

One student dopes with HIV/AIDS scare

government's 2000 steps
toward prohibiting
any school drinking
events are a disaster.

...the school's
...the school's

letter from the editor

With Spring fast approaching, New York City trees are slowly coming back to life from our precipitation-heavy, overly salted winter. Bruised and battered, New York City street trees suffer a heavier burden than, arguably, anywhere else in the world. As we all take advantage of the numerous benefits that street trees have to offer, we should stop to think (especially this time of year, when growing trees are at their most vulnerable) about what each of us can do to help sustain a livable city environment.

The average life of a street tree in New York City is five years. Planted in "tree pits" periodically by the parks department, New York City street trees are one of our most under-appreciated and often ignored resources. The greenery that many of us in "better" neighborhoods take for granted may be the only contact with flora many city residents experience regularly. Street trees provide insulation from harsh city winds, thereby lowering energy costs. They increase property values and provide neighborhoods with a sense of character—East 13 Street or much of Granmercy wouldn't be the same without the proliferation of street trees. In areas with little other greenery, street trees lessen the impacts of hot New York summers on city residents, by providing shade and cooling the air. In especially urbanized and underprivileged areas, such as Mott Haven or Co-Op City in the Bronx (both areas in which I've done street tree training and evaluation), experiments are being undertaken to see if increasing the number of healthy, viable street trees in an area can have an effect on child asthma—by removing pollutants from the air in extremely urban areas, street trees make the quality of life better for children with a high risk of asthma.

Despite all of the benefits of street trees, we tend to ignore them in our daily lives. City residents walk tens of thousands of dogs everyday, not stopping to think

about the impact of high concentrations of canine urine on street tree viability. Trees are constantly vandalized with carvings and posters, and are constricted with bike locks and chains. Trash is discarded in tree pits, and people walk through the pits as if they were sidewalk, compacting the soil and making it extremely difficult for trees to obtain the proper amounts of water. Trees in New York City already have to deal with underground pipes and tunnels, with overhead wires and restrictive paving—all of which limit their ability to grow.

Once a street tree dies, it can be very difficult to get a replacement. The Parks Department, overburdened and understaffed, finds it easy and convenient to ignore the needs of lesser-privileged neighborhoods when it comes to tree replacement. Often, empty pits remain so for decades at a time. If a neighborhood is fortunate enough to receive a replacement for a lost tree, the needy sapling is rarely given the attention it needs to become viable and live past the five year average.

These are trends that can be reversed. As community members and residents of Morningside Heights, Columbia students should take an active interest in the trees they benefit from so greatly on a daily basis. One day a year, a simple scratching of the soil and planting of annuals that will soon die of neglect as well—this is not enough consideration to make the trees of Broadway, let alone our side streets, viable in the long term. There are simple steps you can take to make your community safer, cleaner and more beautiful. I encourage everyone to think twice about the street trees in their neighborhoods. For more information on street tree care and urban ecology, contact me at ct246@barnard.edu.

contributors

Hailing from the Big Easy, Columbia senior Nicole Bode loves red wine (as opposed to white), tofu, and sun. Nicole studies anthropology and can dance a mean Sevillanos. Making her *bulletin* debut in the features section this week, Nicole explores one student's scare with HIV.

nicole bode

Columbia Junior Preston Picus is double majoring in History and Philosophy. Recruited for wrestling, Preston hails from Denver, CO, Jacksonville, FL, and New Orleans, LA. This migratory guy claims to have a "bionic arm" due to reconstructive surgery, thinks that the *Survivor* phenomenon is sad, and is in the process of writing a book. Preston explores students' work load for this week's features section.

preston picus

Political Science major Erica Orden comes to us from Framingham, MA. This junior is the new vice-president for SGA and claims to have brought Dave Matthews to the Quad Cafe bathroom her first-year. Erica writes about George Rupp's departure for this week's news section.

erica orden

barnardbulletin

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

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The barnard bulletin is published weekly by the barnard bulletin board. All correspondence, including subscription inquiries, should be directed to Copy Editor, and advertising inquiries should be directed to News Service. The bulletin is published weekly, and all correspondence should be sent to barnard bulletin, 221 Broadway, New York, NY 10014. The bulletin is published weekly, and all correspondence should be sent to barnard bulletin, 221 Broadway, New York, NY 10014. The bulletin is published weekly, and all correspondence should be sent to barnard bulletin, 221 Broadway, New York, NY 10014.

student government for 2001 elected

By Mary Kunjappu

The Student Government Association elections were held last Wednesday and Thursday in Lower Level McIntosh and Hewitt Dining Hall. The elections chose the Executive board of the individual classes and the board of the Student Government Association. All candidates were allowed to campaign for three days in the beginning of the week, mostly by posting flyers. An average of two people ran for the same position.

