

barnard bulletin

23 march 2001



greenhouse meets the third wave of feminism
students advocate **socially** responsible **investing**
where to find **jazz** on a **shoestring** budget
reactions to misadventures in **harlem**
barnard **greenhouse** gets nod from the **times**
shadow of the **vampire** reviewed

letter from the editor

My spring break was spent in a flurry of activity and confusion, in which I learned that I have been chosen to be a Truman Scholar, making all of the stress and worry I wrote about here only a few weeks ago worthwhile. My endless thanks to everyone who supported me through the process and helped me along.

While the Truman announcement was cause for celebration, my break was dampened by some of the feedback to the last issue of the *bulletin*. As faithful readers know, the March 7 issue featured a commentary piece titled, "Misadventures in Harlem" in which one Barnard first-year expressed opinions which could be (and were) classified as classist and racist. I too, shared this opinion of the piece, but chose to run it in the interest of not only journalistic integrity, but a genuine desire to foster communication on the Barnard campus.

In the midst of numerous personal attacks, I feel compelled to defend my decision to run the article which was so clearly biased and, to many people, hurtful. It is imperative, first, that the community understand that the opinions expressed in the commentary section are the opinions *solely* of the piece's author, and are not reflective of a greater opinion of the *bulletin* as a whole—as is standard for the commentary or editorial section of any publication. That having been said, I stand behind my claim that the *bulletin* is the voice of Barnard, and is reflective of all of the differing opinions and facets of Barnard. We *cannot* pretend that attitudes such as the one expressed in the "Misadventures" piece do not exist here at Barnard. When we ignore serious structural conflicts that exist here in the name of political correctness, no one's mind will ever be changed. If the young woman who wrote the article never had done so, the reaction from the community would never be published, and not only would the community continue to ignore the racism and

classism that exist here at Barnard, but the young woman might never come to realize why her views might be seen as offensive. Those who agree with her, who read the article and empathized, might never be forced to recognize the latent racism and classism in their way of viewing the world.

I was challenged in my decision to run the article by someone who asked, "would you run a neo-nazi point of view in the paper?" I question the validity of the comparison...neo-nazism is not, I think, a point of view that could be harbored at a school like Barnard. Addressing neo-nazism isn't something necessary and relevant to the Barnard community. Pointing out that, yes, there is indeed latent racism in some of the student body, masquerading as ignorance or indifference, is an issue that is of extreme importance to life here at Barnard. The article was very reflective of a vein of thought in our community—one that I think we ignore all too often in the name of glossing over the Barnard experience with a pretty public relations package. It's not pretty, and it's not good public relations, but it's the truth, and it exists. It makes me angry to know that it exists. It should make anyone who thinks critically about the relationship of Columbia to its surrounding neighborhood angry. And it should make those in the community whose lives and families and cultures are centered in Harlem angry.

This is your newspaper. We hold well publicized public meetings, open to everyone, every Monday night at 8pm. If you feel slighted that your opinion is not represented in the *bulletin*, say something. Do something. Don't condemn the efforts of so many students in the name of fatalism and exasperation. We are approachable, open, and willing to be your voice. Do you want people to listen?



contributors

Originally from Houston, Texas, Barnard junior Allison Baker majors in comparative literature

Allison says that she

allison baker

decided to come to Barnard because the Big Apple was "irresistible for a girl who found Texas stifling and backwards." Allison is the *bulletin's* new York City living editor, and you can often find her work in that section. This week, however, look for her piece about the feminism panel featuring Gloria Steinem for the news section.

Sophomore Abby Clay hails from Portland, Oregon. An incredibly dedicated *bulletin* staff writer, Abby is a recent

abby clay

transfer student from Whitman College in Wala Wala. When not reading Persian poetry or checking out American artists at the Met, she can be found writing pieces for the *bulletin*, like this week's on the campaign for a socially responsible investing committee at Barnard.

First-year Lauren Webster is a aficionada of art and dance. Here in the big city from Greensboro, N.C., Lauren is obsessed with Erykah Badu and Van Morrison. The *bulletin* arts editor, Lauren writes extensively for her section—in which she reviews *Shadow of the Vampire* for this week's paper.

lauren webster

barnardbulletin

editorial board editor-in-chief . . . xy thornton managing editor . . . jessica marcy news editors . . . karen shoum, k8 torgovnick features editor . . . julie frye arts editor . . . lauren webster music editor . . . thea tagle nyc living editor . . . allison baker commentary editor . . . isa london photography editor . . . eliza bang art director . . . christina rogers web editor . . . maya cohen staff photographers . . . liane aronchick artists . . . beth mihalick, anna stevenson, katie o'shea columnists . . . kilyn haslinger, renata bystritsky copy editor . . . courtney szper layout . . . lila foldes, k8 torgovnick staff writers . . . lauren palmisano, abby clay, mary kunjappu, alison wayne management office manager . . . cody watson business manager . . . alice huang advertising manager . . . renee gerni academic adviser . . . cherie sheridan

table of contents

23 march 2001

news

- 4 feminist icon Gloria Steinum heads panel on interacting feminisms
- 5 bear essentials
barnard events calendar
- 6 students push for corporate responsibility and socially responsible investing
- 7 barnard greenhouse highlighted as "architectural jewel" in times

features

- 8 well woman - first pelvic exam worries

arts

- 10 shadow of the vampire unlocks the mysteries of Murnau's *nosferatu*
arts picks

cover photo by eliza bang
collage by christina rogers
Buller Through the Apple copyright Harold & Esther Edgerton Foundation, 2000, courtesy of Palm Press, Inc.

In the March 7 issue of the *bulletin*, it was reported that the Scholar and Feminist conference hosted Rebecca Walker. Ms. Walker did not, however, attend the event, as she was ill. Our apologies for any confusion.

music

- 14 U2 cover band's fire really so unforgettable?
music picks
- 16 album reviews - cafe del mar compilation soothes, while martin saxon struts his stuff

yc living

- 18 small price, big jazz: where being hep doesn't have to empty your wallet

commentary

- 20 renata's ramblings - so, d'ya know where you're living next year?
- 21 abroad abroad - my intercambio with carlos
- 22 walter jogging: the secret cult unlocked!
- 23 letters to the editor - reactions to march 7's "misadventures"

feminist icon Gloria Steinem heads panel at Barnard

By Allison Baker

The panel discussion titled *A Feminism for All Women Addressing Issues of Race, Culture and Class*, explored the ways in which all social justice issues are increasingly interconnected. Gloria Steinem, arguably the most influential feminist of the 20th century and certainly feminism's biggest celebrity, drew a large crowd as well as C-Span cameras to the James Room on March 7.

The evening began with each panelist giving a short description of her vision for the future of feminism. The panel consisted of Steinem, as well as young feminists from the Third Wave Foundation, the only national activist and philanthropic organization that caters exclusively to women between the ages of fifteen and thirty. Third Wave representatives included Columbia senior Mia Herndon, alumna Vivien Laboton, Angela Moreno, Lebwah Sykes and Charlene Allen as mediator.

As the "golden oldie" of the group, as she laughingly called herself, Steinem's remarks came first. Steinem's precursory call to the audience to expedite the freedom of one of Kenya's most politically controversial feminists proved that now as always, she is a woman of thought and action who seamlessly blends theory and practice. In outlining her long term goals for feminism's future, Steinem said, "We have an enlightened self-interest in acting on behalf of what may seem like a different cause, but in fact, is truly our own cause."

She continued by briefly sketching the fundamental links between racism and sexism. "I hope we remember that the caste system of sex and race are interdependent in a deep, long-term, anthropological sense," she said. "One cannot exist without the other."

Steinem called the audience's attention to the fact that racism is entirely dependent on visible difference. "In order to maintain visible racial difference, you must control women's bodies as the most basic means of reproduction." Steinem noted that miscegenation is the most punished crime in our country's history, even in cases of mutual love and affection. Racism has women's bodies as the locus of its existence and thus, Steinem insisted, if one is feminist, one is automatically anti-racist and vice versa.

Steinem also briefly touched on the interconnectedness of gay/lesbian rights and women's rights, given that they both hinge on the separation of procreation and sexuality. In a characteristically Steinem moment, she joked, "If we ever doubt

[that our causes are the same], we need only look to our adversaries—they are the same." Lest all of her ambitious goals for the future of social justice seem entirely unattainable, Steinem commented that the change begins inside each individual. "The art of behaving ethically begins with acting as though what we do each day matters," she said.

Laboton, one of the founders of the Third Wave Foundation, picked up on the way that all of these movements intersect. She said, "These issues are so all interconnected that we cannot look, for example, at an issue like, say reproductive rights which is traditionally associated with feminism without looking at prison issues, and the state the of women's reproductive health care in prison, especially given that young women are the fastest growing group of people in prison today."

Laboton also stressed the importance of philanthropy, citing a study that tracked the billions of dollars poured into the funding of radical right organizations. "We need to support this work not only with our ideas and our labor and our energy, but also with our money," she said. Laboton mentioned such ventures as Ms. Magazine and Liberty Media for Women as examples of the positive harnessing of funds to fuel the movement.

