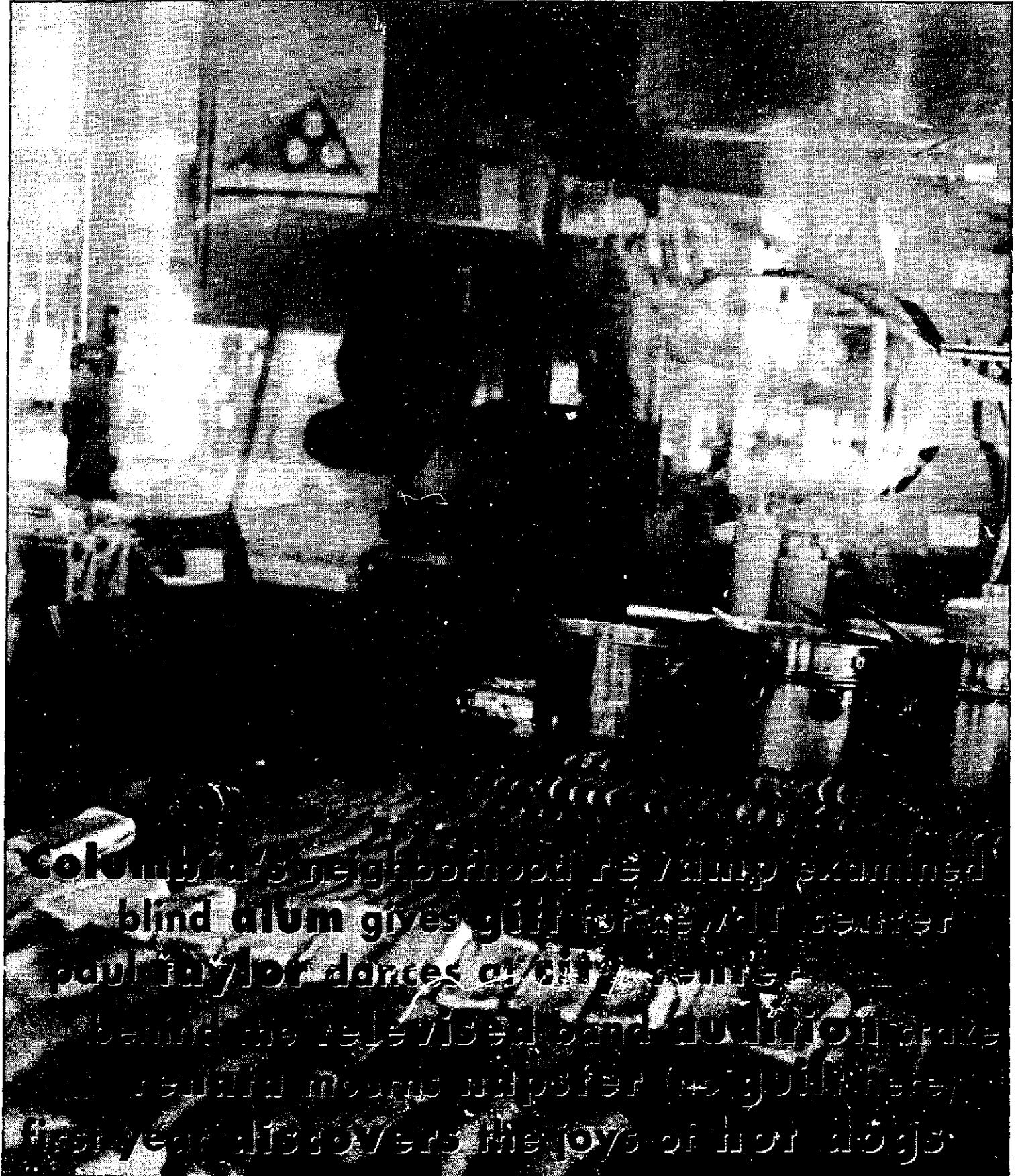


barnard bulletin

28 March 2001



Columbia's neighborhood re/vamp examined
blind alum gives gift to new center
Paul Taylor dances at city center
behind the televised band audition craze
rental moans napster the guilty here
first year discovers the joys of hot dogs

letter from the editor

Now that the bulletin is back on its regular publication schedule and spring break is over, my life has settled back into its normal routine. I'm still waiting to hear from the SIPA admissions office about my graduate program, but knowing that I have the Truman Scholarship under my belt allows me to breathe a big sigh of relief. Especially considering I really thought that I blew it when I went in for my interview...I got an email from one of the panelists who interviewed me, a professor at URI, who knew how surprised I was that I won the scholarship—I was so obviously shaken by the end of my first round of interviewing, and so down on myself at the beginning of the second round. I guess how I was feeling came across, because even the panelists knew how aghast I'd be at having won.

Two of us from New Hampshire won this year—the other winner was a student at Bates in Lewiston, Maine...a really great guy named Jay who was super-friendly and unpretentious and had duct tape on the bottom of his shoes. He and I were two of the three finalists from New Hampshire—the third girl was a student at the University of Miami. She seemed friendly enough at first, but I realized about halfway through our grueling day that she seemed a bit distracted, and was having problems, it seemed, with her vision and her balance. She seemed to be grinding her teeth excessively and was nervously fidgeting with her hands. I didn't think it was that strange, at first—after all, we were all really nervous...\$30,000 is a lot on the line.

What I found out a little later in the day, however, revealed to me not only that this girl wasn't just nervous, but also the extent to which people will go when we faced with serious, academic competition. It turned out that this girl wasn't fidgeting because she was apprehensive for her interview. She was fidgeting because five minutes before her interview was scheduled to start, she went to the bathroom around the corner from the interview room and did a line of cocaine. In a crowded bathroom, with a line of people waiting (one of whom was a friend of mine, who witnessed the entire thing), this girl entered a stall, made a loud, sniffing noise, emerged glassy-eyed, made her way to the sink and proceeded to drip water down her nose. In front of everyone in the bathroom. Including my friend, who had been in the conference room with her three minutes before...not exactly a total stranger. My friend came back to the room dazed, unbelieving, and the girl followed shortly after, stumbling a bit and clenching her jaw. She sat, slightly slumped, in her chair, opening her eyes too wide and occasionally falling off of her chair a bit. She was clearly struggling not to open

her mouth and begin talking, obviously knowing that if she did, she might not be able to stop.

The whole fiasco didn't end there. We were all told to return to the conference room around 4pm, to find out who the panel wanted to interview a second time. Apparently, the girl didn't think she had time to go to the bathroom before the second round, so she went over to the corner of this 20' x 20' room, knelt over her backpack, and very obviously snorted a foreign substance—RIGHT THERE IN THE ROOM! WITH 14 OTHER PEOPLE! She stumbled back to her chair, her eyes darting around nervously, and waited for them to call her name.

Well, they didn't call her name, and the girl wasn't chosen to be a Truman Scholar. The point of my little anecdote? I won't condemn this young woman for anything more than her blatant disregard for subtlety—clearly, she is not the first college student to employ a chemical substance in hopes of aiding her academic standing. What I do condemn, however, is the sense of competition among talented students at good schools that drives them to think that the normal functioning of their brains isn't good enough to get them through their academic challenges. We place so much importance on grades and awards and rankings that we—as students—can easily forget our subjective and human qualities that make us good people and good students. We exist in a world where people feel the need to put chemicals in their bodies to try to elevate their standings above their peers...we're driven to compete with one another, and we can all too often forget that we are not defined by our GPA or our resumes. I do it, too—I worry about a summer internship that will get me into the graduate program I'm pursuing, and I worry about getting a "B" in classes I'm taking that aren't classes in which I'm necessarily all that interested. I find myself bragging about academic accomplishments and feeling jealous about others' experiences in school. We are forced to constantly compare ourselves with those around us, to look at our characteristics only in relation to the others in our peer group.

Ultimately, I feel sorry for that girl, because she fell victim to this competition so badly that she felt the need to chemically alter her being. I ask all of you, when you consider something of this nature, to simply consider why it is that you feel the compulsion to do cocaine, or ritalin, or adderall. Remember that you're more than the grades you get or the awards you win. And that those around you are, as well. And I'll do my best to join you in this.

contributors

A Barnard first-year from the great state of Maine, Aidan is

**aidan
flaherty**

considering majoring in visual arts. Her favorite muppet is Beaker, and she doesn't like any remixed versions of old Bob Marley recordings. This week, Aidan reviews british musician Finley Quaye's latest release, *Vanguard*, for the music section.

Senior Susan Convery claims to come from "Neverneverland." Major-

**susan
convery**

ing in both English and Psychology, Susan believes that fate brought her to Barnard. Susan dislikes women who won't call themselves feminists and believes in the power of collaborative learning. You can check her out this issue in the features section with her article on cutting edge technology.