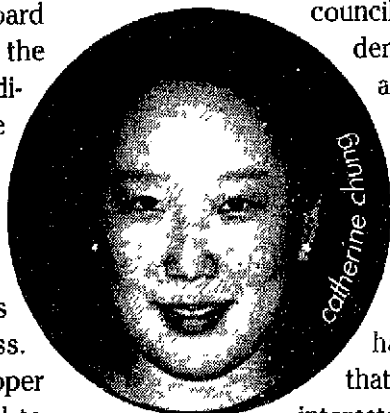
Many of the candidates had run for office on previous occasions. Some boards were reelected to represent their class. Rachel Greer, Alyssa Gutman, Lauren Cooper and Christina Zervoudikas were reelected to as the President, Vice-President, Secretary and Treasurer, respectively, of the Class of 2003. Catherine Chung, President for the class of 2004, and Ashley Compton, Vice-President for the class of 2004, were also candidates who renewed their term in office.

In addition to the old members of the SGA board, among this year's officials are many new faces. Lara Goldberg, President of SGA, and Hannah Yu, Secretary for the Class of 2004, are two such people. People occupying new positions have had leadership experience in other SGA positions or in high school. Although the board is made up of the old and the new, everyone has ideas to make next year the best.

Susan Tran, Vice-President of the class of 2002, described her plans. "I hope to bring the Class of 2002 closer together before we graduate through various senior class oriented events," she said. "Traditional events include the Senior Toast and Senior Formal. Newer ideas include a Roommate Reunion. I am also looking forward to working with the corresponding class councils in CC and SEAS to organize Senior Class events." Bringing together all of Barnard Campus seems to be an important issue this year's candidates are dealing with. Some are also dealing with improving facilities

offered on campus.

Maliha Mustafa, Treasurer of the Class of 2004 wants to, "Better communication regarding services offered to students, between administrators and students, and between council members and students. I also will aggressively pursue better computer facilities, especially in the dorm labs."



catherine chung

Candidates also had plans to have new events that people would be interested in. Rachel Greer,

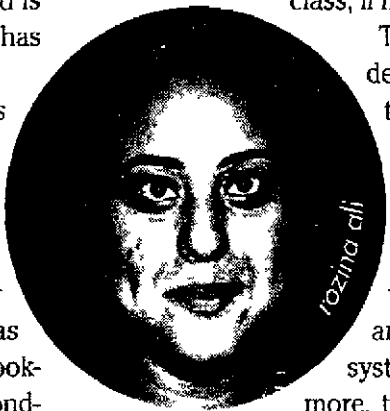
President of the Class of 2003, had a list of events she would like to do on her platform. She wants student-to-student semester abroad info sessions, class trips to events in New York City, Barnard college 2003 luggage tags and organizing a used book sale are only some of her many ideas.

Everyone who ran wanted to better Barnard in some way. Mustafa wants to serve others and implement changes. Tran also wants to change the status quo. She says, "I decided to run because I feel there is not a strong enough sense of Barnard community amongst my peers. While it is understandable that some students applied to Barnard for the very reason that it would not be the typical college experience, I feel it is very sad that we have been at this school for four years and not know half our class, if not more."



susan tran

The Barnard student body voted for these candidates because they voiced the same concerns. They elected people who to change and improve the system, and, furthermore, they chose people who have new ideas to make those proposed changes.



rozina ali

Mary Kunjappu is a Barnard first-year and a bulletin staff writer. Photos by Eliza Bang.

and the new SGA board is...