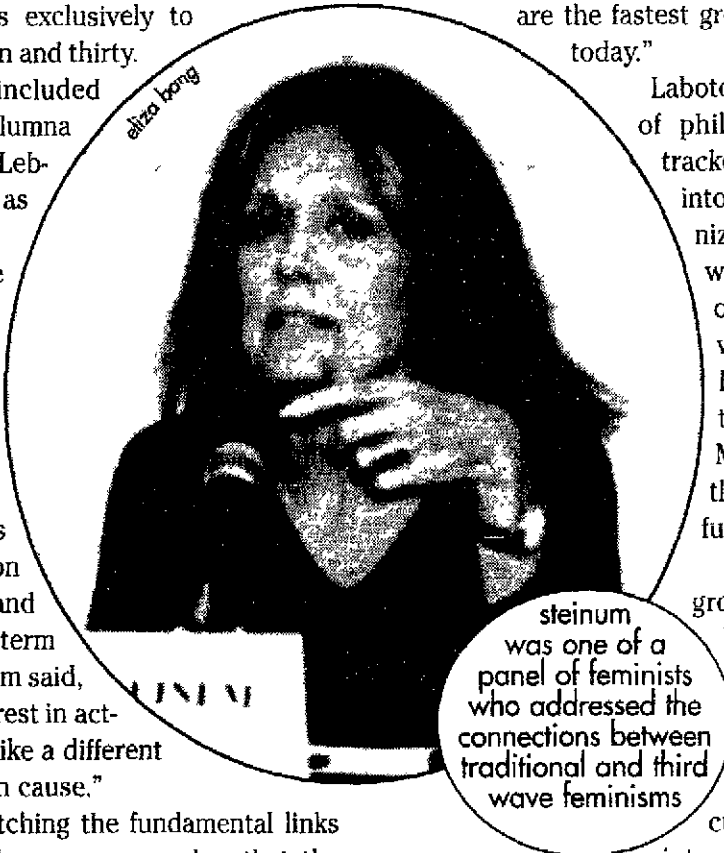
Although every member of the group spoke of the intersection between social justice issues, Moreno more specifically addressed the difficulty of making such a coalition a reality. She spoke of navigating the difficult boundaries that face anyone interested in activism. She said,

"There are snags between light skinned women and dark skinned women and we know this and it's something that effects us every day of our lives, but we don't talk about it."

Moreno, like Steinem, insisted that the road to revolution begins on an interpersonal level. She said, "How are society's problems reflected inside of you? If you look around and all your best friends look like you, dress like you, eat the same foods you do, then there might be some room for some stretching and growing."

The unifying message of the evening was a summons to begin the unification and coalition in each and every individual life by whatever means possible. While second and third wave feminists may forever have ideological discrepancies, it seems that their grand vision for the future is one and the same.

Allison Baker is a Barnard junior and the bulletin nyc living editor



bear**essentials**

APPLY NOW TO BECOME A WRITING FELLOW! The writing Fellow's program is looking for freshman and sophomore candidates who enjoy reading and writing. All majors are encouraged to apply. Applications are available in the English Department (417 Barnard Hall) and at the Writing Center (121 Reid Hall). Application deadline is Friday, April 6. If you have questions, contact Marylou Gramm, Director of the Writing Center: x42724 or mgramm@barnard.edu

FIRST YEAR STUDENTS: Mark your calendars! You MUST attend one of two program-planning meetings held by Dean Webster. Meetings will be held Monday 26 March 4-5 p.m. and Thursday 29 March 12-1 p.m., both in 202 Altschul. Topics will include academic details for the rest of the term, advance program fees for Fall 2001, available courses, policies and procedures, and much, much more. Contact Dean Webster by email (cwebster@barnard.edu) if you have any questions or concerns.

PROGRAM PLANNING MEETING FOR MAJORS AND PROSPECTIVE MAJORS: These meetings are very informative, and we

urge prospective majors, as well as majors, to attend.

ART HISTORY: Tuesday, April 10, 1:00PM, Sulzberger Parlor.

CHEMISTRY: Friday, April 6, 12-2:30 PM, Altschul Atrium. Lunch will be served.

DANCE: Wednesday, April 4, 12-1 PM, Dance Gallery (2nd Floor of the Barnard Annex).

EDUCATION: Wednesday, April 11, 11-12PM, 324 Milbank Hall.

ENVIRONMENTAL SCIENCE: Thursday, April 5, 6:00-8:00 PM, 530 Altschul Hall.

FRENCH: Thursday, March 29, 4:00 PM, 306 Milbank Hall.

ITALIAN: Wednesday April 4, 3:30-5:00 PM, 316 Milbank Hall.

MEDIEVAL SCIENCE: Wednesday, March 28, 11:00AM, 421 Barnard Hall.

MUSIC: Wednesday, March 28, 12noon, 319 Milbank Hall.

PAN AFRICAN STUDIES: Tuesday, March 27, 4:00 329 Milbank Hall.

POLITICAL SCIENCE: Monday, March 26, 4:30-5:30 PM, 421 Latham Hall.

RELIGION: Wednesday, March 28, 10:00-11:00 AM, 403 Barnard Hall.

STATISTICS: Tuesday, April 3, 2:00-3:00 PM, 613 Mathematics Building (CU).

Information about other departmental meetings will be listed as we receive it.

barnard**events**calendar

March 23

The 2001 Not-for-Profit Career Fair in NYC. The fair will feature organizations with entry-level positions in the not-for-profit sector. It will be targeted at graduating Seniors and recent alums. 1 to 4pm in the Lerner Student Center, Roone Arledge Auditorium. Not-for-Profit organizations wishing to register must call Nena Davis at Barnard Office of Career Development: x47747. Co-sponsored by: Amherst, Barnard, Brown, Bryn Mawr, Columbia, Cornell, Harvard, Haverford, Mt. Holyoke, Princeton, Smith, U. of Pennsylvania, Vassar, Wellesley, and Yale. Open to current students and recent alums of the schools

listed above - bring school I.D.

March 23 and 24

Senior Dances at Minor Latham Playhouse. Choreography and performance by Barnard, Columbia College, and General Studies senior majors in dance. 7:30pm in the Minor Latham Playhouse. Tickets are \$5 (\$4 CUID and senior citizen). Contact Renée D'Aoust for more information x42995. Sponsored by the Department of Dance

March 26

Marx On Mondays. With Lynette Jackson, Professor of History, and Paula Rubel, Professor of Anthropology. Professor Jackson will discuss "Marx in Africa", and Professor Rubel will speak

about "Marx in Anthropology." 7 to 9pm in the Deanery (between Barnard Hall and the Quad Café). The event is sponsored by the Department of French and is free and open to the public.

March 27

Shoes and Chinese Women's History A lecture by Professor Dorothy Ko. In honor of Women's History Month, Professor Dorothy Ko presents a fascinating and provocative view of Chinese history by charting changes in Chinese women's footwear and how these changes reflected the everyday lives of women, their work and their material culture. 6:30pm in the Sulzberger Parlor. For information, call the Center for

Research on Women at x42067, or visit www.barnard.edu/crow/

March 29

Centennial Scholars presents A Reading of Short Stories by Maureen Chun. A presentation by Maureen Chun. 7pm in the Ella Weed Room, Milbank Hall. Contact Monica McIntyre at x46146 for more information.

March 30

Reincarnations of Beethoven. A concert by the American Symphony Orchestra at Avery Fisher Hall. Sponsored by Barnard Business & Professional Women. For information, call Enid Ringer, (212) 961-9740, or BBPW voicemail, (212) 479-7969, or go to www.BBPW.org.

students push for corporate responsibility and socially responsible investing

By Abby Clay

Barnard students may or may not have heard of a group named Students for Socially Responsible Investing. Created only last year, this group of about seven Barnard students has been working with Barnard alumna, faculty, administration and trustees to create a committee on Socially Responsible Investing.

Socially responsible investing (SRI) gives shareholders a chance to reflect their values in their investment. This can be done in three ways: screening, community investment and shareholder activism. Screening involves the shareholder holding shares

in a company only if the values they uphold are in agreement with their own. Community investment means investing in development or small businesses in a community, usually the community in which the shareholder is located. Shareholder activism is accomplished through shareholder resolutions, using the shareholder's influence to bring about positive social or environmental change in the companies in which it holds a stake. The final threat of shareholder activism is divestment, or the withdrawal of money from the company. This is only carried out if the company did not react towards positive change.

One does not have to be a millionaire to participate in SRI. Barnard holds large numbers of shares in many companies, and while this money does not actually belong to the students, faculty and alumnae of the College, the investments that the school makes represent an institution of which they are a part. As Barnard junior Gretchen Collazo said, "Barnard's investments give us a chance to engage in socially responsible

investing. This school reflects us. Its values should be reflected in our investing."

