palestinian flag all the while standing in silence.

This has more to do with being a humanitarian issue than it does with being a Muslim-Jew dilemma. The people in this war have nothing but faith. No army, no homes, no place to worship and, in many cases, lost family members. A

first-world army made up of trained soldiers is fighting against groups of civilians armed with crude weapons and rocks. Muslims cannot even assemble for Friday prayer in peace because men under the age of forty-five are not allowed in or by the mosque. Nights in Palestine are littered with the roar of machine guns, their days mirroring this trend as well.

Children should not be targets during any war, but these clashes, which have not even been declared "war" yet, have already claimed the lives of several Palestinian children. Where does a mother turn to when her child has been killed? Her husband was shot two days ago, and the rest of her family has been re-rooted to other parts of the nation with curfews placed upon them so they cannot leave their homes. She cannot even bury her son or mourn his loss in peace. How is

this image going to differ once one side does declare war on the other?

Peace was the goal of the formation of Israel. But today, what does peace entail? Twelve percent, seven percent, eight percent-Gaza Strip,

Golan Heights, Hebron—a succession of numbers and names written on paper, but no actual land. Is peace the image of a dead child, of a grieving mother, of a refugee camp? A human life is a human life, regardless of race, religion, and identity. The atrocities committed against humans during the Holocaust were enough to disgust the world to form a council so that no other human life would be snatched away without cause. Yet the events happening in the Middle East have violated countless UN resolutions... Is this what the UN has been reduced to—a powerless hypocrisy? We have heard six million over and over and over again, but do another six million

lives have to be claimed before we can actually say that it is an injustice? Ironically, history finds a way to repeat itself.

New Yorkers, mostly Arab and mostly Muslim, decided to protest the violence in the Middle East, more than once, gathering in public places like Times Square and the United Nations.

However, the press decided not to cover these events, even though the turnout for the protests had been remarkable, numbering more than 15,000. When Jewish people decided to protest at the Israeli consulate a few weeks ago, the press bombarded the event and politicians like Rudolph Giuliani and Governor Pataki joined rivals Hillary Clinton and Rick Lazio to support the Israeli cause. Four individuals who normally run slanderous ad campaigns against one another decided to put their differences aside and unite. Needless to say, this event was covered extensively by the American mass media. Is this the democratic ideal that our nation was founded on—favoritism for one group of citizens over the other?

The fighting in Palestine is not an isolated incident where Muslims have been targeted. It has just brought to light the injustices committed against Muslims and Islam. I am not taking a radical point of view when I write this article but these biases are everyday happenings that Muslims and non-Muslims can see. The media has used the word "terrorist" as a synonym for "Muslim." It has depicted Islam as an extreme and barbaric religion and has implied that any bombing or terrorist act has its roots in Islam. The Unabomber, Timothy McVeigh, Jim Baker, the IRA, Dr. Kevorkian, the Klu Klux Klan—these people and organizations have been portrayed negatively in the media, yet their religion has never been affected.

I am a vegetarian because I cannot stand the thought of an animal being killed. Yet, I manage to fall asleep every night knowing that << page 31 >>



# conflict in the middle east

*israel is unfairly portrayed as villains by media*

I am not an angry person. Nor am I one to go around ranting and raving about how I think things should or should not be. But right now I am angry and disappointed. And I am hurt. I am writing this to you, the media, and to you, the members of Turath. I am absolutely appalled at how you have been portraying Israel and its military. I know that you, the media, have always slanted the facts in favor of the Palestinians, and believe me, you have quite the knack for doing that. And I know that you, the members of Turath are obviously biased, and yet I am still shocked and angered. I probably should not have expected so much from you, but I viewed you as rational and intelligent people, understandably upset and shaken, but rational nonetheless. Unfortunately, you proved me wrong this week.

The Israelis "massacred" the Palestinians, you claimed. They massacred them? How do you figure? Really, explain it to me because I am open to your explanation. But I see it like this—On Friday, in protest to Ariel Sharon's visit the previous day, Palestinians came armed with guns and rocks and proceeded to stone the worshippers at the Western Wall, the holiest Jewish site, on Rosh Hashanah, one of the holiest Jewish days. My question is this: Why isn't Sharon allowed to visit the Temple Mount without that inciting this riotous behavior? The Temple Mount is a holy site to the Jews just as much as it is to the Arabs. Isn't it a bit defensive on your part to assume that it was just a gesture to prove Israel's sovereignty? Besides, this belligerence from the Palestinians had been going on for days before Sharon's visit. In fact, it happens almost every year at around this same time. I mean, how many thousands of Arabs live in different Israeli cities—Jaffa, Haifa, Lod, Netanya, and Ramallah—to name a few. Does anyone deny the fact that they, as Israeli citizens, are allowed to live in these places? Does anyone say anything about

the thousands of successful Israeli Arabs who live and thrive in mainstream Israel and have shares in the Israeli stock market? Why doesn't anyone mention the fact that there is a Palestinian on the Israeli Supreme Court? Or that two years ago Miss Israel was Palestinian? Or that there are several Israeli Arabs in the Knesset? So when did it become forbidden for an Israeli Jew to visit a holy site in Jerusalem?