- SGA President**
Lara Goldberg
- SGA Vice President**
Erica Orden
- SGA Vice President of Student Activities**
Sonal Jain
- Treasurer**
Jeeho Lee
- Officer to the Board**
Keren Simon
- Junior Rep to the Board of Trustees**
Rozina Ali
- ESC Liaison**
Amy Kim
- Community Affairs Representative**
Neenu Sharma
- Academic Affairs Representative**
Amy Luria
- Class of 2002 President**
Rachel Block
- Class of 2002 Vice President**
Susan Tran
- Class of 2003 President**
Rachel Greer
- Class of 2003 Vice President**
Alyssa Gutman
- Class of 2003 Secretary**
Lauren Cooper
- Class of 2003 Treasurer**
Christina Zervoudikas
- Class of 2004 President**
Catherine Chung
- Class of 2004 Vice President**
Ashley Compton
- Class of 2004 Secretary**
Hannah Yu
- Class of 2004 Treasurer**
Maliha Mustafa

bea**essentials**

APPLY TO BE A WRITING FELLOW! First-years and sophomores of all majors are encouraged to apply. Applications are available in the English Department Office (417 Barnard Hall) and in front of the Writing Center (121 Reid). Applications are due Friday, April 6. If you have any questions, please contact Marylou Gramm, Director of the Writing Center at x42724 or mgramm@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. (The original March 6 meeting was cancelled due to the weather.) To find out more about what you need to do to apply, you must attend this meeting. If you cannot attend, please contact Jayme Schuler at x42724 or jmschuler@barnard.edu.

REMEMBER: PROSPECTIVE PLANNING MEETINGS FOR MAJORS. These meetings are very informative, and we urge prospective students to attend.

majors, to attend **AMERICAN STUDIES:** Tuesday, April 10, 4:30pm, South Tower (17th Floor Sulzberger Hall). **ANTHROPOLOGY:** Monday, April 16, 4-5:30pm, Ella Weed Room (2nd floor Milbank). Refreshments will be served. **ARCHITECTURE:** Monday, April 19, 12-1pm, 306A Barnard Hall. **ART HISTORY:** Tuesday, April 10, 12-2pm, Sulzberger Parlor, Barnard Hall. **CHEMISTRY:** Friday, April 6, 12-2pm, Altschul Atrium. Lunch will be served, and there will be a speaker. **DANCE:** Wednesday, April 4, 12-1pm, Dance Gallery (2nd Floor of the Barnard Annex). **ECONOMICS:** Wednesday, April 11, 12-1pm, 323 Milbank. **EDUCATION:** Wednesday, April 11, 11am-12pm, 324 Milbank. **ENVIRONMENTAL SCIENCE:** Thursday, April 5, 6-8pm, 530 Altschul. **EUROPEAN STUDIES:** Tuesday, April 10, 4:30pm, South Tower (17th Floor Sulzberger Hall). **HISTORY:** Tuesday, April 10, 4:30pm, South Tower (17th Floor Sulzberger Hall). **ITALIAN:** Wednesday April 4, 3:30-5pm, 316 Milbank. **NEUROSCIENCE AND BEHAVIOR (FORMERLY BIOPSYCHOLOGY):** Wednesday, April 11, 12-1pm, 323 Milbank. **PHILOSOPHY:** Thursday, April 17, 12-1pm, 323 Milbank. **PSYCHOLOGY:** Thursday, April 17, 12-1pm, 323 Milbank. **SPANISH AND PORTUGUESE:** Wednesday, April 11, 4-5pm, 316 Milbank. **WOMEN'S STUDIES:** Thursday, April 17, 12-1pm, 323 Milbank.

barnard**events**calendar

April 4
Living On Purpose: Creating a Life That Matters. A lecture with Phoebe Eng, Founder of A. Magazine. Eng will discuss the concept of "right livelihood," or how to choose the roles in life that satisfy both our ambitions as well as our sense of humanity, meaning, and responsibility. 6:30pm in 304 Barnard Hall. For information call the Center for Research on Women at x42067.

April 4
Lunchtime MindOpeners Series presents *Love, Work and Play* with Marga Gomez, feminist comedian. For information call Barnard College Counseling Services, x42092.

April 4
Emily Gregory Dinner. This year's recipient of the Emily Gregory Award, presented annually to a faculty member who has demonstrated excellence in teaching at Barnard, is Assistant Professor of Anthropology Lesley Sharp.