A junior here at Barnard, Renee hails from the suburbs of

**renee
gerni**

Colorado and is politically active both on and off campus, in fields as diverse as ending sexual violence and promoting socially responsible investing. Renee serves the bulletin faithfully every week as advertising manager.

barnard bulletin

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cover photo by Eliza Tang
Bullet Through the Apple copyright Harold & Esther Edgerton Foundation, 2000,
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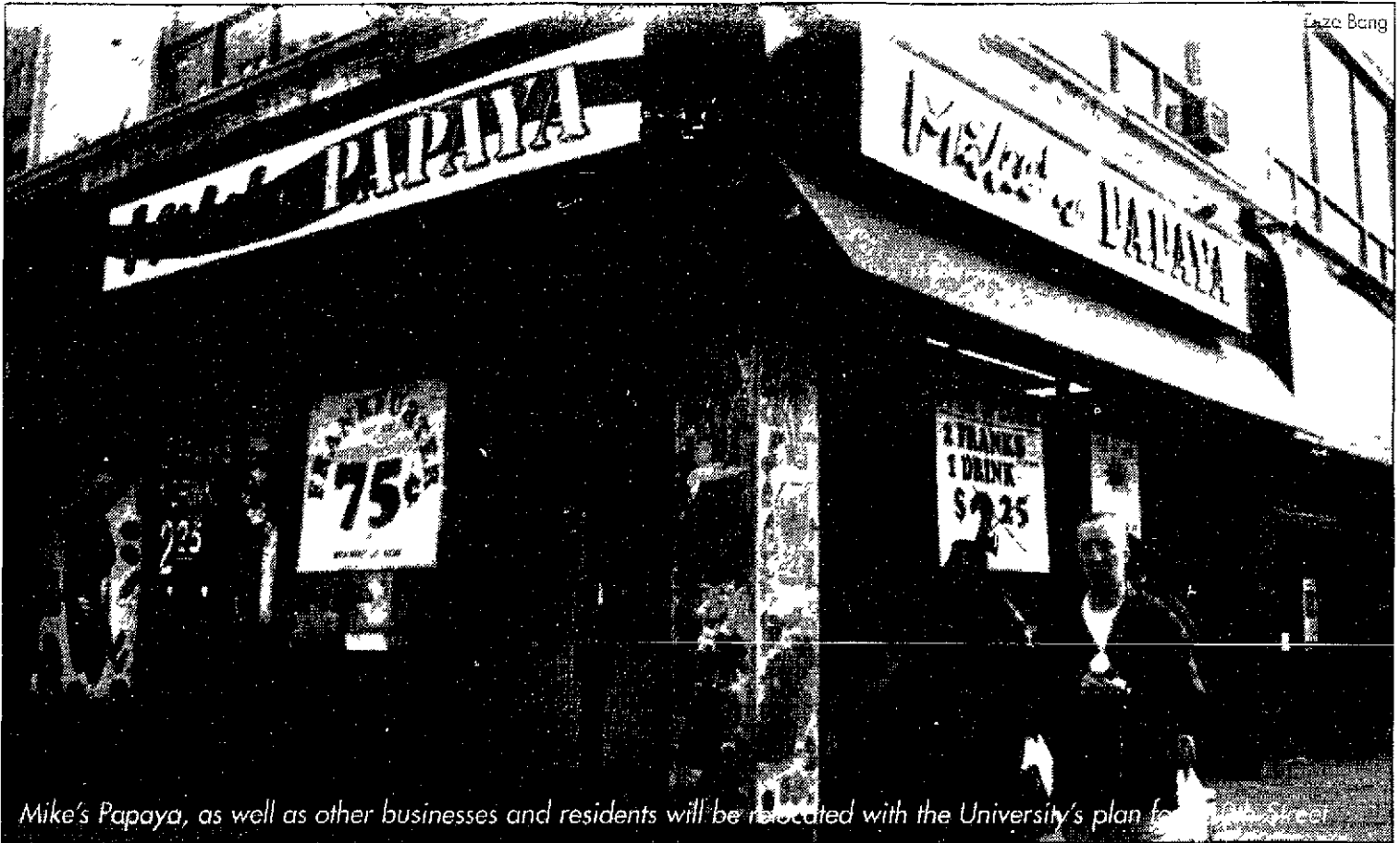
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110 street: revised

columbia university plans to build a new faculty residence and private school



Mike's Papaya, as well as other businesses and residents will be relocated with the University's plan for 110 Street.

By Anna Godbersen

The stretch of Broadway between 110 and 116 Street has gotten something of a sprucing up in the last few years. Thanks to Columbia's efforts, Morningside Heights has begun to look more and more like a Collegiate playground, complete with French restaurants and expensive clothing stores. If all goes as planned, the University will begin to make its presence felt farther south this summer.

After much debate and contention, Community Board 7 approved the University's plan to build a faculty residence and private school on the southeast corner of Broadway and 110 Street. The plan lacks only the approval for a few zoning variances from the Bureau of Standards and Appeals. Construction could begin soon after classes get out, and the facility may be ready for use by January of 2003.

Replacing the Columbia-owned, two story building, will be a 12 story structure

designed by the architectural firm Beyer Blinder Bell. The first six floors will be reserved for the K-8 Columbia University School. This facility will serve 650 students, with 50% of the seats reserved for the children of Columbia faculty. In addition, the building will house 27 three and four bedroom apartments for senior faculty. The current building, which houses D'Agastinos, a fish market, a check cashing place, and Mike's Papaya, has "no architectural or historical distinction," according to the University. The new building will have some retail space for a grocery store and a Chase Manhattan Bank; the check cashing place and Mike's Papaya will be offered alternative spaces.

The University says that faculty complain of inadequate public schools in the area, and that the lack of readily available housing makes relocation of new faculty members difficult. They claim that the new facility will assist in recruiting the 350 new faculty members. many with chil-

dren, recruited every year. In addition, they say that the project will fit the architectural context of the neighborhood.

Not everyone in the community is as thrilled about the project as the University, however. Though 112 Street resident Barbara Holhol claims that most of the neighborhood "is neutral or positive," towards the plan, the March 6 approval of the project was passed by 20 of the 47 Community Board 7 members present. Many neighborhood residents expressed concern that the University, as the area's dominant land lord, was beginning to take control of real estate further and further south. "[The project] will create more barriers between Columbia and the community," said Carolyn Birden, who has lived on 110 Street since 1976. "Construction is going to overwhelm the neighborhood, and is dangerous [for a school]."

Residents objected to the private school in particular, saying that it will be a vehicle for Columbia's <<page 7>>

bea**essentials**

APPLY TO BE A WRITING FELLOW! Freshmen and sophomores of all majors are encouraged to apply. Applications to the Writing Fellows Program are available in the English Department Office (417 Barnard Hall) and in front of the Writing Center (121 Reid). Application due date is Friday, April 6. If you have any questions, please 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. If you missed the meeting held on March 26, please come to the meeting to be conducted on Thursday, March 29 from noon to 1pm in 202 Altschul. Topics will include academic details for the rest of the term, advance program filing for Fall 2011, summer school policies and procedures, and much, much more. Contact Dean Webster by email (webster@barnard.edu) if you have any questions or concerns.

SENIORS WHO PLAN TO APPLY TO LAW SCHOOL IN THE FUTURE AND ANY STUDENT PLANNING TO APPLY TO LAW SCHOOL NEXT YEAR: There will be an important meeting with Dean Christina Kuan Tsu, the pre-law adviser, on Monday, April 2, from 4 to 5:30pm in the South Tower (Sulzberger Hall). Dean Tsu will explain the law school admissions process and answer your questions. If you cannot attend, please stop by the Dean of Studies Office later that week to pick up the materials which we will distribute.

FOR ALL PRE-LAW STUDENTS: There will be a panel of current law students speaking about their experiences on Tuesday, April 3, from 5:30 to 7pm in the North Tower (Sulzberger Hall). For further information, please contact Jayma Abdo in the Dean of Studies Office, x47599 or email at jabdo@barnard.edu.

STUDENTS WHO PLAN TO APPLY TO MEDICAL, DENTAL, VETERINARY, OR OPTOMETRY SCHOOLS NEXT YEAR: There will be an important meeting with Dean Bournoutian, the Health Professions Adviser, on Thursday, April 5, at 5:30pm in the Ella Weed Room, 2nd floor, Milbank Hall. (As you may know, the original meeting scheduled for March 6 was cancelled due to the weather.) To find out everything you need to do to apply to medical, dental, veterinary, or optometry school, you must attend this meeting. Materials will

be distributed. If you cannot attend, please stop by the Dean of Studies Office sometime after April 6 to obtain copies. If you have any questions, please contact Jayma Abdo, x47599 or email at jabdo@barnard.edu.

JUNIORS with exceptionally strong records may wish to start learning more about various major scholarships and fellowships for postgraduate study by going to one of two meetings that Dean Schneider will be holding: Thursday, March 29 at 4pm and Friday, March 30 at 10am. Dean Schneider will present information about the Fulbright, Marshall, and Rhodes Scholarships, and will briefly discuss other major awards such as the Soros, Mellon, and National Science Foundation fellowships. Students who would like to attend should call the Dean of Studies Office (x42024) to sign up.