The values that can be enforced with SRI cover an extremely broad range. "As a student, I have a stake in this school," said Barnard senior Lila Foldes. "[SRI] taps into so many movements: women's rights, queer rights, the environment..."

The list goes on. Collazo describes SRI as an amazing opportunity for members of the Barnard community. She

have been created at schools nationwide, including at Columbia. Typically a committee of this sort would comprise student, faculty and alumna representatives. The particulars for Barnard's committee are currently being hashed out in weekly meetings between Barnard Vice President of Finance Barry Kaufman and group members including Foldes and Collazo, where they exchange revised and revised-again drafts of a proposal for the formation of the committee.

The role of the committee will be to ensure accountability in Barnard's investing. Kaufman explains, "[The committee] will play an important advisory role with respect to investing in certain companies."

"socially responsible investing gives you the power to affect how the corporations who run the world are run, a chance to really make a difference."

—junior Gretchen Collazo

said, "It gives you the power to affect how the corporations who run the world are run, a chance to really make a difference."

As Foldes points out, SRI can also have a direct effect on Barnard alumnae. If we encourage companies in which we hold shares toward greater board diversity, we are creating some of the jobs that students are preparing for today.

Barnard's President, Judith Shapiro, has been involved in socially responsible investing. Because of Shapiro's efforts, Barnard will no longer invest in tobacco companies. Only about a quarter of the student body smokes, and it has been Barnard's policy to encourage a healthy lifestyle that does not include tobacco products. This is just one example of how Barnard's values can be reflected in its investing.

Foldes and Collazo co-coordinate Barnard's group of Students for SRI, and are spearheading an effort to create a committee that will advise the trustees on their investment decisions. Committees such as the one proposed here

Kaufman describes his role in the committee-forming process as a liaison between the committee, the trustees and the administration. "The exchange has been positive. I would expect that within the next few weeks we will have a final draft of the committee proposal that we will be able to take to our respective constituents," he said. "Realistically, we might start off the new semester with this committee in place."

Both Collazo and Foldes explain that the goal of Students for Socially Responsible Investing is "reform, not revolution." They will encourage change, but in a way that is financially safe and will not hurt the College. What SRI is really about, they explain, is taking responsibility.

If anyone is interested in becoming involved in Students for Socially Responsible Investing, contact Foldes at lf134@columbia.edu or Collazo at gc232@barnard.edu.

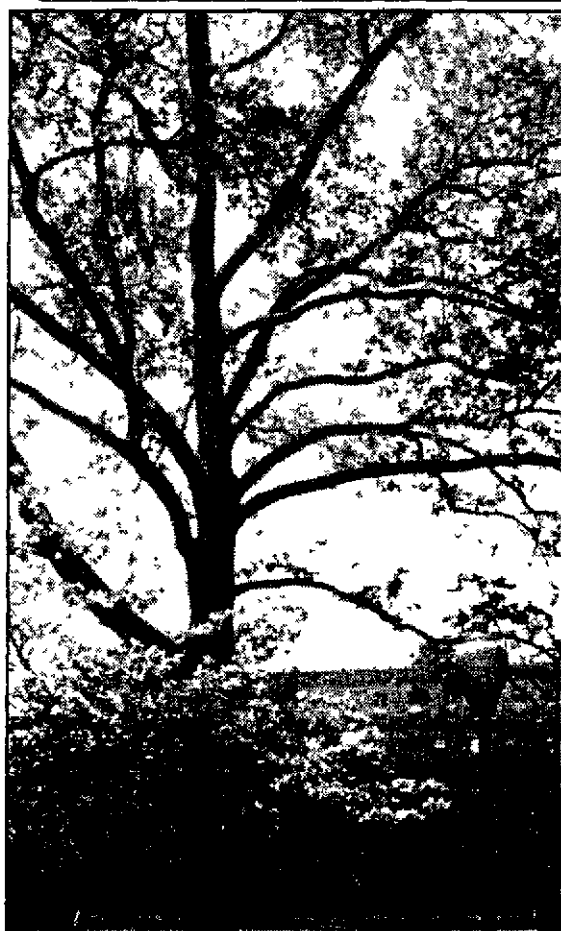
Abby Clay is a Barnard sophomore and a bulletin staff writer.

barnard greenhouse dubbed "architectural jewel" by *times*

In a Feb. 23 article in *The New York Times*, Columbia alumna Paula Dietz reviewed some of the recent architectural renovations and developments on both the Barnard and Columbia campuses, highlighting Barnard's Arthur Ross Greenhouse and Columbia's Butler Library.

Quoting Philip V. Ammirato, Barnard professor of biological sciences, Dietz's article described in detail what the greenhouse lends to the study of botany and to the architecture of the Barnard and Columbia community.

In the article Dietz notes that "While rural colleges have the luxury of gardens and greenhouses spread out on campus, in cities, botany can be taught in a rooftop conservatory 100 feet up in the air. On a wintry afternoon there is no better place to visit than this refuge, the Arthur Ross Greenhouse, full of fragrant tropical and subtropical displays under curved, double-glazed glass overlooking the neighborhood rooftops and Gothic towers."



IT'S YOUR SUMMER SESSION

WE INVITE YOU to make the most of your summer by taking courses at Columbia. We offer an enormous variety of challenging and fascinating courses that fulfill major requirements and count as electives.

ANTHROPOLOGY	GERMANIC LANGUAGES
ARCHITECTURE	HISTORY
ART HISTORY AND ARCHAEOLOGY	ITALIAN
BIOLOGICAL SCIENCES	INTERNATIONAL AND PUBLIC AFFAIRS
BUSINESS	MATHEMATICS
CHEMISTRY	MUSIC
CLASSICS	PHILOSOPHY
COMPUTER SCIENCE	PHYSICS
CREATIVE WRITING	POLITICAL SCIENCE
DRAMA AND THEATRE ARTS	PSYCHOLOGY
EARTH AND ENVIRONMENTAL STUDIES	RELIGION
EAST ASIAN LANGUAGES AND CULTURES	SOCIOLOGY
ECONOMICS	SPANISH AND PORTUGUESE
ENGLISH AND COMPARATIVE LITERATURE	STATISTICS
FILM STUDIES	VISUAL ARTS
FRENCH AND ROMANCE PHILOLOGY	WOMEN'S AND GENDER STUDIES

FOR A COURSE BULLETIN:
CONTINUING EDUCATION AND SPECIAL PROGRAMS
303 Lewisohn Hall / Monday-Friday, 9:00 am-6:00 pm

FOR MORE INFORMATION: www.ce.columbia.edu/summer3/

wellwoman: first pelvic exam fears

Q my hymen?

A The answer to this question is no, a pelvic or GYN exam should not tear your hymen. The hymen is not affected by a gentle pelvic exam with a small metal speculum.

The hymen is a small translucent membrane that partly covers the vaginal opening in most women.

After puberty, due to changes in hormones, the hymen becomes highly elastic and stretchable. Because of this elasticity the speculum, a small metal or plastic tool used during an internal exam, will not tear the hymen. For women who have never had anything in their vaginas, the smallest specula are used. These, Pederson specula, are about the same length as your index finger. Student Health Services is supplied with these speculums. Patients tend to think a plastic

speculum will be more comfortable, the fact is that metal ones come in sizes much smaller and narrower than the smallest plastic speculum.

It is important to remember that the speculum should not hurt regardless of whether or not you have ever had anything in your vagina before. Should you experience any discomfort during your exam be sure to communicate with your practitioner, let her know what you are feeling. Remember you are in complete control.

"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, 109 Hewitt. The information provided is for informational purposes only. Please take issues or medical concerns to your healthcare provider.

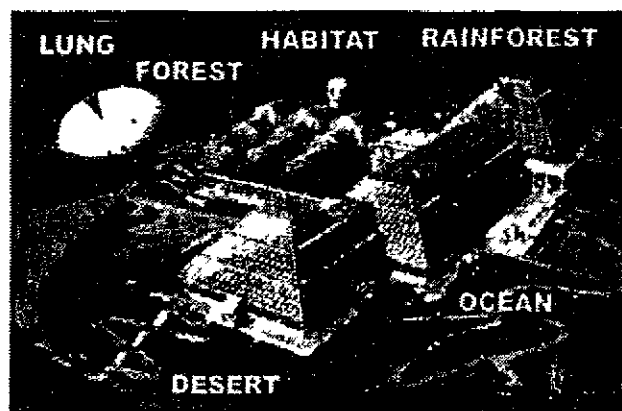
Independent Research Opportunities Available!

COLUMBIA UNIVERSITY'S

BIOSPHERE 2

Earth Systems Science and Astronomy programs are offered for Science and Non-science majors at Columbia University Biosphere 2 campus near Tucson, Arizona

ALL PROGRAMS TAUGHT BY COLUMBIA UNIVERSITY FACULTY!



SCHOLARSHIPS AVAILABLE FOR BARNARD WOMEN!