My other issue is that when the Palestinians started throwing rocks—what did you think was going to happen? Did you maybe think that being pummeled with rocks or being shot at with bullets isn't painful enough to warrant retaliation? Honestly, what did you expect? That the worshippers would ignore the rocks and keep praying? No, the Israelis retaliated—just like anyone in his/her right mind would if he/she was being provoked. And then you complain that people are being injured and killed. I don't know, but I was always taught to think before I acted, because actions have consequences.

And why don't you, the media, tell everyone about Lt. David Biri, the 19 year-old Israeli soldier who was killed the Wednesday before Rosh Hashanah while escorting settlers to their home by some Palestinians who ambushed him? Why don't you print that on your front pages? Oh right, it's that knack you have, I forgot. What about the suicide bombers, strapped with dynamite, who get on buses and indiscriminately blow up men, women, children, infants, soldiers. What about the Palestinians who put on kippahs, pretending to be religious Jews and then pick up hitchhiking soldiers only to kidnap them and murder them? What do you have to say to that? I'm guessing that that's not considered a massacre by your

standards?

And how dare you, Turath, equate the peace process to ethnic cleansing? What do you know about having grandparents and family members burned, strangled and suffocated to death? And why is it okay for a Palestinian woman from

Brooklyn to get on national television and say that she wishes she had

a gun so that she could shoot "them all" if she could. And how is that the Israeli retaliation is called an over-

reaction, but the stoning and shooting by the Palestinians in response to an wanted visit, isn't?

And just to clarify—the Israelis are not allowed to use gunfire in these kinds of situations. They use rubber pellets, which undoubtedly injure, but do not kill. It is only after the Palestinians began firing aimlessly that Israelis used more extreme forces such as tanks. And while my heart does honestly go out to the 12 year-old Palestinian boy in the picture that is prominently displayed on front pages everywhere, to say that Israelis killed him is ridiculous and insensitive. He was caught in the crossfire; he was not intentionally shot at. I have seen endless pictures of the mutilated bodies of Israeli children who were blown up in a bus explosion.

And my human mind cannot even comprehend how it is possible for a group of human beings, including women and children, to gather around to watch two Israeli soldiers being brutally beaten, murdered, thrown out of a building window, and dragged on the streets. And to top it off, a man dipped his hand in the Israeli blood and triumphantly displayed it to the camera. How is that even human? Regardless of what anyone says of the excessive force on the part of the Israeli army—they have

*Regardless of what anyone says of the excessive force on the part of the Israeli army—they have never been this barbaric and inhumane.*

<< page 31 >>

# the simplification of interracial relationships on finding a love of joyous differences deeper than skin color

By Courtney E. Martin

When my boyfriend and I walk down the street, most of the time it is not a spectacle. He is black and I am white and, as a society, we have miraculously moved into a relatively accepting state as far as interracial couples go.

But in the midst of this new progressiveness, there is an interesting undercurrent of misconceptions. Interracial couples, in part thanks to Spike Lee's depressing movie *Jungle Fever*, has become kind of a novelty for some people. People wonder if I am with him because I am a left-wing liberal who is eager to play out my equality politics in my personal life and to be hip to minority issues with my heart instead of my head. Others wonder if I make him feel less black, if he's able to connect with me on a deeper level despite my pale skin. Teenagers sometimes laugh as we pass and sing the *Jungle Fever* theme song loudly.

None of it is harmful, this characterization of what a black and white relationship must be like, but it does minimize a very complicated set of differences into something inaccurately simple. This playful fascination with our intentions makes me uncomfortable because it misses the point completely.

Personally, I think that love is more about a fascination with differences than anything else. I think I love men because they are not women, and I love my boyfriend, in part, because he is not white. I joyfully fall in this deep chasm of our differences—sex, class, race and ethnicity—because there is something so revolutionary and new about that canyon. It makes me believe in things as

silly as soul mates. It makes me feel faithful that if two people who are different in demographic terms can be at home within one another, than surely love is not just a haphazard collision of two lonely hearts.

I crave to hear his stories of Bed Sty Brooklyn when all I have is suburban streets of Colorado Springs. When he recounts nights spent waiting for his Caribbean mother to come home

from her nursing job, bringing candy bars and sloppy kisses, I like to imagine how different it all sounds than my nightly tuck-ins by a Nebraskan feminist who made sure the door was cracked so I could see her reading lamp still on in the late hours.