REMAINING PROGRAM PLANNING MEETINGS FOR MAJORS AND PROSPECTIVE MAJORS: These meetings are very informative, and we urge prospective majors, as well as majors, to attend. **AMERICAN STUDIES** Tuesday, April 10 at 4:30pm in the South Tower (17th Floor Sulzberger Hall); **ARCHITECTURE** Monday, April 19 from noon to 1pm in 306A Barnard Hall; **ART HISTORY** Tuesday, April 10 at 1pm in the Sulzberger Parlor, Barnard Hall; **CHEMISTRY** Friday, April 6 from 12-2:30pm in the Altschul Atrium. Lunch will be served; **DANCE** Wednesday, April 4 from 12-1pm in the Dance Gallery (2nd Floor of the Barnard Annex); **EDUCATION** Wednesday, April 11 from 11am to noon in 324 Milbank Hall; **ENVIRONMENTAL SCIENCE** Thursday, April 5 from 6-8pm in 530 Altschul Hall; **EUROPEAN STUDIES** Tuesday, April 10, 4:30pm in the South Tower (17th Floor Sulzberger Hall); **FRENCH** Thursday, March 29 at 4pm in 306 Milbank Hall; **HISTORY** Tuesday, April 10, 4:30pm in the South Tower (17th Floor Sulzberger Hall); **ITALIAN** Wednesday April 4, 3:30-5pm in 316 Milbank Hall; **MEDIEVAL RENAISSANCE** Wednesday, March 28, 11am in 421 Barnard Hall; **MUSIC** Wednesday, March 28 at noon in 319 Milbank Hall; **NEUROSCIENCE AND BEHAVIOR (FORMERLY BIOPSYCHOLOGY)** Wednesday, April 4 at 12:15pm in 323 Milbank Hall; **PSYCHOLOGY** Monday, April 2 at noon in 323 Milbank Hall; **SLAVIC** Wednesday, March 28 from 3 to 4pm in 403 Barnard Hall; **SPANISH AND LATIN AMERICAN CULTURES** Wednesday, April 11, from 4 to 6pm, in 207 Milbank (Open House); **STATISTICS** Tuesday, April 3 from 2-3pm in 613 Mathematics Building (CU).



a weekly weighing of
Barnard news

Housing selection ended today. Hope you got a room or suite with a kitchen, ample space, natural light, and a stunning view. Oh yeah, those things don't exist in together in New York campus housing.



The Student Government Association gears up for upcoming elections. Hey at least the state of Florida won't decide this one



Columbia University continues its sprawl across Morningside Heights (see article page 4). Maybe we can just section off the entire Upper West Side and call it Columbialand.



Colleges around the country are feeling the effects of March Madness. We challenge you to name one player on the Columbia women's or men's basketball team.



= we love it



= we hate it

This week's total. . .



barnard**events**calendar

March 29

Centennial Scholars presents *A Reading of Short Stories 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.

March 30 and 31

Spring Dances at Minor Latham Playhouse. Featuring works by student choreographers and dancers. 7:30pm in the Minor Latham Playhouse. Tickets are:\$5 (\$4 CUID and senior citizen). Contact Renée D'Aoust x42995 for more information. Sponsored by the Department of Dance.

April 3

Lunchtime Lecture Series presents *Methods, Theory and Hormone Folklore: Current Problems in Biological Research on Sexuality*. A lunchtime lecture with

Rebecca Young, Ph.D. Noon in the Center for Research on Women, 101 Barnard Hall. For information, call x42067, or visit www.barnard.edu/crow/.

April 3

The 10th Annual Julia Howe Ward (1987-1989) Child Development Lecture: Every Child Is Uneven. The Barnard Center for Toddler Development presents Cecelia McCarton, M.D., Director, the McCarton Center for Developmental Pediatrics and Clinical Professor in the Department of Pediatrics, Albert Einstein College of Medicine, who will deliver the Ward Child Development Lecture. A \$15 donation is requested. 7pm in the Sulzberger Parlor. Third Floor Barnard Hall. For information, call x48275

April 4

Living On Purpose. Creating a Life That Matters. A lecture with Phoebe Eng, Founder of *A. Magazine*. Phoebe Eng is a national lecturer, social activist, and author of the bestselling *Warrior Lessons*, a groundbreaking account of empowerment and leadership as told from her experiences as an Asian American. In this lecture, Eng will discuss how to choose the roles in life that sat-

isfy both our ambitions as well as our sense of humanity, meaning, and responsibility. 6:30pm in the Held Lecture Hall, 304 Barnard Hall. For information, x42067, or visit www.barnard.edu/crow/

April 4

Lunchtime MindOpeners Series presents *Love, Work and Play with Marga Gomez, feminist comedian*. MindOpeners series features speakers and discussion on topics including the meaning of success in women's lives, influence of the media on women's development, women and career development, and many more issues. For information, call Barnard College Counseling Services at x42092, or visit www.barnard.edu/counsel/

April 4

Emily Gregory Dinner. The Emily Gregory Award will be presented to Lesley Sharp, Assistant Professor of Anthropology. The award is presented annually to a faculty member who has demonstrated excellence in teaching at Barnard. This event is open to the Barnard community. Ticket information TBA. 6-8pm in the Sulzberger Parlor. Sponsored by McAC For information call the College Activities Office x42096.

<<page 4>> elitism. The school will serve approximately 650 students, with 50% of the seats reserved for non-affiliated children from the area, and will provide scholarships for the \$16,000 annual tuition. Currently, only 1.5 million is reserved for these scholarships, and the University has promised only to "make efforts to raise the number of local children, if it should fall below 40" according to Kevin Robbins, a Columbia senior.

Robbins and a few members of the Columbia community have begun to voice their opposition. After the University made its plans public over the summer, a handful of students and neighborhood residents began holding weekly meetings in order to network information on the project and open dialogue between the Columbia and local communities. Robbins pointed out that the new building will provide only luxury apartments for senior faculty and that the school (complete with an advisor from the Dalton School) will remain an exclusive institution, because it is entirely private and because its financial aid budget is too small to really support community attendance.

On March 19, Columbia senior Stephanie Hsu did a show on WKCR about the project. She played tapes of peoples comments during community meetings. Hsu, who describes the project as "trying to fit a square peg in a round hole," points out that the University has promised, in the past, that it would not expand below 110 Street. "These people have a collective memory," she said, acknowledging that they spoke out against the University's ongoing expansion. During midterms, Robbins was able to cir-

culate an e-petition that protested the school. It collected 34 signatures by the March 6 meeting, and continues to get support.

According to Reverend Bill Starr of the Columbia Episcopal Campus Ministry, "The Public School ain't all that bad, and it would be better if private institutions like Columbia pitched in more." To Starr's mind, the University's promises of community involvement are pretty thin. He also points out that with several private and public schools already in the neighborhood, and the University's education subsidies, many faculty members will find the new school less than attractive.

For Birden, as for students who have been opposed to the project, "it has been difficult to get information out of the University." With the Community Board Approval under its belt, the University is likely to break ground over the summer. Yet the opportunity for student involvement and awareness may not have passed. Robbins and Starr are planning a series of forums in April, that will address the 110 Street project and the University's ongoing expansion strategies. They hope to inform students and maintain an ongoing dialogue with the community.

While many students feel that they are disassociated from the area around them, says Hsu, they have a responsibility to remain aware of how University projects affect the community. "There are things that we can do in front of Low Library that community members can't necessarily do," she said.

Anna Godbersen is a Barnard junior.

Be advised, they're coming...  **The heavyweights of LA hip-hop**

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a trustee's commitment to cutting edge technology

how one barnard alumna overcame her handicap, and hopes to help others do the same

By Susan Convery

Trustee Laura Joy Sloate, who graduated from Barnard in 1966, has made an incredible \$700,000 gift to the Barnard Information Technology Program. This is the largest single Barnard Campaign contribution dedicated specifically to the area of Information Technology.

The gift will be used to renovate and technologically reformat the 3rd floor media classroom in the Barnard Wollman Library for the Fall semester of 2001. This space is currently used for taping and viewing video material such as faculty lectures, student performances, presentations, and course video reserve materials. Sloate said she wanted to give Barnard cutting-edge technological facilities that can be used by as many people as possible. The new Sloate Media Center is especially important because its five departments have no complement on the Columbia campus.

This donation has great personal significance for Sloate because she has felt the importance of Information Technology in her own life. Blind since the age of six, she has had to confront a range of obstacles in her path of learning and education. She says that the comput-

This donation has great personal significance for Sloate because she has felt the importance of Information Technology in her own life.

When asked if being a woman has affected her career, she said that "people forgot the woman issue" and focused more on her handicap.

ers and automatic readers of today have helped her immensely because she doesn't need to rely as much as she used to on the assistance and schedules of other people. For a woman who sleeps only three to four hours a night and says that "sleep is just a waste of time," computerized readers mean that Sloate can read the newspaper or work whenever she wants. Taking advantage of these benefits,

Sloate currently heads Sloate, Weisman, Murray & Co., which she co-founded in 1974. She manages the Strong Value Fund, a \$405 million stock portfolio. She reads 320 words per minute and her computer constantly announces news and stock quotes. She also finds the time to teach a securities analysis course at Columbia University.

In March of 1959, at the age of fourteen, Sloate enrolled at a New York public high school. It was one of only two high schools that would accept her because she was deemed "special ed." Although she faced much prejudice and discrimination, she graduated among the top few students in her class. She chose Barnard College because she felt

that it was "the best school in New York" and she wanted to stay in the opportune city. Sloate said that although the 1960s were "very primitive for anyone with a handicap," and it was difficult to find help "beyond a tape recorder and a reader," Barnard was very accommodating. The college was flexible about readers and the science requirement, specifically with labwork, where blindness could be a handicap. In 1966, after 3+ years of study, she graduated from Barnard with a degree in medieval history. She then

She does not support any institutions for the Blind because she believes that they perpetuate the myth that blind people are different or special.

worked on a master's degree in modern European history at Columbia from February to September. After completing a year at the Columbia Law School, Sloate decided to teach. She passed her oral examinations in 1968 and had only a dissertation to complete, but she decided to begin working in finance and has been there ever since.