Semester programs: You will earn 16 or more credits
September-December 2001 and January-May 2002

• Earth Semester • Universe Semester

Summer programs:

- Earth Systems Field School II - 4 credits June 2001
- Summer of Stars - 5 credits June-July 2001
- Earth Systems Field School I - 8 credits July-August 2001
- Biodiversity Institute - 5 credits July-August 2001

Visit Biosphere 2 at
www.bio2.edu/education

(800) 992-4603 or
barnard@bio2.edu

Students may cross-register for select courses in the semester programs.

got a comment? we want to hear it.
email the *bulletin* at bulletin@barnard.edu

***How do Race,
Sexuality and
Culture Impact
Sexual Violence?***

join us for a panel & discussion with speakers from:

**Harlem Hospital
Gay & Lesbian Anti-Violence Project
& New York Asian Women's Center**

**Saturday, March 24th
Altschul Atrium
2-4pm**

**For info, call Alina at x31643 or Amy at x34972
Sponsored by the Barnard-Columbia Rape Crisis/
Anti-Violence Support Center**

artspicks

for the week of march 23

art

Terry Winters: Set Design

At Lehman Maupin Gallery (39 Greene St.) until April 28

This collaboration between painter Terry Winters and architect/writer Rem Koolhaas explores the role of a painting as an autonomous object and as part of a larger construction.

theatre

Cannibal! The Musical

At 85 East 4 Street. For info call 539-7686

This musical was written by South Park cartoonist, Trey Parker, and is an adaptation of his 1993 film *Cannibal! The Musical*. It is loosely based on the story of a miner who is accused of killing and eating several of his colleagues.

shadow of the vampire unlocks the



Willem Dafoe as an eerily accurate Nosferatu, the silver screen's first vampire

By Lauren Webster

In 1921 German film director F.W. Murnau created a silent film titled *Nosferatu* that featured the silver screen's first vampire. Still revered by critics today as a classic, this silent film and the mystery surrounding its production has become the subject of E. Elias Merhige's newest film, *Shadow of the Vampire*.

The film features prominent actors John Malkovich as Murnau and Willem Dafoe as the Nosferatu himself. Nicolas Cage also works as a producer in this, the first film by his company Saturn Films. Filmed on location in Luxembourg, the film also features Carey Elwes, Udo Kier, Katherine McCormick, and Eddie Izzard.

As the film begins, Murnau is beginning the filming of *Nosferatu*, which will feature a character named Count Orlock due to Murnau's inability to get the rights to *Dracula* from Bram Stoker's widow. As his cast and crew arrive at a provincial castle for shooting, curiosity arises concerning the identity and whereabouts of Count Orlock. Murnau explains that Max Schreck, a method actor, will play the Count and will only appear in character

and in full makeup. It is clear, however, that Max Schreck is no actor, but an actual vampire whom Murnau tries—in vain—to keep satisfied with bottled blood and small animals. Murnau has made a deal with Schreck, promising that in return for a good acting performance Schreck may kill Greta, the leading lady, played by Catherine McCormick. The vampire cannot help himself, however, and steadily kills crewmembers throughout the shooting.

As filming is nearing its end, it is time to film the scene in which the vampire kills Greta. Murnau injects her with morphine and Schreck quickly begins to feed. Murnau tries to stall Schreck until the sun rises, but Schreck is not fooled and only more lives are lost. Sensing the commotion on the set, crewmembers rush in through a back door exposing Schreck to the sunlight and killing him. Murnau captures all of this on film—thus explaining the authenticity that the original film is known for.

Dafoe has been nominated for an Academy Award for Best Supporting Actor for this film. His performance, while over the top, is quite intriguing. He

mysteries of Murnau's *nosferatu*

manipulates the archaic poses of silent movie actors in his characterization of Schreck, giving him a stiff yet comedic air. *Shadow of the Vampire* has also been nominated for an Academy Award for Best Achievement with Makeup. Dafoe is haunting in pale makeup, a baldhead with a few scraggly hairs, and pointed ears. Rather than the typical pointed vampire teeth, Dafoe sports oversized rabbit teeth.

Despite the frightful subject matter, the film is hardly scary but strives to achieve more of a dark comedy appeal. Although Schreck is the vampire of the film, he is also the funniest character. In many ways Malkovich seems like the straight man to Dafoe's humorous and exaggerated character.

There are still, however, dark moments in the film—many of which involving drug use. A more dramatic facet of the film is the constant power struggle between Murnau and Schreck. Murnau tries desperately to prevent the death of his crew, but his threats are ineffective for Schreck cannot be destroyed.

The film is beautifully shot with a combination of present day color and grainy black and white footage imitating that of the silent films of the 1920s. In

many cases the actors in *Shadow of the Vampire* reenact scenes from the original film. Throughout the film, Murnau is shown speaking to the actors during their scenes saying outlandish things such as "you have no knowledge of what is at the bottom of the flower pots."

Overall, the film has pleased film historians with its authentic depiction of filmmaking of its period. In his review of *Shadow of the Vampire*, Dean Kish claims, "If you are a film historian or major buff then this movie will ooze magic for you. I mean you actually feel like you have been transported into their world." To add to the authenticity of the film all of the actors take on German accents and Dafoe has fun with a typically Dracula-like accent.

I would suggest renting Murnau's eerie *Nosferatu* before seeing this film, as the extra background knowledge could make understanding the film a little easier. With Dafoe and Malkovich's stellar performances, this is a nice departure from Wes Craven and the like. It proves to be a wonderful mixture of intelligence, horror, and humor.

Lauren Webster is a Barnard first-year and bulletin arts editor.



courtesy shadowofthevampire.com

john malkovich as the desperately struggling Murnau, trying to keep his cast alive

artspicks

...continued

dance

Ailey II

At Aaron Davis Hall (W. 135 St. and Convent Avenue). March 23-25. For tickets call 307-7171

This is the junior company to the Alvin Ailey Dance Company. This performance will feature two New York premieres and two Ailey classics.

film

Last Resort

At Houston (West of 6 Avenue) for two weeks.

This recently released film, has received rave reviews. It is the story of an abandoned Russian mother seeking refuge in Britain. Waiting for her papers to come through, she stays in a small seaside town where she finds a wonderful friend who gives her hope.

Students For Enacting a Humane Drug Policy,
North American Congress on Latin America, &
The Institute of Latin American Studies present:

Widening Destruction: A Teach-In on the Drug War and Colombia



March 23-24, 2001
Columbia University Law School
Register NOW: \$10 at the door or online @
www.nacla.org

Friday, March 23

1:00 Registration
1:30-3:15 Report from Colombia
3:45-5:30 Race, Class and U.S.
Puritanism
6:30 Reception with Randy Credico
(Attorney and advocate for drug reform)

Saturday, March 24

10:00 Coffee and Pastries
10:30-12:15 Foreign Policy, Drug Wars
and the New Imperialism
12:15 Lunch (provided with conference
registration)
1:15-3:00 Domestic Policy Alternatives

For more information or a complete schedule contact ILAS at
(212) 854-4643 or stop by Room 830 IAB

Emily Gregory
Professor

Desley A. Sharp

Assistant Professor of Anthropology

the 27th annual Emily Gregory Lecture

Wednesday, April 4, 2001 at 6:00 PM

Livingston Hall, Room 103



THE WEST END SHOW
FRIDAY MARCH 23 9PM

music picks

for the week of march 23

march 23

Waterboys

At Roxy (515 W. 18 St.)

For more info, call 777-6800

This band, fronted by Mike Scott, has had more lineup changes since its inception in 1982. Once Scottish/folkish/rock sounding, the band wanted to go in a more rock direction, couldn't agree, and broke up in 1995. Back together, the second coming of the Waterboys should prove to be interesting. Who, and what, will this band be made out of?

march 24

Laura Cantrell

At Village Underground (130 W. Third St.)

For more info, call 777-7745

Hailed as "New York's best local songwriter," Cantrell is a woman of many talents, all revolving around country music. She hosts her own radio show on WFMU, has a new album *Not the Tremblin' Kind*, and is working her way up the music scene. A mix of classic and modern country music gives this Nashville girl her edge.

march 24

Wall to Wall Miles Davis

At Symphony Space (2537 Broadway @ 95 St.) For more info, call 864-5400.

U2 cover band's jumping on the bandwagon



by Renata Bystritsky

If imitation is the sincerest form of flattery, then recreation is the purest form of praise. If that is true, then no one can admire an artist as an artist can. When that sort of admiration is mixed with skill and professional experience, the result is something unforgettable. *Unforgettable Fire*, a U2 tribute band based in New York, is one such band.

They are four men living in the city. They have day jobs, marriages, and all sorts of "real-life" commitments. By day, they are Charley, Joe, George and Dan. For one or two nights a week, however, they play at one of the places that are lucky enough to book them and become, for the audience that watches them—Bono, The Edge, Larry Mullen Jr. and Adam Clayton, the four members of the Irish band, U2.