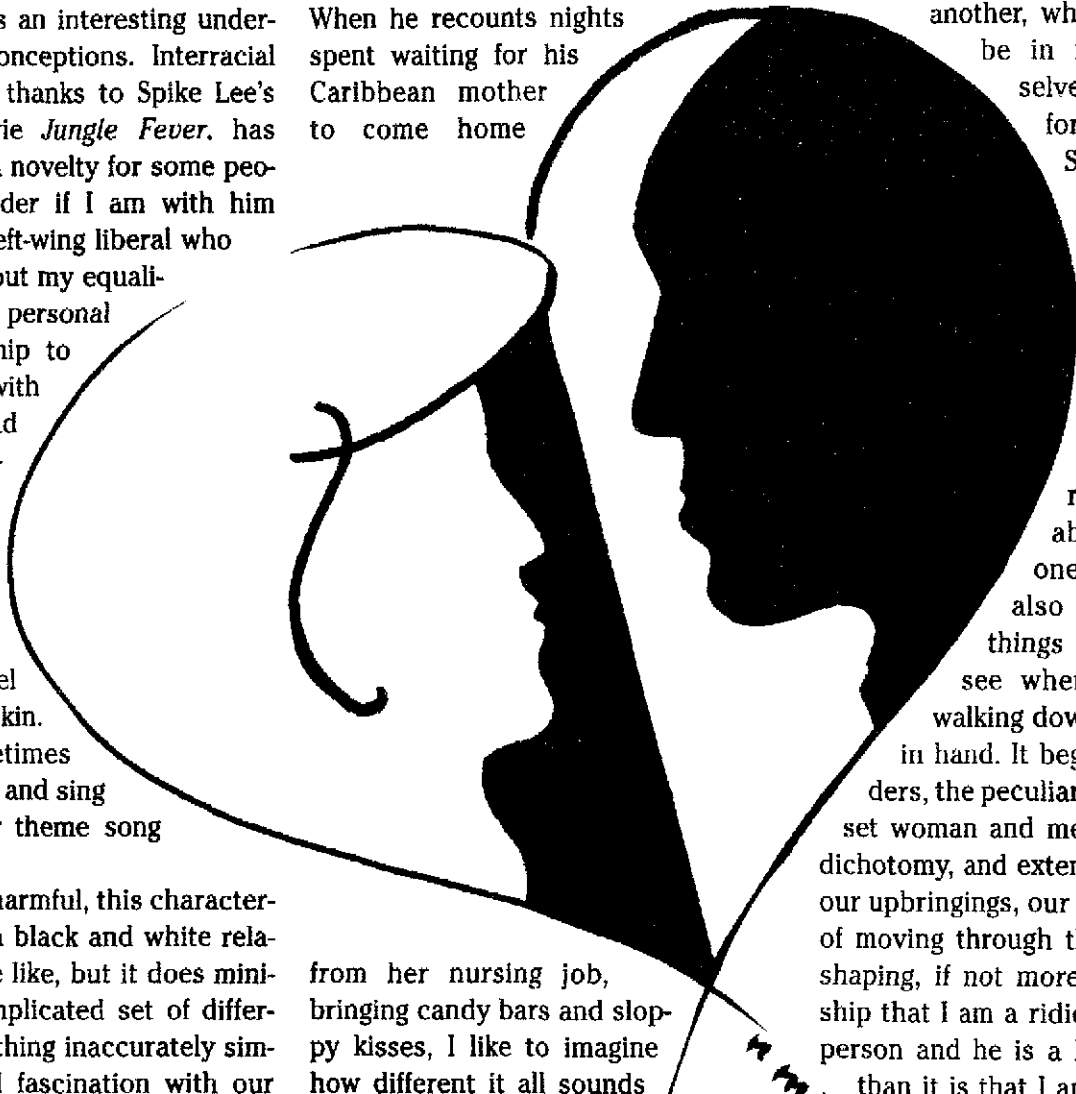
I'm interested in the internal conflict he feels when he thinks about this place, in all its white ivy-league glory, and the place he calls home, where most of the boys he used to sit next to in grade school can still be found. He smiles at my courage when I recount how I was the only one of my friends

who chose against a big Colorado state school, how they still shake their heads and laugh at me because I was brazen enough to want to live in the "dangerous city among an all-girls' school cult of lesbians."

As we sit around messy sheets in morning light and spill these stories of who we were before we knew one another, who we continue to be in recesses of ourselves, it is as if we fall for the foreignness. Somehow, it is the teaching he does that makes me so crazy about him.