Sloate gives her time and resources to a number of other institutions as well as Barnard. A great lover of the opera, she sits on the Metropolitan Opera Board and is a member of The Richard Tucker Music Foundation. She is also involved with The Hebrew Union College Board of Overseers and the Michael Wolk Heart Foundation. Despite her philanthropic commitments, she does not support any institutions for the Blind because she believes that

<<next page>>

wellwoman: Is there a general test for STIs?

Q Is there a general test for all STIs at Health Services? Is there a blood test for Herpes?

A There is no general test that covers every single STI. When a student is getting a pap smear done by a clinician at Health Services, she can request to be tested for specific STIs that she may be concerned about. Chlamydia is the most common STI test done at

Student Health Services.

Herpes is caused by one of two viruses: herpes simplex type 1 (HSV-1) which is most often associated with oral lesions, and herpes simplex type 2 (HSV-2) the leading cause of genital ulcer disease. Herpes can usually be diagnosed by a clinician as she examines any visible sores.

Testing can, however, be done through a viral tissue culture that uses living cells to grow the virus (a

sample taken from the genital ulcer). The viral culture test is the only test that can reliably distinguish between the two types of herpes.

There is a blood test for HSV, but it is not used to distinguish between the viruses. This test has limited usefulness since it often tests positive (even without an HSV outbreak) because many people have been exposed to and developed HSV antibodies at some point in their lifetime.

"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.

<<previous page>> they perpetuate the myth that blind people are different or special. She doesn't believe in Braille, and says that "the reading issue is totally obfuscated." Today especially, blind people can read effectively with computers, and thus, Braille only "reinforces the differential between blind people and sighted people." Sloate believes that "everyone has some sort of a handicap; everyone is different in some way."

Sloate hosts a dinner in her home

each year for a select group of senior finance majors here at Barnard. Her advice to Barnard finance students is to work hard and "play for the downside." She says that finance is a fast changing, competitive industry and that anyone who succeeds needs to understand that it is a twenty-four hour a day business. She warns hopefuls that "It's not going to get easier when you leave school; it's going to get harder." When asked if being a woman has affected her career, she said that

"people forgot the woman issue" and focused more on her handicap. She said that she has seen a discriminatory attitude towards women in some of the larger firms in the past, but she hopes that this is changing.

Because of Sloate's great donation and her consistent dedication, Barnard can progress into the twenty-first century as a technologically advanced and respectable institution.

Susan Convery is a barnard senior.



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

got a beef?

Celebrate Women's History Month

"Untold Stories"

Columbia University
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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

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.

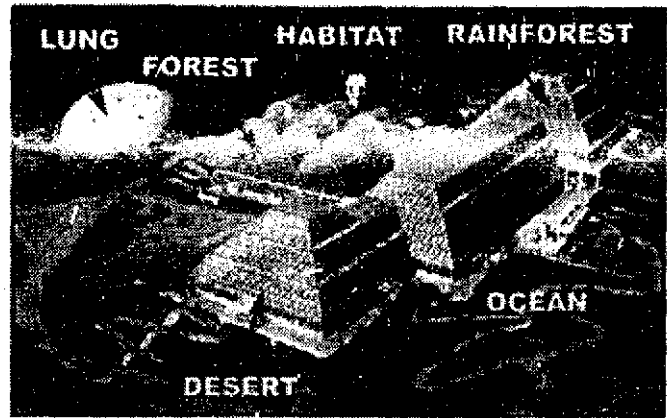
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Bat Boy: The Musical

At the Union Square Theater (100 East 17 Street)
For tickets visit www.bat-boy-the-musical.com.

This new Off-Broadway musical is based on events recorded in The Weekly World News. It is the story of a half bat/ half boy who is taken in by a West Virginian family but who faces difficulties in finding his place in the world.

art

Paul McCarthy

At the New Museum of Contemporary Art (583 Broadway). Through May 13.

This exhibit has shocked even art goers with its dark images of things like bestiality and strange sex practices.

a montage of Paul Taylor Dance Company

by Aliza Arenson

Dance performances in New York City don't always create the kind of buzz that could be felt in anticipation of the Paul Taylor Dance Company's performance at City Center this March. A mixed audience of loyal followers of the accomplished modern choreographer and newcomers came to see what all the talk was about. The program presented March 3 gave old and new an eclectic impression of Taylor as a choreographer and was a showcase for the technical abilities of his company.

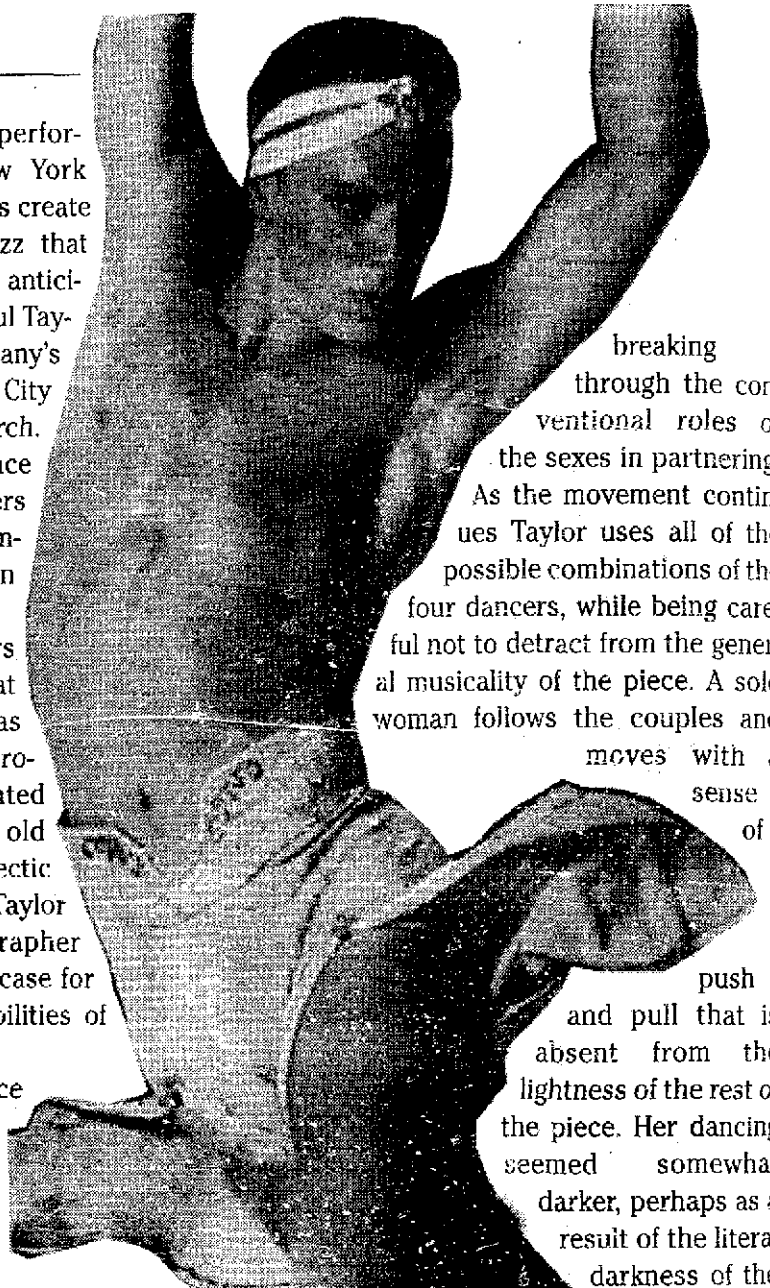
The first piece in the program, *Cascade*, was set to Bach music that maintained a light and airy quality through each of the Concertos. The piece opened with a male corps, showcasing the technically strong men in the company that is almost equally male and female. The most interesting portion of this piece was the "Concerto #4- Larghetto" danced by a pas de quatre of two couples; Kristi Egvedt, Amy Young, Richard Chen See, and Ted Thomas. In this section, Taylor plays with the structure of the pas de deux. The man in one of the couples and the woman in the other begin by dancing the same movement,

breaking through the conventional roles of the sexes in partnering. As the movement continues Taylor uses all of the possible combinations of the four dancers, while being careful not to detract from the general musicality of the piece. A solo woman follows the couples and moves with a sense of

push and pull that is absent from the lightness of the rest of the piece. Her dancing seemed somewhat darker, perhaps as a result of the literal darkness of the

stage and when the company returns to upbeat music the stage both literally and figuratively fills with light. The audience seemed very enthusiastic, but though I found this piece enjoyable, there was nothing particularly dynamic or exciting about the choreography or the movement.