Unforgettable Fire began as an idea in Joe's head at the end of 1994. "I was always a huge U2 fan for many years, and being that I'm of Irish descent, it is quite an honor to bring the experience

of U2 to so many fans every time we perform," he says on the band's website <http://home.earthlink.net/~deusexmac>. The band formed in 1994, but was not fully complete until New Year's Day, 1996, when they found their New York version of Bono in the disguise of Charley (who declines to reveal his last name).

I spoke to Charley about *Unforgettable Fire* last week, and he recalled for me his audition, post-New Year's party. He had seen the ad for a Bono-type in the *Village Voice* and decided to try it. "When I was on the West Coast [trying to make a record out there], everyone called me 'Bono,'" he laughs. He's got the scratchy-smooth Bono voice, along with a rather uncanny resemblance to the singer. "Well," he jokes, "maybe his evil twin."

All four of the band's members, unsurprisingly, are huge fans of U2. They write their own material as well—Charley, in particular, has tried to record his songs and is still writing—but, as he says, "[It] has always led back to what we do well [and that is] playing

unforgettable fire

or making their own name in music?

U2." The band continues to get better, the more they play. "It's good, challenging music [and it] made us be better. . . Even the hardcore U2 fans—some of whom are very skeptical [at the beginning] love it." UF has even made U2 fans out of people who had previously been neutral. "We've had people come up to us after shows and say, 'Wow, that was great. . . I'm going to buy one of their albums now.'"

In fact, the band doesn't really have many chances to do anything other than be the "Methadone to U2 junkies." U2's recent surge in popularity—with their new record and the latest Grammys—did not go amiss for Unforgettable Fire (as they decided to name the band during a rehearsal session). "We are so busy!" Charley exclaims, sounding more than a little overwhelmed. "[All of a sudden], we're so popular. . . clubs [and] agents call us, [offering bookings]." It is a lot like being a real rock star, which is both, "good and bad. I don't think we're really ready for it."

The band got a taste of the real rock star experience in Panama, where they were flown for a weekend to give a concert. "There was an audience of almost 2,000 people; [there was] security [and] we had to come into the club through a back door [to avoid getting mobbed] . . . It was scary." Charley also confesses that his Bono-style hat has been snatched more than once during concerts. "We get grabbed, [which is] really strange," he says. But, of course, the band loves being "treated like U2. People don't care that we're not U2." The band has had no real problems—no hecklers or stalkers (beyond someone who came to Charley's home and took a picture of "Bono's house.") During their seven year career span, they have gotten just one rude email.

Asked about the possibility of touring, Charley tells me that an agent actu-

ally has offered them a nine-month tour. Their commitments at home, however, prevent them from doing it. That and, "We're not like U2 [in that we] don't have an album to fall back on. . . we'd tour for [nine months], come back and our whole world [will have] collapsed." They cannot release a record, naturally, because of copyright issues. On their website, it is clearly stated that they are not U2, and Charley says, "If [U2's agent] contacted us tomorrow with a 'cease-and-desist' order, we would stop just like that." But no one is contacting them, and why would anyone? They are U2's biggest fans.

In New York, they are booked solid for months in advance—their St. Patrick's Day gig at Peggy O'Neill's in Brooklyn was booked a year before the performance. There is a deal brewing that would involve them being the surprise act at the Hard Rock Café in Boston, where a party for U2 is being planned. "It's funny and it's a thrill," Charley muses. The band has never met U2—although U2 has heard of them. "Some of the fans will wait for [U2 members] outside their hotels [or after concerts] and show them pictures [of us]."

There are other U2 tribute bands around—in other countries, for example, such as England, Italy and Holland (the Dutch band actually uses UF's name). It's not nearly as easy to be a tribute band as some people might think—just try imitating some of U2's music, with all of the complex subtleties that lend its songs their haunting beauty.

Asked about any advice he might have for any young people considering a career in music (or the arts), Charley is at first unable to say much more than "Oh, my God!"

"[If a kid asked me about going into music], I'd probably say 'don't do it' at first," Charley admits. <<page 17>>

music picks

. . . continued

Symphony Space is known for their Wall to Wall music festivals that highlight the career of individual composers. This time, this FREE event features the music of the great Miles Davis, tracing his musical progression from bop to blues to experimental jazz. The entire schedule of performances can be found on Symphony Space's website: www.symphonyspace.org

march 25

Barrage

At Town Hall (123 W. 43 St.)

For more info, call 840-2824

It's the battle of the violin versus the fiddle. Think there's no difference? Think again. Their cultural and musical variations are the highlight of this performance—a quasi-educational musical assault.

march 27

Eve 6

At Irving Plaza (17 Irving Place)

For more info, call 777-6800

They scored a top 40 hit with "Inside Out," but the boys of Eve 6 still want us to believe they're a "real" rock band. Now on their "We Suck Live Tour 2001" (yes, that is really the name of the tour) to promote the new release *Horoscope*, find out if they can live up to the hype.

Café Del Mar perfect for watching the sunset and relaxing

"Breathe in," croons the lead vocalist of Afterlife on the song "Breather 2000 (Arithunda Mix)." The newest compilation comprised of songs spun by DJ Bruno at Spain's beachside Café Del Mar captures the essence of that statement perfectly. Café Del Mar: Volume Seven urges you to breathe in, and exhale slowly. The silky vocals and equally smooth beats provide a perfect atmosphere to kick back and relax. Highlights include Moby's "Whispering Wind" in which the distorted vocals and steady beat that propel the song conjure up images of willow trees bending in the breeze. Equally impressive is Lux's "Northern Lights," an instrumental track complete with soft horns and melodic guitar that washes over the listener like waves. Even Bush cashes in on the ambient action—and surprisingly enough, the track works. Gavin Rossdale's wistful voice melds almost too perfectly with the chorus of strings and intermittent bass.

Although most of Café Del Mar: Volume Seven is positively sublime, there are a few missteps. One such is "Easy Rider" by Deep & Wide. Although a beautiful guitar melody remains prominent throughout, the song quickly meshes into ambient beats meeting watered down pop in not a very appealing or exciting combination. Another song better left off the compilation is "One More Try" by A New Funky Generation, featuring Joy Rose. An unimpressive, bordering on obnoxious, voice combined with an uncomfortably fast tempo interrupts the compilation's flow, and makes one wish another Moby track was included instead. All that said, however, Café Del Mar: Volume Seven works more often than it doesn't, and is certainly a nice addition to any CD collection that lacks some good music to watch the sunset by. The best part is, you don't even have to be sitting by the beach to enjoy it.

—Lisa Poggiali



Martin Sexton a real record from a 'real man'

Honestly, I picked up this album because the guy on the cover looked vaguely seventies-ish and cool. He is pictured with a tambourine, an instrument that 1) is very hard to play badly and 2) is usually featured in music with at least some kind of character. I was aiming for passable music, and I felt like the odds were good with this release.

As it turns out, Martin Sexton is a lot more than passable. His music is a little bit of blues, folk and just enough rock and roll to hold the seams together—and don't worry, he plays a lot more than the tambourine. The slower tracks on his latest album, Wonderbar, like "Real Man" and "Where Did I Go Wrong With You," have a good groove, even if it is lazy. And even though some of the faster songs like "Faith on the Table" and "Angeline" border on the obnoxious peppiness of a bad gospel choir, they don't quite spill over, and Sexton invites his listener to ride music that is honest and perceptive.

Of course, a first impression of an album is formed more from the sound than the lyrics; in this department there were both surprises and disappointments. There is a strong hold over in Sexton's music of his Catholic upbringing, which I eagerly anticipated: religious angst is always a good foundation for antsy anti-establishment material. "Hallelujah" sports such lyrics as "Does Satan wear a suit and tie / Or does he work at the Dairy Queen? What about Jesus? Didn't he do it too? / Hanging out with prostitutes / And have a drink or two," and "Elephant's Memory" speaks irreverently of "twelve children 'round the supper table/Chanting ten turns around the rosary / The holy circus that it is." As much as these songs appealed to my cynicism, however, I was a little disappointed in "Where Did I Go Wrong With You" (imagine the words your ex uses the fourth time he asks you why you broke up set to music— <<next page>>

<<previous page>>

definite bummer) and "Things You Do To Me," which whines "Like any

other guy / I've got sex on the brain / But it's a bit more complicated / There's a way that you show me a sign / Something else gets elevated." Personally, I'm not so into hearing someone singing about things getting "elevated" in such a base way. It seemed like more of a failed attempt at poetry than in true songwriting.

On the whole, though, Martin knows where a good beat is at. "Let your children be loud, Mama," he says, "Watch them run into trouble so they can figure it out." He's into being a "Real Man," and where some of his words may leave us a little frustrated, his sound is so genuine, and the groove so clean, that he is well worth a listen. In fact, you can go see him at the Town Hall Theatre on April 21 (call Ticketmaster for more details) or check out any of his other albums: Black Sheep, American, In the Journey on <http://www.martinsexton.com>.