So in part yes, this is race. I am fascinated by his black experience, as he is about my white one. But there are also a million other things that you cannot see when you watch us walking down the street hand in hand. It begins with our genders, the peculiarities that I believe set woman and men apart in a soft dichotomy, and extends to our homes, our upbringings, our religions, our way of moving through the world. It is as shaping, if not more, to our relationship that I am a ridiculously idealistic person and he is a hard-nosed cynic than it is that I am white and he is black. It is not only the color of our skins that creates the discrepancies in how we identify ourselves. It is, as it would be for any couple, a matter of differing life experiences. And it is the differences, in the end, that makes our coming together so complex and interesting.

Courtney E. Martin is a Barnard junior and bulletin co-nyc living editor. Graphic by Nisha Mistry.



# letter to the editors

## community involves more than just the students administrators must participate

I read the article by Tiffany Anderson last week about the quality of life and lack of Barnard community last week and I had mixed reactions. Before I had even gotten to the end of the last column I thought "Sounds like Tiffany should get involved." But by the time I had gotten to the end, I was thinking "Sounds like administration needs to be involved."

Often the panacea for the "Barnard Blues" that's recommended is a good old dose of "get involved." As the theory goes, a student that is involved in the community feels more invested in it and therefore is able to perceive/be a part of the true community. This tends to work. I've had many conversations with other student leaders about their feelings and, for the most part they agree that participation creates community.

I usually agreed. I continue to be highly involved on campus and, for the most part, love what I do. I enjoy planning events, seeing them go off without a hitch, people leaving the event minds changed, belly full, having enjoyed themselves. Lately, that's not enough.

There is not a day that has gone by since the beginning of this semester when I haven't asked myself, "Why am I doing this?" Even after what might well be the best program this year, 700 feet of sandwich fun, I felt unfulfilled.

This message goes out to all those who are not involved on campus, take a lesson from Thumper, "if you can't say

anything nice, don't say anything at all." 1500 people came out for a piece of that sandwich last week and people couldn't see that for what it was. THAT was a community builder and instead of appreciating the effort put into the event by so many people, Aramark, McAC, SGA, RAs and others who simply wanted to be a part of something amazing, people were more content to bitch about the fact that only the tuna was kosher. Think you can do it better—join a group, make a difference but don't make those of us who bust our asses to create programs feel like shit because it helps no one.

But I can't blame my angst solely on the negativity on the part of the students. I also constantly feel as though the administration does not invest enough in student activities. Not enough positive feedback is given to student leaders from the "higher ups" and that leaves people disgruntled.

What's the REAL difference between Barnard and Columbia College/SEAS? I thought it was the small community and, as I'm sure some brochure touts, the ability for every student has to feel heard and appreciated. The more I do on campus, the less I feel this to be true. Like I said, I do what I do because I want to not because it looks good on my resume (I trying to pretend that life after college doesn't exist) and not because I want to be popular. But I'll be damned if I wouldn't appreciate some acknowl-

edgement. Is it my responsibility to make sure that the administration knows my name or is it their responsibility to be interested in what the students are doing?

Maybe both, I don't know, but I do know that I am tired. Last year, I loved Barnard. I worked on the Orientation committee this year, on College Night, I cried because I was so happy to be here. I defend the College whenever the need. I recruit the daughters of my parents' friends and constantly dream of being a dean and making the school better. Pardon me, did I say constantly? Not anymore. Some negative force has succeeded in making me feel as though my contribution to this campus isn't valid and I'm not the only one. Many people and many groups feel marginalized, but as strong as the desire is, I'm not going to presume to speak for anyone but myself.

Complaining about alumnae contribution isn't going to help anyone if the students who would truly care, love their time here and give back, don't feel like this school is their own. Students, complaining about a lack of programs that appeal to you is not going to help you feel any more at home. Students, work to make this school yours. Administrators, work to make sure we want to.

Sincerely,

Ebony Burnside

President McIntosh Activities Council

<< page 28 >> someone is bleeding on a street. I am premed so I can "help others and save lives" yet I can watch the news and not grimace at the sights and sounds of war. Is apathy what I, what we, as a society have been reduced to? Have we been desensitized to the words war, murder, guns? Our grandparents protested the Holocaust, our parents protested Vietnam, is it our turn to protest Palestine?

He who saves one life saves all mankind—The Qur'an, The Torah, The Bible

Author is a Barnard sophomore who wishes to remain anonymous

<< page 29 >> never been this barbaric and inhumane. In any case, I didn't exactly see that sprawled on the cover of the Times, nor did I stand on the sundial declaring that all Palestinians are murderers.

I just ask that if you do feel the need to get up and protest and shout, at least have the decency to present the information in a somewhat neutral light so as to better inform people who may not be aware or familiar with the situation. Otherwise, they may actually believe you

Author is a Barnard junior who wishes to remain anonymous

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