Fiends Angelical, however, which was making its New York premier had strange elements that made it exciting and interesting from beginning to end. This piece was initially striking through the visual effects of the costumes and



MOVEMENT

performs at the City Center

sets designed by Santo Loquasto. The entire company was outfitted with strange bright red tufts of hair and partially nude costumes that wrapped around their bodies in inexplicable ways. The tilted back drop with its flaming design and the dissonant accompanying music seemed to beg the angular devilish quality that Taylor choreographed. A Siren-type figure that returned periodically through the piece and seemed to have a controlling influence on the insect-like red haired ensemble that performed their strange movements about the stage. The use of contraction and the piles of bodies rolling across the floor contrasted to the lightness of the first piece in a way that showed off the strength of the dancers in this company. At one point the group takes hold of a glaring red string and uses it to create the sign of the devil around the Siren figure, a move so overly symbolic that the audience could not help but laugh. Though the devilish theme could be somewhat ominous, Taylor maintains a lightness of feeling so that one can be fascinated by the movement without feeling frightened by it. The Siren demonstrates her powers by bringing back to life a couple who has mistakenly strangled each other. In this section, the ensemble further demonstrates their loyalty to her by kneeling in circular séance around her. The acrobatic dancing, strange visual forms and movement of the asexual corps made this piece fascinating. A skeptic after Cascade, I was converted to Taylor's genius by these angelic fiends.

Spicy, sexy, and sensual Piazzola Caldera had a tantalizing Spanish flavor that ended the show with just the right amount of heat. This piece is an affirmation of Taylor's abilities as a choreographer and is especially innovative in its adaptation of Flamenco movements.

Though the music and often the poses were distinctly Spanish, it was clear that the choreography was resolutely modern. There is quite a bit of coupling in this piece, as could be expected from the classic Spanish genre; however, the most interesting aspect was Taylor's daring male couples. They lift each other repeatedly in unconventional feats of strength. There is an overt homoerotic flavor to at least one of the couples; this sexual representation was not shocking but sensual, depicting feelings between men that were more powerful than the chemistry of the heterosexual couplings. There are other interesting groupings in this piece latent with sexual undertones, a threesome of two women and one man also play out their own erotic drama throughout the piece. Ultimately one woman is chosen and the other wanders searching and alone. Taylor's choice of a music that heightens and drops the dramatic feeling combined with the interactions between the dancers makes this a dance of human drama, sexually charged and tantalizing.

There could not have been a better way to end this show; Piazzola Caldera was the climax of the crescendo that had been building since Taylor's dancers first appeared on stage. Their variety matched the variety of choreography, yet they were unified by the strength of their technique. Though this program was my first live exposure to Paul Taylor, all it took was this one dynamic performance and I understood what the buzz was all about. Be sure to see the Paul Taylor Dance Company's next season in New York City, I can't say what to expect from his varied repertory, but you're guaranteed inspired choreography performed by technically versatile dancers.

Aliza Arenson is a Barnard sophomore.

artspicks

...continued

dance

Merce Cunningham

At City Center (West 55 Street, between 6 and 7 Avenues). From March 31 to April 8. For tickets call 581-1212.

One of the most popular and prolific modern dance companies around, Merce Cunningham is known as one of the leading contemporary choreographers.

dance

Feld Ballet Tech

At The Joyce Theater (175 8 Avenue at 19 Street). Performances through April 22. For tickets and info call 242-0800.

This company's performances often consist of works created in the past thirty years by choreographer, Eliot Feld. This performance will feature guest artists including Barnard's own Dorlin Forman.

music picks

for the week of march 28

march 29

Sugarhill Gang with Rob Base and DJ J.R. Strong

At B.B. King Blues Club and Grill (243 W. 42 St.)

For more info, call 997-4144.

Yearning for the old school? Sugarhill Gang's 1979 classic "Rapper's Delight" was the beginning of rap music, and from the sound of things today, certainly not obsolete. If you're sick of hearing just samples, come and catch the real deal.

march 30

ATB

At Webster Hall (125 E. 11 St.)

For more info, call 353-1600.

DJ Andre Tanneberger brings his pulsing techno sound to the hall, to the delight of clubbers in the city. Since the early '90s, he has been involved with the electronic dance scene, first as Sequential One, and now as his most recent incarnation, ATB. With his new releases "9 PM (Till I Come)" and "Killer," ATB is set to ravage the city.

march 30

Freestyle Fellowship

Roone Arledge Auditorium, Alfred Lerner Hall. Tickets at 10pm, doors at 11.

For more info, email fellowshipnyc@hotmail.com, or call 853-4087. FREE!

making a the ugly side to the televised



By Jessica Conn

Pop music: will it ever go away? We thought we had heard the end of it when the New Kids on the Block faded from view in the last days of our childhood. But the vicious cycle began again in 1995, when the Spice Girls released their first hit album *Spice*. From this horrible, er, fateful beginning came the era of the teeny-bopper-pop-culture-crap that a few misguided souls dare to call music. The ever growing collection of manufactured bands and singers on the market was sparked by the intense popularity of this group.

Let's go through the various incarnations of fluff that are flooding the airwaves today. First we have the girl bands that followed in the Spice Girls' platform-shoe-wearing footsteps such as the A*Teens, Blaque, and Dream. Then there are the boy bands, which will never be as good as the original Jackson 5: the illustrious Backstreet Boys, 98 Degrees, and everyone's favorite, *NSYNC.

And of course, no one can forget

those "adventurous" musicians that dared to step onto the edge as solo artists, becoming the icons of teenagers everywhere. These include the scandalous Britney Spears, the over-bleached Christina Aguilera, and "Shake your bon-bon" Ricky Martin. With such a variety of candy coated fluff to choose from, who could want anything more?

Yet, the music industry was not satisfied. After the initial period of exponential growth of teenage magnets, the music world came to a point where they had nowhere else to turn. How much longer would these groups, who appear out of thin air and vanish just as quickly, entertain the youth of America? Someone had to do something. And so, the latest and greatest form of pop music was created, in which the formation of one of these teeny-bopper idol bands is tracked for weeks on end on television. Television, music, and tight clothing? Now this idea could be a winner!

The first of these pioneering projects was MTV's "Making of the Band."

pop star: cattle calls for teen bands

Falling into the category of reality TV, this show was packed with soap opera drama and a heightened focus on the personal lives of the members of the band O-Town. To incorporate the public into the show, mass auditions filled up the first few episodes. The idea was that MTV was giving regular people the chance to become stars. Once the members of the band were chosen, there was a disturbing focus placed on how the loyalty to the new band was affecting their lives. Several episodes explored problems brewing between the band members and their girlfriends, and the choices that they had to make in their actual lives to pursue this pipe dream of glory, before the audition ever occurred.

The actual final cut of the auditions was not announced until episode 11, which was the half-way point of the show. Nonetheless, the first 10 episodes placed a spotlight on riffs that were developing between the boys and their loved ones. This was not only restricted to romantic relationships. One episode showed a disapproving father that refused to pay any attention to the band if his son chose to be a part of it.

One of the most interesting episodes of "Making of the Band" is

one where the songs written by one of the members are rejected. The member is told that his songs were not "typical" for the musical style that was superimposed upon O-Town. This basically proves that when the producers decided that they wanted to form a band, they were really just looking for attractive twenty-something marionettes, and not actual musicians. After this "little" incident, there was no more mention of the band possessing real artistic license.

In the thrilling climax to this soap opera, one of the members of O-Town decides that he cannot handle the 10-year commitment (!) he must make, and leaves the group after they have already finished their first performance and are working on a record deal. The last episodes go through the trials and tribulations of finding and training another fifth singer. Also, several of the other band members are forced to temporarily separate from their significant others to focus on their careers. It is almost as if MTV realized that the original premise of the show (creating a new popular band) was not exciting enough, so the focus of the show is diverted to the cheap thrills of gossip. By broadcasting these boy's private <<page 17>>

music picks

...continued

For the first time in 8 years, the heavyweights of LA hip-hop return in full membership. Aceyalone, P.E.A.C.E., DJ Kiilu,

Self Jupiter and Mikah 9 invade Lerner Hall in this show sponsored by Elementary Hip-Hop and WBAR. This is a historic event, and it won't cost you a dime to get in! Not to be missed!

march 31

Oak Ridge Boys

At B.B. King Blues Club & Grill,
Times Square

Good old country is alive and kicking, and from the looks of it, the Oak Ridge Boys are

here to stay. Since they expanded into mainstream country and pop in 1976, the Boys have played to such illustrious Republican presidents as Carter, Reagan, and even Dubya. Playing bits of gospel songs at every show, these guys have stuck to their roots.

march 31

Nelly Furtado

At Irving Plaza (17 Irving Pl.)
For more info, call 777-6800

A fresh breeze from chilly Canada, Nelly Furtado brings her mixed heritage of Portuguese and Canadian in a sweet package. With more substance than fluff, she mixes tight R&B grooves and eclectic melodies, making this pop star more star quality than pop.



Finley's Quaye's Vanguard not quite up to par

British artist Finley Quaye began his professional musical career with the debut album *Maverick A Strike*. This album not only launched his career and earned him a Brit Award for Best Male Artist in 1998, but it also established Quaye as a British icon.

With his new album, *Vanguard*, Quaye redefines his musical capabilities. In this release, Quaye combines his signature smooth style with a great deal of digital technology with new results. The effect is a fresher, fuller, and more unique sound through which Quaye imparts his sentiments regarding the past and present. Creating this new style took much work on Quaye's part: eighteen months of planning and four months of record, with the end product being *Vanguard*. As Quaye explains, "[Vanguard] describes my position, my lyrics, and music at this time in this country."

Finley Quaye was definitely on his way with *Maverick A Strike* and there are glimmers throughout *Vanguard* which suggest his capabilities. "Feeling Blue" grabs the listener and takes her to another place. For four and a half minutes the listener has a true connection with Quaye. This song reaffirms Quaye's talent as a musician and virtually saves the album.