— Anna Stevenson

<<page 15>>

"But, if I saw that he still wanted to do it, I'd [give him some advice.]" What sort of advice? "You gotta be really good and have lots of confidence," he responds easily. "If you find your way, it's the best thing in the world—I feel like I've lived ten lifetimes. . . But you can't get into it if [what you're looking for is] mass love. You [aren't] gonna get that, [and you'll be] victimized [by the] sharks, who can spot a damaged person [easily]." The industry is producing "manufactured products" these days, and "the star suffers in the end [because] you can't get love that way."

The industry is getting better he thinks, because of the possibility of self-distribution through the Internet. With the possibilities afforded by Napster and other comparable services, artists don't have to "beg for attention from the record companies. . . [it puts music] back into the artists' hands. . . I'm [a bit of] a Communist with music—I think music should be free [with reasonable compensations to the musicians]." Like many other true artists, Charley believes that art will continue to be produced, but that agencies and record companies shouldn't be the ones getting rich off creative processes that are meant to be bringing good things to the people.

So the next time you miss out on tickets to a U2 concert, don't break down into sobs, cursing the fates. Instead, check out Flannery's on 14 Street and Seventh Avenue, where—if you pick the right night (such as March 23rd or April 20th)—you will find a more than reasonable facsimile.

For more information, check out the band's website at <http://home.earthlink.net/~deusexmac/>

Renata Bystritsky is a Barnard sophomore and a bulletin columnist

A.S.A.P. Alcohol and Substance Awareness Program 108 Hewitt x42128

Be cool
drinking fool
aching head
missing school
weekend parties
tapping kegs
froth
foam
bitter dregs.
Monday moanin'
back to school
failing grades
future, too.
Dead-end job
get depressed
asked to think
fail the test.
Laid off
grab a lite
TV Guide
Vanna White
pound some beers
dull the pain
watch your chance
flush down the drain.

FACE

SMALL PRICE, BIG JAZZ

Jessica Marcy

One of the most wonderful things about New York is the plethora of great jazz music to be heard all the time. Along with this over flowing of great music comes a

handful of wonderful jazz venues. Because of my student budget, I have been forced over the years to find venues that offer great jazz at a minimal strain on my wallet. In my search, however, I have discovered that the best places for ambiance often come with small price tags. Three of my favorite jazz clubs, Smalls, St. Nick's Pub, and Detour, prove that great jazz does not need to come with a hefty price. While each one possesses a unique character, they are all places that make you feel

comfortable. They take you in from the outside world and welcome you for a couple of hours. All three places are the kind of venues that transport you from the daily grind with melody and rhythm, allowing you to delve into the world of thoughts inspired by the music.

Of the three, Smalls (183 W. 10 St.) is probably the best known. Right near the 1/9 stop at Christopher St., Smalls is great because of its easy location for Barnard students. Decorated with flickering candles, book shelves lined with

tattered books, worn-out comfy benches, and as many small round tables and chairs as it can fit, Smalls, which justly earns its name, offers an incredibly inviting setting. Offering 10 hours of jazz (from 10 p.m. till 8 a.m.) for \$10,

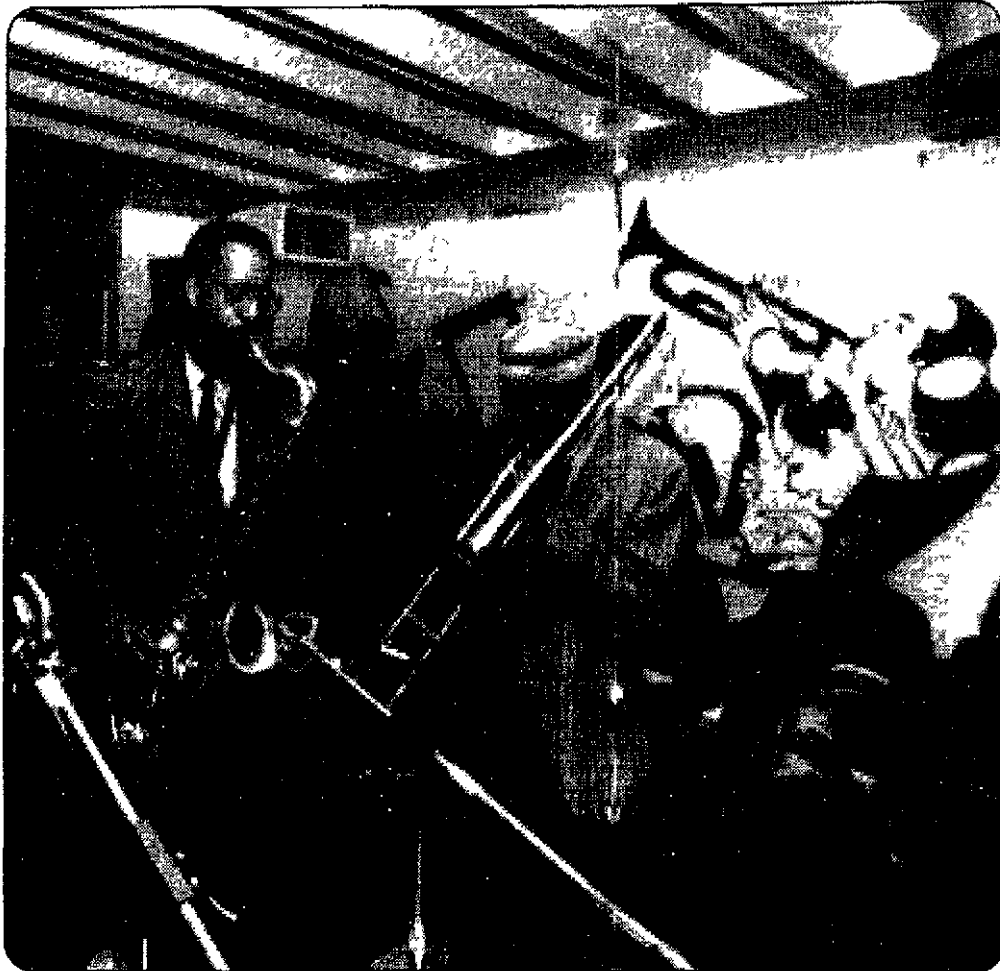
laid-back atmosphere.

As one descends down the stairs to enter into Smalls basement location, one should be equipped with their alcoholic beverage of choice if they are interested in drinking. While Smalls does offer free fruit juice and herbal tea, it does not serve alcohol. However, instead of hindering the ambiance, the fact that Smalls does not serve alcohol makes it more laid-back. It also makes a night at Smalls less expensive for those interested in drinking, a very important factor for money conscious students.

The best part of going to Smalls is staying and making it a long night. While the place is generally fairly packed around midnight, Smalls gets better as it gets later. If you stay till

around three or so, you will find yourself outnumbered by musicians. Instead of being a mere observer, you will find yourself embraced into the world of true music appreciation. Overlooked by a wonderful painting of a young Louis Armstrong with his infectious smile, you will find yourself surrounded by people who like Armstrong commit their lives to their love of melody.

Like Smalls in the wee hours, St. Nick's Pub (located at 773 St. Nicholas Avenue between W. 148 St. and W. 149



patience higgins jamming at St. Nick's Pub in the heart of Harlem's jazz culture

Smalls greets listeners, welcoming them to make themselves comfortable and stay.

The musicians who play at Smalls come from varying backgrounds. Some are up and coming musicians who are trying to make a name from themselves, while others are older and more experienced musicians who might have lost recognition in the cut-throat jazz world. What comes through though is that the musicians who play at Smalls enjoy the freedom that it offers and, like the audience, enjoy the

VENUES THAT DON'T STRAIN EVEN THE STUDENT BUDGET

St.) is a venue for die-hard jazz fans. Because of its location in Harlem, St. Nick's Pub generally attracts local clientele and real jazz musicians who know a good thing. People at St. Nick's Pub offer each other smiles and high fives. They lack the pretension that much of the clientele at other downtown jazz venues possess. With just a little space and minimal decoration consisting of little more than a string of Christmas lights, St. Nick's Pub offers substance and authenticity. You won't find any of the early bird tourists here that you probably would have brushed shoulders with at Smalls.

Open until 3 a.m., St. Nick's Pub offers a bang for your buck: the cover charge is a mere \$5 with a two drink minimum. Though I have never ordered food, the owner's wife supposedly serves up a good, homemade meal for her clientele. My biggest recommendation is to venture to St. Nick's Pub on a Monday night when it hosts its weekly jam session. Each Monday, a variety of talent takes the stage to show what they've got. While the talent does vary, it is great to watch a cross section of musicians from

prospective high school music students to seasoned and passionate saxophonists take the stage. The mix of musicians compete for the audience's applause and prove that the world of jazz is open to anyone with a little talent and a lot a passion. Oozing with authenticity, St. Nick's Pub is truly one of a kind.