With *Maverick A Strike*, many speculated whether or not Quaye was the next Bob Marley. Even after the release of *Vanguard*, many were quick to label Quaye as the rising incarnation of the legend. However, I believe that there is no comparison between the two artists. Although Quaye's music clearly has reggae roots, his overall presentation comes just short of Marley's genius. It is true that Quaye's music resonates truth and strength, but it also contains a muddled pop- and soul-based sound. In order for Quaye to further develop as a musician, he needs to strengthen his lyrics and clean up his sound. As it is, he definitely possesses the talent and audience to expand as an artist. I think that Quaye would greatly improve if he didn't try to incorporate so many elements into each song.

—Aidan Flaherty



Our Lady Peace's new Machine not cranked out of the assembly line

If you haven't heard of Our Lady Peace by now, get with it! Since their first critically acclaimed 1995 release *Naveed*, OLP has taken their catchy guitar hooks and singer Raine Maida's nasal voice to far reaching musical directions. I bought their first release after hearing their song *Starseed* once on the radio, and I have not left the band since. Their second release, *Clumsy*, spawned the hits "Superman is Dead," and "Clumsy," but then they faded from view. OLP's third album, *Happiness...is Not a Fish You Can Catch*, was a bit disappointing, and I feared that the band was destined to be sale bin material at Tower from then on. With the brilliant *Spiritual Machines* now in my hands, however, I know that Our Lady Peace is back, and better than ever.

From the appearance of the album cover of *Spiritual Machines*, it would appear that OLP jumped on the electronic bandwagon. True, there is a mechanical theme to the album, but it is more about the lyrical maturity than about new instruments (of which OLP has not resorted to) that make this a departure from their signature sound. The title of the album was inspired by Ray Kurzweil's book *The Age of Spiritual Machines*. Interspersed throughout the album are excerpts from the book, read by the author himself. A tome about the problems of today's obsession with technology and revolution, the book is also reflected throughout much of the album, giving it a more cohesive feel than the jumpy *Happiness*.

"Right Behind You" a stalk- <<page 17>>

<<page 23>> er-ish song, sends the album off with a bang, and who would think that the word "you" repeated could sound so good? "In Repair" and "Are You Sad?" are the standout tracks of the album, and if "Clumsy" could make it to the charts, these should have no problem doing the same.

Maida's songwriting is at its finest in this album. Reflective yet satiric, the lyrics perfectly fit the theme of the album, and are mighty catchy to boot. Just one example is this verse from "In Repair": "Oh I, I have been good, I understood / And like a machine they'll fix you from the start / I'm in repair, life that we share / I know that I'll be lost / But we're always in repair." In "Middle of Yesterday," Maida brings up the opposite of the impending future, the destroyed past: "I'm sorry for the things I forgot to say / But it won't be long, and it'll be okay / Oh, well I'll make it up to you." In this way, OLP joins different elements of time, making it an album dealing with problems of both now and then.

The strong instrumental performance by the rest of the band is satisfying, just hard enough in the right places, but able to fade into the background when Maida's singing calls for quiet. Pearl Jam's Matt Cameron adds a few drum tracks to the album, filling in for an injured Jeremy Taggart, yet it does not disrupt the flow of the album at all.

With the final track "The Wonderful Future," the band gives in to their soft side. Much slower and relaxed than the charged songs before it, the song sends the listener off not dreading the impending takeover of the machine, but hopeful of a better life: "She's beautiful and wonderful / I can't compare, it's wonderful / It's not that fair, she builds a strong alibi / From the future that's here."

In a nutshell, this is it. This is the OLP album that I have been waiting five long years for. At their full fruition, Our Lady Peace demonstrates their musical maturity; no longer Canadian alt-rock poster boys, the band has proven that their ability has a far more lasting quality. My only hope is that others will discover this great band and keep them going far into the age of spiritual machines.

—Thea Tagle

<<page 15>> lives to the world, is MTV trying to show that yes, boy band members have feelings too? If this is so, then it's a detail that many would rather not know.

As if one show was not enough, there is another pop music drama on TV. "Pop Stars" on the WB. Currently the show is only on episode 10; so far, it is extremely similar to "Making of the Band." The difference is that the new teen idols are girls. In another striking similarity to the first show, some of the best artists desert the band, forcing auditions to be extended. (Did these lost members perhaps realize that they were too self-respecting to continue with such a sham? Or are they, and this is more likely, on their way to pursue solo careers as the next Britney? Hmm...) A much more emotionally charged documentary, not an episode of "Pop Stars" ends

sans tear-filled eyes and whining voices from the girls involved. Fortunately, this show did not draw out the auditions as long as the other show, yet the added rhapsodic drama is so much more wearing.

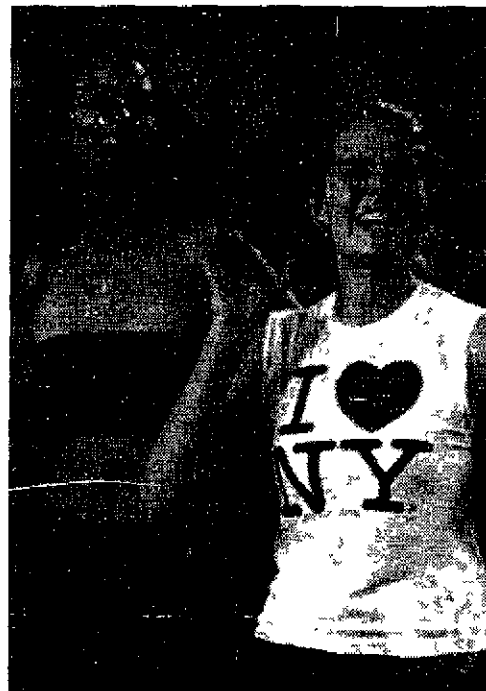
On top of that, the show is simply spelling out the methods of exploiting female sexuality. Probably the most ironic part of this aspect is that the majority of Eden's Crush fans are going to pre-teen and teen girls. This in itself is awfully rewarding seeing as the band will be the inspiration to these impressionable children. What parent in America doesn't want their child to admire these scantily-clad women with their legs spread in every photograph?

In a twist close to home, one of the finalists was actually a Columbia student that was ready to drop out of graduate school to pursue her musical career. On one hand, she was seeking to pursue her childhood dream of being a star. On the other hand, she was going to lose the amazing opportunities that she was being granted through this institution, in exchange for a chance to be a TV-made teen sensation. In the end, she was not chosen for the band and seemed somewhat grateful that she would not be forced to make such a

courtesy of the WB difficult decision.

However, is this the proper message to send to the audience of this program? Younger people who are interested in these types of bands should not be told to drop their academic careers to strive for quixotic goals.

Overall, if the television industry feels that it is so necessary to create these teenybopper-magnet



wannabe Pop-Stars audition

shows to boost their ratings, they should at least do it with some degree of class. Create good role models for children instead of showing them overdone sex symbols that introduce them to the corrupt side of society with something as influential as music. Then, even if the bands are so cheesy that you, as a mature and brilliant college student, can't help but feel that nauseating lurch every time you turn on the radio or television, you will know that at least these fabricated idols are having a beneficial effect on the children that actually look to them for guidance.

Jessica Conn is a Barnard first-year

leave the cell phone and the blow dryer behind take a hike upstate!

By *Isa Loundon*

Although Spring break was more like a frosty recap of our winter interim, spring is coming. Without layers of snow and slush on Broadway, it is time to get outside. By this I mean not just venturing out of the Quad but into the wilderness. Central Park affords some fun spring activities, like frisbee and whiffle ball, running (without feeling like ice is forming in your lungs) and even rental biking, but sometimes the best outdoor fun is in the true outdoors. Yes, I'm telling you to take a hike.

For avid fans or beginners, the state of New York offers some pretty amazing opportunities to explore the wilderness. It can be a day trip or a weekend affair, but a good hike, not to mention some fresh air, is a wonderful way to celebrate spring. Bear Mountain, named for its resemblance to a bear laying down on its back, is the closest hiking range to Barnard. It is open all year from 8am to dusk and admission is just a dollar. There is a zoo there (with black bears, of course) and paddle and rowboats as weather warms up. To me, this is raucous fun, but there is the cost of transportation to consider. Traveling to Bear Mountain isn't difficult, though. A ride on the MetroNorth to Peekskill or Garrison Station is all it takes, but you'll need to take a cab to the actual hiking ranges, which will run you around twenty-five dollars one way. Sounds like a bit much just to reacquaint yourself with nature, but a few friends with you in that cab makes it a little more plausible.

A little farther away from the city is the Mohonk Preserve, 90 miles outside of the city. Trails, shops (nature related!), and rock climbing are among the features of the park, but one stop on the website listed below will convince you that just being there for the view is a great idea. The Preserve holds more than sixty miles of beautiful hiking trails...through old growth hemlock groves and streams. They provide the nature lover

(that's you) with an unparalleled opportunity to experience unspoiled natural landscapes in the northeast." To visit this abundance, I'd suggest taking Greyhound to New Paltz, which will cost you about \$33.60 round-trip, and then a cab for the short last leg of the trip (detailed directions are posted on the website). It does seem like a bit of a hassle, but it's annoyingly apparent that if you're going to go hiking in the wilderness, transportation there is not going to be as easy as a MetroCard and the 1/9 subway. Admittance to the park is five dollars on weekdays and seven dollars on weekend.

The two parks I discussed above are the most viable options for hiking while living in the city, although the 'Gunks and Adirondacks also in our area are also a great place to have been at some point in your lifetime. If you'd like to hike voyeuristically, I suggest visiting www.tradgirl.com, one girl's reports on her hiking experiences. Also, take a look at www.mohonkimages.com to soothe your eyes (being on IM all day really does a trick on your eyes).

Hiking and day-traveling can be fun, but I always bring a few essentials when leaving the city. I make sure to have a first-aid kit, food (trail mix is good because it generally balances carbohydrates and protein, essential if you're fatigued), water, and an extra layer of clothing if it fits (without a make-up bag and cell phone with you, there's more space!). And take a camera, you never know what you're going to see.

For more information, contact:

Bear Mountain: www.hudsonriver.com/bearmtn.htm

Visitor Center at 845.786.2701

Mohonk Preserve: www.mohonkpreserve.org

Trapps Gateway Visitor Center at 845.255.0919

Isa Loundon is a Barnard first-year and bulletin commentary editor.

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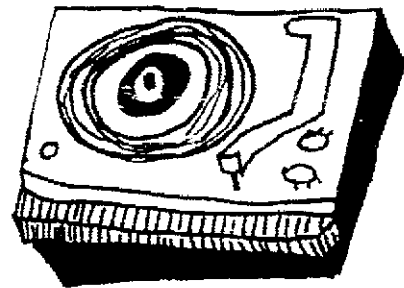
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Renata's rambblings

By Renata Bystritsky

"Oh my God, they killed Napster!" was my instant reaction last summer when my father walked into my room and announced the verdict from the news: Napster was being shut down. The addictive craze that had spread so swiftly across my dorm floor during the Spring 2000 semester was no longer 'our little secret'. The world had found Napster and, in typical fat-cat fashion, the world was trying to take Napster away from us.

Never mind that I had a guilty giggle for every song I downloaded. Never mind that, the very first time my roommate gave me the link to Napster, I gasped at the element of delicious illegality. Never mind that I referred to my newfound hobby as "stealing songs off Napster." When that news episode aired, all I could feel was righteous indignation.

They couldn't do this to us! I clamored along with dozens of outraged Napsterites on the message boards of the World Wide Web. The record industry makes enough money as it is! Music shouldn't be so expensive! We have the right to share our property with our friends (including Terry from Wichita, whom I have never met in my life)! And besides—besides, how could you do this NOW, when it's summer and my wonderful T1 connection is left behind at the dorms!

I spent three days hurriedly burning my MP3's (all of which had suddenly acquired the feel of "hot goods") onto CDs and then erasing them from my hard drive.

Even though I'm not really a fan of Metallica, I may have at one point downloaded "Turn the Page", and I really didn't want any music police scanning my hard drive for evidence of my Napster-philial. I grieved over all of the lost potential

(and all of the future homemade CDs that were never to be). I consoled myself with the thought that pop music had turned to crap over the past year, so who wanted to download it anyway?

Well, as we all know, Napster got its sentence of doom suspended, and for a few more months, its faithful followers reveled in its newfound vitality (nothing to make you appreciate life like a near-death experience), with a new interface and an inflated community of users. Each download now carried with it a bit of defiant glee—a blow that we were striking for the common man who did not like paying \$16.99 for eleven lousy tracks and one half-way decent song.

As soon as I got back to Barnard (and into the bosom of T1 connections) this September, I flooded my hard drive with MP3's. I downloaded everything I could get my itchy little hands on—including stuff I didn't really want, but hell, might as well grab it while it's there! When Napster posted news of its alliance with Bertelsmann, bringing with that announcement the threat of possible monthly subscription fees, my downloading became even more frantic.

Now, Napster "is under fire", as the glaring pop-up window says whenever someone logs in. File-sharing is still going on, but apparently, a bunch of companies have forced Napster to somehow block certain songs from being shared. Napster-lovers everywhere are getting worried, of course, and around our own campus the mention of Napster is already evoking nostalgic smiles.

Because, I suppose, we know that one way or another Napster just isn't going to escape this whole rigmarole unscathed. Sooner or later Bertelsmann (the company which owns BMG records) will demand its "monthly revenue" in exchange for which it had agreed to take Napster under its green-backed wing. And

then Napster will charge monthly fees for its "free file-sharing." Before you dismiss that as an affordable compromise consider how the community will shrink; less files will be available at a time.

I have talked to a lot of music artists about Napster and almost unanimously, they support it. It's true—Napster is a great way to distribute music

long live napster!

without greedy middlemen such as agents and producers. Napster does have featured artists, undiscovered artists and the like, but that isn't the reason we click on that little kitty-face icon. We don't download files by the Bahamen or Doggy's Angels. We download popular stuff.

And, yes, it's true that Napster has boosted CD sales—I have a working CD burner and still have bought over a dozen CDs as a result of Napster. But, even as I protest Napster's shutdown, citing evidence of Napster helping the shark-like music industry, even as I agree with band members that music should be free (or, at least, less expensive than it is) and that prices should be up to the artists, not the record companies...even so, I know that the reason Napster is losing its case is because there is more than a grain of truth in the accusations of the evil RIAA.

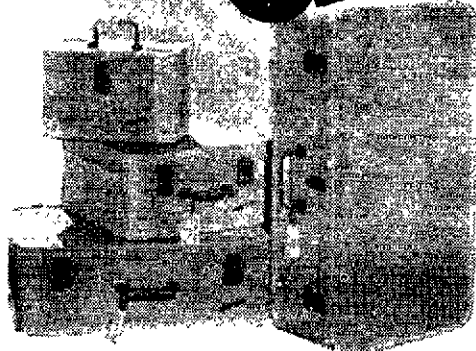
The truth is, we want Napster around not just because it's a crusade for the common man and the starving artist. We like being able to download some '80s song without having to buy a Bangles' CD. We like singing at the top of our lungs in the privacy of our room to karaoke files. And it's nice being able to download some cheesy pop song without having to endure the smirk of the cashier at Sam Goody.

With that said, I would like to unequivocally state that I WANT MY NAPSTER! Logic only takes you so far.

Renata Bystritsky is a Barnard sophomore and bulletin columnist.



tales from a broad abroad



by kiryn haslinger

I advise against going to Paris if your French vocabulary is limited to *Bon jour* and *merci*. My recent experience has confirmed the reputation of rude Parisians who openly detest American tourists. While trying to navigate our way to the opera, my boyfriend and I stopped a Parisian man. I said, "Ou et l'Opera?" (You will have to excuse my phonetic spelling because this sentence is already a major achievement for me to say. You can't expect me to know how to write it). After a long French discourse, complete with hand signals, I pretended to understand the man, when really I only picked up on the direction his finger was pointing, when my boyfriend said to him, "About how long should it take us to walk there?" The French gentleman responded, in perfect English, "About ten or fifteen minutes." I was shocked, but this wasn't the last time we would experience this.

My lack of communication skills and the Parisian temperament toward tourists put quite a damper on the trip, but I cannot deny that Paris is a beautiful and interesting city. The art and architecture alone can keep you busy for months. With only six days in Paris and too much time wasted on translation and orientation, I had the opportunity to check out only the major highlights that the city has

to offer.

Versailles was impressive, although I imagine it will be more beautiful later in the spring when the gardens are in full bloom. Rainy and cold though it was, I still got to see the living and working quarters of Louis XIV and the completely extravagant self-absorption of Napoleon. A few days after Versailles I went to Napoleon's tomb, a rotunda with a tomb set below the platform on which visitors stand. Napoleon designed the building himself with the goal that even in his death, he would demand that people bow down to him.

Of the hundreds of museums in Paris, I had time to see three. The Louvre is so grand it's overwhelming; it is peerless in the quantity and quality of the famous art it houses. The Orsay, an impressionist museum, is more manageable to conquer in a half-day and also has room after room of well-known and beautiful paintings and sculptures. I think my favorite museum, though, was the Rodin gardens and galleries which house hundreds of the original works of the first modern sculptor.

I guess what I got out of Paris was a greater appreciation for being in Seville—for living here and being able to communicate and getting to know the culture without rushing from one attraction to the next. The tourist season is beginning in Seville and my *señora*—who doesn't speak a word of English—told me that she was in the center of town and was surprised to hear nothing but English being spoken...more American tourists than Spanish citizens. I asked her if that

annoyed her and she responded sincerely that it didn't—she loves that so many Americans are coming to visit her beautiful city. Quite a different ideology than the one I experienced from the natives in Paris.

A few days after I returned from France, I took a day trip to Cordoba, the historical center of Andalucía, Spain. Cordoba is famous for the Mezquita or mosque which—as is the pattern with most Arab buildings in Spain—was conquered by the Christians after the their requisition of Spain in 1492. In this case, though, the mosque was not completely destroyed. Instead, the Catholics resurrected a gothic cathedral in the center of the temple, leaving most of it intact out of respect for the building as a place of wor-

ship of another monotheist religion. There are no distinct points of exit or entry between the brick Arab columns and the stone altars of the Christians. It is truly breath-

taking and amazing to be standing with one foot in a Moslem mosque and the other in a Catholic cathedral (still in use) and to stand in this place of worship and realize how much hate and war has come out of the same beliefs that built the structure.