With a wider cross section of clien-

tele, Detour (349 E. 13 St.) is a more recent discovery of mine. With its claim to play free jazz seven nights a week, Detour is almost too good to believe. Because the music starts at 9 p.m., people should arrive early. Seats vanish quickly and there will surely be a throng of people lined up to listen.

because of the venue's lack of a cover charge. The music I've seen at Detour has been top rate. At the end of their shows, the musicians will pass a bucket around the bar to receive tips. After all, they need to make a living.

Although Detour-with its East Village location-is more of a trek than Smalls or St. Nick's Pub for Barnard students, it is well worth the journey. Furthermore, Detour is precisely great because of its location. After spending some time at Detour, people can journey on to a host of other great bars and clubs that make the East Village such an excellent neighborhood for nocturnal adventures.

The great Argentine writer Julio Cortazar once wrote, "Man is always more than a man and always less than a man, more than a man because he has in himself all that jazz suggests and lies in wait for and even anticipates, and less than a man because he has made an aesthetic and sterile game out of this liberty." All three of these venues offer its clientele the opportunity to explore what the amateur jazz musician Cortazar suggests in this quotation. They are places

that are driven by a love for music instead of a sole

desire for profit. Smalls, St. Nick's Pub, and Detour all offer their clientele the opportunity to experience the free expressionist power of jazz each in their unique settings.

Jessica Marcy is a Barnard senior and bulletin managing editor.



St. Nick's offers jazz without the pretension of some downtown clubs

The ambiance and decor at this jazz bar is delightful. With an art deco bar, chairs lined up along the bar, and aged couches, Detour has a lounge atmosphere that provides a great place to chat over drinks. Surprisingly the quality of jazz here does not seem to suffer

Renata's ramblings



In the rosy past of last semester I had a discussion about living arrangements with a friend of mine who is older than myself by a few years and has his own apartment. He told me, with a maddening air of "olderness," that I really ought to count my blessings. Right now I live within a five-minute walk of my farthest class, my rent is all taken care of and I never have to clean a toilet. I don't need to stress.

Don't need to stress? My Index II rear-end!

All around me, people are stressing. Mention the word "housing" and someone hurriedly asks, "Do you know where you're living next year?"

I have never seen such incredible concern about living quarters before. I'm used to the, "What year are you?" question from new acquaintances, but "Where are you living?" is a new twist. I even notice it in myself. The other day, I went to my friend's Hewitt single and spent more time eyeballing her floor space than talking to her.

Everywhere I look, students have their noses buried in that book with the cow on the cover. People who had been loners all year suddenly scramble around to find friends with which to room rather than face the alternate evil, General Selection. All over Barnard, over-achieving sophomores are kicking themselves for not taking just one more 4-credit class. Those extra points would put them into Index I...pretty much Happy-Land as far as students are concerned right now.

Now is the time first-years look around their cozy rooms with perfectly-placed posters and contemplate their proximity to everything vital on campus, realizing that first-year dorm life isn't

all that bad. Sophomores wander in purgatory, knowing that their housing chances are better than those of last year but with fear that they might still end up in a hellhole. Juniors gloat at first and then realize that there are still more students in their class than there are spaces in the Sulzberger Tower (prime real estate for many upperclassmen).

Every factor in college housing assumes a sober meaning during this time of year. Sure, the Plimpton rooms are fantastic, but have you considered the walk from Plimpton to Milbank in the snow? Scenic route it is not. And sure, the rooms in the Quad ensure dispensation from your winter coat most of the time but the required meal plan can be a huge pain in the neck if you're used to your own cooking (I consider "cook" a four-letter word).

The cow-book doesn't help much either. It describes the dorms in the flowery style of a travel book and makes you feel like no matter what you do, you will still miss out on something. OK, so one dorm has no working toilets, but it's got "an elegant lounge with a piano." Suddenly, your inner pianist awakens from her dormancy and informs you that you'll miss out if you don't go for this dorm.

It's confusing, demoralizing and frustrating. You have to wade through the specifics of each, figure out where you want to live (realizing several times in the process that the best housing is reserved for seniors) and then convince your friends to live there, too. THEN there is Room Selection, waiting in endless lines and, inevitably, choosing something you really didn't want. (I am not even going to go into

the amount of confusion that ensues if you want to go abroad for a semester.)

And let's not forget the mishaps that can take place. Last year

during housing selection my friends and I applied for suite selection together only to be suddenly informed that since we had not applied for suite selection, we would be put in General. It

turns out that our online registration hadn't been processed. Naturally, by the time anyone did anything about it, every room we wanted was taken.

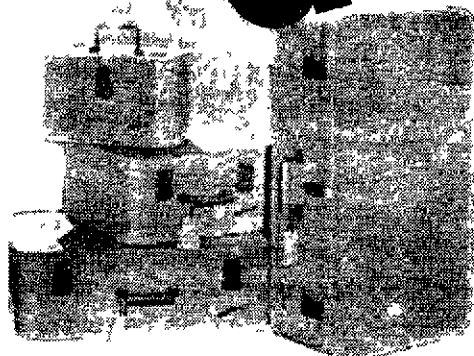
That's how I ended up in Elliott. Yeah, I know the very worst Barnard housing has to offer. Honestly, though, it isn't that bad at all. I have a nice kitchen and a bathroom that gets cleaned while I sleep. I have air-conditioning and a lounge with a piano. There are dorm and floor activities where I'm living. And Milbank is right there. To be honest, I am a little apprehensive about moving out of here. I just settled in! In fact, I decorated my door just two weeks ago, and already a few first-years have knocked on my door to see my room.

At this point, I just want to get the whole room-selection bit out of the way. I already know whom my suitemates will be even if we differ in opinions on where we want to live. I am not afraid really. I am an optimist and I will make the best of whatever I get. There is nothing a few posters and glow-in-the-dark stickers can't fix, right?

Renata Bystritsky is a Barnard sophomore and a bulletin columnist.

For Ramblings anytime, check out at <http://www.columbia.edu/~rb557/ramblings.htm> and leave a note for Renata!

tales from a broad abroad



by kilyn haslinger

Carlos wanted to be my intercambio. I was sitting on a park bench reading when he came and sat beside me, striking up a conversation. I was at first alarmed that someone I had never met was talking to me. I really just wanted to read, but he was perfectly nice and so I answered his questions. I told him I was from New York City and he asked me what it was like there. I said that in New York, "No se habla a extranjeros" (in English, "You don't talk to strangers.") Apparently you do in Seville. It is common to have an intercambio. The word means "interchange" and it signifies meeting someone who is a native speaker of whatever language you want to learn and talking—half the time in your native language and half the time in his or hers. It's a safe way to meet new people and to teach (and learn) about different cultures while practicing

new language skills. There are signs posted all around the city (the same way sublets and furniture sales abound in Morningside Heights) advertising the phone numbers of people who want a friend with whom to speak English, Spanish, French, Italian, or another language.

My problem is that I have a mental block against speaking Spanish if I know my companion speaks English, which on this day was only compounded by the fact that Carlos's English was better than my Spanish. I am also a paranoid New Yorker who can't go for coffee with a person I hardly know without holding tightly onto the strap of my bag. I think this makes me a bad traveler but a good tourist. Americans are targeted by thieves here, and already a quarter of the students on my program have been robbed—two at gunpoint. Seville is not so safe that I should let go of my bag over coffee.

Sometimes I think my paranoia would be good for other American tourists to have, but I must admit it can also be debilitating. I was invited to travel to Morocco this weekend but declined with the honest excuse that I don't want to be sold into the slave trade. Call me crazy, but I have

heard many stories (from both Americans and Spaniards) of tourists being captured in Morocco and being sold further south to carry out the remainder of their lives as enslaved prostitutes. Meanwhile, my friends are living it up in Africa, laughing at me.

Besides, there are plenty of other locations nearby Seville to explore and experience. Last week I took a day trip to a small town called Arcena where there was very little except the ruins of an old Arab castle and underground caverns. Exploring las Grutas, as the caverns were called, was an incredible opportunity. I love rocks, and while the Museum of Natural History offers an amazing display of minerals and geodes, it does not allow you to walk, practically unrestricted,

through caves where you can see and feel stalagmites and stalagmites several thousand years old. It was beautiful.

I also had the opportunity to go to Granada over the weekend.

Granada is another city in Andalucia, much smaller than Seville. It is located in a valley amidst the Sierra Nevada mountain range, surrounded by beautiful scenery. Up one of these mountains is an old Arab palace called la Alhambra converted for the Spanish monarchy after the Catholics reconquered Spain from Arab occupation in 1492. It is filled with Moorish architecture and beautiful courtyards, gardens and cypress tree mazes. It was absolutely breathtaking, and I'd love to go back.

And hey, maybe Carlos will come with me next time.