As *Semana Santa* (the Holy Week before Easter) approaches, Catholic ritual (*el culto*) abounds in Seville. My *señora* took this as an opportunity to try to convince me over lunch that Jesus Christ is the Lord who will save all of our souls if we believe in him. She pretty much told me that I am bound for hell and that she wants to save my soul. In Spanish, it was difficult for me to carry on an eloquent discussion on the topic so I just told her I was very happy with my pagan hedonism. I still can appreciate the culture, though, with which Sevillano springs are filled: ritual and flowers and doves and blossoming orange trees and bull fights. It's all quite beautiful.

Kyrin Haslinger is a barnard junior and bulletin columnist.

first-year learns to love hot dogs

By Alison Wayne

Not being a connoisseur of hot dogs, I never imagined that a recent vacation would so shape my perception of that reconstituted cylindrical food. A food I as recently as last year avoided by claiming it "indigestible", hot dogs are now, in my book, more than just palatable.

As a child, hot dogs were a perennial favorite at dinner. For my sister and I, both hard to please gastronomically, hot dogs were one of the revolving-door dinners that our mother could prepare along side Kraft Macaroni and Cheese, pasta, and fish sticks.

These few dining options grew repulsive to me as I entered middle school and remained unthinkably gross in high school. But as of late, I have reverted to some of these old favorites. As a college student now on my own, I sometimes force upon myself the chore of cooking, if solely to keep from eating Ollie's one more time in a week or to save a meal at Hewitt Dining Hall.

Macaroni and cheese, for one, is the easiest food ever to "cook." With the invention of Easy Mac, cooking becomes a misnomer. The process of making Easy Mac is this (if you're not already acquainted): open one package of macaroni into microwave-safe bowl, add enough water to cover the noodles, microwave on high for 4 minutes and then stir in powdered radiation-orange cheese. Four steps. Hardly an opportunity to mess up unless the chef is a genius who manages to burn herself picking up the microwaved bowl. I quite enjoy Easy Mac, though for a

number of years it was impossible to make me eat that processed food.

Likewise, I have reformed an affinity for hot dogs, though it is a food I wouldn't cook myself. As I said earlier, I truly began to appreciate the hot dog on a recent vacation for what it is— a self-contained meal of perfection. But the hot dog must be done right. Unlike Easy Mac, a hot dog can be maimed in the cooking process. No one wants to eat a flaccid hot dog.

Yet a hot dog can suffer a fate other than infirmity. There is also the issue

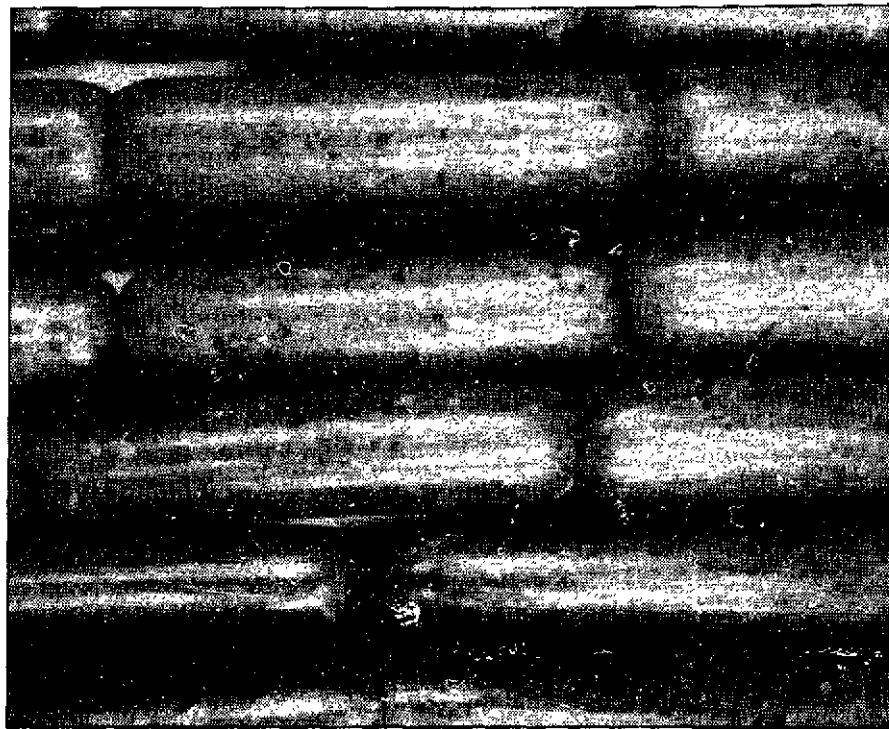
However, I was never to get a taste of this wonderweiner.

It happens that the Costco hot dog is none other than a Hebrew National, a brand familiar to many a New Yorker. So without the frugal deal, I have eaten a "Costco" hot dog.

What makes a Costco hot dog so great is that it suffers from neither the "jiggles" nor from lack of warmth.

The exact qualities that make the Costco hot dog so tasty are what lead me to become a hot dog snob. At a Spring Training baseball game in Tuc-

courtesy of arttoday.com



son, I had a Chicago's Best hot dog. The facility was that of the Chicago White Sox, thus it was Chicago hot dogs which were served.

I would have to say that I was sorely disappointed by Chicago's effort at making a superior hot dog. I have seen television programs in my time that extol the virtues of Chicago hot dogs over all others. I don't buy it for a second. New York hot dogs have proven to be better than any that Chicago offers.

My realization that hot dogs are one of life's

perfect foods (like bananas) has given me the quest of seeking out other hot dogs worthy of being tasted far and wide. I have heard many a tale about the Dodger Dog in Los Angeles, and the Fenway Frank in Boston. Should the domain of hot dogs be reserved for baseball parks and sidewalks? I think not, for the satisfaction a good hot dog can provide is indispensable. I am a proud eater of hot dogs and not a person in the world can tell me that a hot dog is not a wonderful thing.

of warmth. Sizzling hot from the steamer or grill is the only acceptable way of eating a hot dog. Mike's Papaya knows this (though their dogs are skimpy on substance), as do the numerous hot dog vendors in Morning-side Heights. My wariness of the hot dog's warmth occurred to me during my Spring break vacation to Arizona. My hosts on the trip (my mother's college roommate and her husband) were hot dog fanatics. For days I was entreated to hear of the unbeatable Costco hot dog: one big hot dog and a refillable soda for \$1.50— a bargain that can't be beat. Indeed it cannot.

Alison Wayne is a Barnard first-year and bulletin staff writer.

letter to the editor

Dear Bulletin,

This is a big but belated thank you for running our poster (Innocence on Death Row: 10 Stories from Illinois) on the back cover of the February 28 issue. As a Barnard student, I always appreciate the Bulletin's efforts to inform the student body not only about entertainment and academic events, but also about social and political discussions going on around campus. I believe these efforts help the Bulletin not only to be the "voice" of Barnard College, but also challenge us all to discover what our own voice may be.

Sincerely,

Danielle Bayar
Campaign to End the Death Penalty

THE EVERETT PUBLIC SERVICE INTERNSHIP PROGRAM

Do you want to work for some of the top community organizations in the country for the summer and get PAID for it? The Everett Public Service Internship Program is offering paid internships in both New York City and Washington D.C.!! Participating organizations range from Lawyers Committee for Human Rights to the Brooklyn Children's Museum to National Public Radio to the Sierra Club. These are great opportunities whether you are interested in art, economic change and equity, education, environmental conservation, government, journalism and media, law, minority issues, social justice and peace, or women's issues.

**FOR MORE INFORMATION GO TO WWW.EVERETTINTERNSHIPS.ORG,
OR DROP BY THE OFFICE OF CAREER DEVELOPMENT FRONT DESK
(11 MILBANK) FOR APPLICATION FORMS.**

2001 Student Government Elections

Vote on Wednesday March 28 and Thursday March 29 in Lower Level McIntosh or Hewitt Dining Hall. Seniors are allowed to vote.

Lara Goldberg
Lindsay Kuhn

SGA Vice President
Erica Orden

SGA Vice President Of Student Activities
Sonal Jain

Officer To The Board
Keren Simon

Treasurer
Jeeho Lee

Junior Rep To Board Of Trustees
Rozina Ali

CCSC Liaison
No Candidates

ESC Liaison
Amy Kim

GSSC Liaison
No Candidates

Community Affairs Representative
Neenu Sharma

Academic Affairs Representative
Amy Luria

Senator
No Candidates

Candidates for President:

Rachel Block
Tsajai Gonzalez

Candidates for Vice President:

Inbal Eiger
Susan Tran

Candidates for Treasurer:

No Candidates

Candidates for Secretary:

No Candidates

Class Officers '03

Candidates for President:

Rachel Greer

Candidates for Vice President:

Alyssa Guttman

Candidates for Treasurer:

Christina Zervoudakis

Candidates for Secretary:

Lauren Caper

Class Officers '04

Candidates for President:

Catherine Chung

Vivian Liu

Archana Raman

Candidates for Vice President:

Chomee Yoon

Sonal Patel

Ashley Compton

Candidates for Treasurer:

Emily Lee

Maged Elshorbagy

Maliha Mustafa

Candidates for Secretary:

Hannah Yu

visit <http://eclipse.barnard.columbia.edu/~sga/election-platforms.html> for candidate platforms and information.