Kyrin Haslinger is a Barnard junior and bulletin columnist

my
intercambio
with carlos...

whatcha doin' next monday, 7:30pm?

come to the weekly *bulletin* meeting. write an article, share a story idea, or give us some feedback.

dinner at 7:30, meeting at 8pm. 128 LL McIntosh. call x42119 for more info.

bulletin

21

the sport of the future: water jogging

by Rebecca Krevosky

Everyone is talking about it. Every now and then we catch glimpses of them exchanging secret handshakes as they pass each other in the tunnels. We all want in, yet no one seems to have figured out how to enter into the elite establishment. Water jogging is the new rage of Barnard College. One could say that Barnard girls have always had an avid interest in exercising. Sure, there are the occasional Tae Bo-ers working up a sweat in the lounges of the quad. We often hear the girls in the back of the classroom complain about their "excruciating" erg workouts in that that so-called sport, "crew." We open up the Columbia Daily Spectator and find the weekly "Athlete of the Week" articles, but we all know the truth. These social activities, we'll call them, cannot be considered sports. There is only one activity that may truly be considered a sport, and that is obviously water jogging.

As of now, very limited information has been made available on the sport and its participants. Allegedly, five Barnard women have been making frequent trips to the Barnard pool and taking part in the aforementioned activity. Rumor has it that they give borrowed ID's to the pool lifeguards in the hopes of keeping their identities hush. They then proceed to take the inconspicu-

ously hanging Styrofoam belts from the wall and strap them tightly around their waists. With that done, they slide into the pool, splashing as little as possible, for keeping the water still is part of the fine art of water jogging. Prior to the actual jogging, the girls snap on their swim caps, adjust their goggles, and take a few deep yogatic breaths. On the third breath, they commence.

All of the water joggers have their own style of jogging, however there are

the pool area. The water joggers are adamant about maintaining an environment conducive to complete concentration.

Most Barnard girls are not ashamed to admit that they want to get in on a piece of the action. We all want to become a part of the water jogging team. Currently, it does not look as though the team will be holding try-outs anytime soon, but that is no reason for us to get discouraged. Barnard

girls should start a water jogging team of their own! Turn those Tae Bo videos off, quit all of those "varsity" teams, put the spectator down, and get motivated! Find a few friends, and get in the pool.

Remember to keep in mind that water jogging is not a

a few techniques that are distinct to the sport. To effectively stride through the water, one must lean forward at a forty-five degree angle and be sure to move the legs up in down, not in a circular motion (that would be cheating). Most importantly, water joggers must be sure not to get distracted by the cheering audiences that sneak in the pool area to catch some of the excitement of the practices.

The few spectators who are lucky enough to catch a few minutes of these infamous and apparently very rigorous practices are quickly ushered out of

race. It is sport, more importantly an art. Water joggers do not get in the pool, and splash around with each other. There is no yelling of "Marco Polo" during one of their practices.

It is a rare occasion when Barnard women are united by such a powerful cause. The cause is not only unifying, but it will also rejuvenate the hearts and souls of the Barnard student body. Do not let the few elitist water joggers intimidate you with their secret handshakes. Find a near-by body of water and jump in!

Rebecca Krevosky is a Barnard first year.

We here at the *bulletin* received immense amounts of feedback to the March 7th piece, "Misadventures in Harlem." The following letters are reflective, although not exhaustive, of the feedback received. The *bulletin* encourages dialogue in our community, and the staff appreciates the time taken in response to the article.

Dearest, most honored editors of the Barnard Bulletin,

Thank you for printing the excellent, informed piece of journalism by Jain Epstein ("Misadventures in Harlem: Why I Stay in Morningside Heights") that appeared in last week's issue of the Barnard Bulletin. It has served to strengthen my beliefs in a proposal that I have long considered presenting to the powers that be at Columbia University advocating the construction of an immense wall, several stories high, around the entire Columbia-Barnard campus. It is essential to the academic experience that students at our fine institution be sequestered from the real world as effectively as possible. Contact with minority communities is especially dangerous for those of us perfecting our fragile, flowering intellects. Although Columbia has made admirable efforts towards such an end in the past (e.g. the nicely enclosed castle-like design of the main campus, the attempted construction of the gym in Morningside Park in 1968, etc.), I feel that Ms. Epstein has nicely demonstrated how crucial the erecting of the aforementioned wall is at this point in time, with the world of poverty and dark skin encroaching ever more dangerously and prominently on our academic frontiers. Perhaps, to accommodate individuals such as Ms. Epstein, Columbia could dig a tunnel, or perhaps contract a helicopter service, to make feasible continued access to areas such as Chelsea and SoHo. Although, in the short term, such tunnel or landing pad construction would actually bring minorities onto the campus in frighteningly large numbers, in the long run it would be in the best interest of the students, and during the construction perhaps blindfolds could be distributed. It would also be essential to build within the confines of the proposed wall a Western Union branch, since it would be a shame to have a slovenly check-cashing office, frequented by people who, incredibly enough, do not possess even BACHELOR'S degrees, stand in the way of receiving our daddies' money.

My Sincere Thanks,
Charlie Homans
CC '03

I found the March 7th piece "misadventures in harlem" an unfounded and intolerant portrait of a neighborhood the author clearly knows nothing about. Before offering it, the author should have taken a moment to remember that many people, including a number of her fellow students I expect, have lived, worked, and gone to school in Harlem for many years. I am sorry for her frightening encounter but hardly think it sufficient evidence to conclude that Harlem is the jungle she implies. I had nearly the same experience on West End Avenue last week.

Even in its discussion of street names, "misadventures in harlem" tells more about the close-mindedness of its perspective than about the neighborhood the author claims to have explored. The comparison of St. Nicholas and Lenox Avenues to the "standard" street progression of central Manhattan is a classic instance of judging a foreign place by one's own, wholly inapplicable, standards. If what is "standard" is defined by what we know, then we are doomed to find the unfamiliar substandard or irregular — Florence or Paris as much so as Harlem. As to the recommendation that readers "stay in Morningside Heights," confining our activities to the neighborhoods in which we are comfortable is a superb way of ensuring that the fearful and self-satisfied ignorance demonstrated by "misadventures in harlem" is perpetuated.

Alexandra McRae
Barnard Student

Get real, Morningside Heights is in HARLEM, (Harlem begins on 96th Street from river to river) the ONLY reason for the differentiation is so that families of Columbia and Barnard students don't deal with the reality that their children are going to school in Harlem. Sorry to wake people up, you're all in Harlem, this Morningside Heights hype is for purposes of advertising and to appease a comfort level that is essentially based upon RACISM and stereotypes. Pity on Columbia for being guilty and part of a great LIE.

Ron Johnson

Opinions expressed in the commentary section are the sentiments of the author and do not necessarily reflect the opinions of the *bulletin* or barnard college. All members of the barnard community are encouraged to write for the section and should contact Isa Loundon, commentary editor, at iloundon@hotmail.com.

Celebrate Women's History Month

"Untold Stories"

Columbia University

CC • BC • SEAS

March 24

"Untold Stories"

An opportunity to make public the private stories of women's lives

5:00 pm

The Sundial, College Walk

Sponsored by Free Art and the Women's History Month Committee

March 25

Women's Ways of Leadership Conference

Through large-group discussion, small-group brainstorming and self-reflective exercises, participants will explore the purposes, practices and issues of women's leadership. The retreat will focus on sharing personal experiences, identifying areas of concern and generating suggestions for ways to support and transform women's leadership.

Alfred Lerner Hall

11:00am - 4:00pm

Sponsored by Student Development & Activities Leadership Programming and the Women's History Month Committee

March 26

Bluenotes and Butterflies: Thoughts on "The" Black Singing Voice

A lecture by Professor Farah J. Griffin, with Robert G. O'Meally responding. Features a live performance by Bernice Johnson-Reagan

8:00 pm

St. Paul's Chapel

Sponsored by the Institute for Research on Women and Gender and the Center for Jazz Studies at Columbia University

March 26

Consciousness Raising Group: "Your Personal Heroine"

Participants are encouraged to speak about the women that are significant in their lives.

8:00 pm

203 Barnard Hall

Sponsored by the Barnard/Columbia Chapter of NOW

March 27

"Shoes and Chinese Women's History"

A lecture by Professor Dorothy Ko

6:30 pm

Sulzberger Parlor, Barnard Hall

Sponsored by the Barnard Center for Research on Women

March 28

Wednesday Music Series

12:00pm

Macintosh Lower Level

Sponsored by College Activities Office and Women's History Month Committee

March 28

A Showcase of Women's Talents

Women's History Month Closing Reception

6:00 pm - 8:00 pm

Sulzberger Parlor, Third Floor, Barnard Hall

Sponsored by Women's History Month Committee and College Activities

March 28

Women in Entrepreneurship Panel

A panel discussion with women from various Silicon Alley businesses

7:00 pm

Jed D. Satow Room, Lerner Hall

Sponsored by CORE, the Columbia Organization of Rising Entrepreneurs

March 29

A Lecture with James McBride

A lecture with the author of *The Color Of Water: A Black Man's Tribute to his White Mother*

7:00 pm

Jed D. Satow Room, Lerner Hall

Sponsored by the Program Board