This event is open to the Barnard community. Ticket information TBA 6-8pm in the Sulzberger Parlor. Sponsored by McAC. For information call x42096

April 5
Women Poets at Barnard presents *Poetry Reading by Sharon Olds and Sonia Sanchez.* 8pm in the Sulzberger Parlor, Barnard Hall. For more information, contact Katy Lederer at kaly@bway.net

April 5
Acappelloza. Come see this annual free showcase of Barnard and Columbia acappella groups open to the University community. 8pm in Lower Level McIntosh Sponsored by the College Activities Office. For information call the College Activities Office, x42096

April 6
The Gildersleeve Conference presents *Margaret Mead's Legacy: Continuing Controversies*. Margaret Mead,

Barnard College class of '23, arguably remains the most renowned of all anthropologists in the United States, but her incredible influence on academic and activist communities remains understated. In this conference celebrating her life and work, we discuss Mead's ground-breaking research as she addressed a wide range of topics including race, women's rights, youth, the environment, and intergenerational relationships. 10am-4:30pm. Registration in the Barnard Hall Lobby at 9am. For information call x42067

April 6
Greek Games. The original Games started in 1903 and ended in 1967 as a competition among classes. Last year the event was given new life continuing the tradition that embodies the spirit of Athena, a tradition that reminds the Barnard community of its rich past. Lehman Lawn. Sponsored by McAC. For information call x42096

Rupp says adios to Columbia

by Erica Orden

The commencement of Columbia University in 2002 will mark not only the departure of the Class of 2002, but also of Columbia University President George Rupp. Now serving his ninth year as President of Columbia University, George Rupp announced on March 3 that he plans to resign from his title in the summer of 2002. In what apparently came as a surprise to most administrators, Rupp announced at a meeting of the Columbia Trustees that he would step down from his position and does not have any definite plans for work after the end of his presidency. Most students learned of Rupp's resignation through an e-mail message that was delivered to Columbia College and SEAS students. However, many Barnard students expressed dissatisfaction with the fact that the e-mail was not sent to Barnard accounts. Senior Class President Erin Fredrick said "I was a little irked that the email announcing his departure was only sent to Columbia College and SEAS students, and not to Barnard students."

While most students within the Columbia community have not had much direct interaction with President Rupp, there are certainly programming duties from his administration that have made an impact, both positive and negative, on the student body. Rupp's administration has stated that "We have just concluded an enormously success-

ful fundraising campaign that attracted over \$2.8 billion, with record annual cash totals for what this year will be the eighth time in a row." However, while the successful fundraising has drawn praise from officials, students have been somewhat less satisfied with the fact that most of this money has not been used to hire a greater number of professors to complement Rupp's own

courtesy www.columbia.edu/cu/news



Columbia President George Rupp will leave in 2002

Enlargement and Enhancement program.

The Columbia Trustees have formed a search committee, headed by Trustee Henry King, who led the search that selected President Rupp in 1993, to find a new candidate suitable to fill the role of President of Columbia University. Chairman of the Columbia Trustees Steven Friedman released a press statement saying, "Henry chaired the committee that brought George to us and so

we are following the simple theory of backing a proven winner." Though the University has not formally announced any official candidates under consideration, there have been widespread rumors of candidates including University of Michigan President and Columbia Law School graduate Lee Bollinger, recently a top candidate in Harvard University's search for a new President.

In addition, there has also been some speculation that Columbia Journalism School Visiting Professor (and former Vice President) Albert Gore may be under consideration for the post. President of the Barnard Senior Class Erin Fredrick said "It would not come as a surprise if Gore or another political personality stepped up for the job." However, Fredrick echoed the sentiments of many Barnard students in stating that "I know that Barnard is much smaller and therefore President Shapiro is able to be more involved in student affairs, but it would be nice to see a University President that demonstrated that same interest."

While President Rupp has carried many distinctions with him throughout his Presidency, he has generally been criticized for his lack of campus visibility and participation with the undergraduate student body. As the search for a new president gets underway, Columbia Trustees will be ensured with selecting a candidate that will satisfy all interests of the Columbia University community.

Erica Orden is a Barnard junior.

got a beef?

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

lecture interprets footbinding in new way

By Tania Lee

Footbinding—the number one foot-killer in ancient China? Maybe not. As part of the Women's History Month lectures, Professor Dorothy Ko came to Barnard last Tuesday and linked her audiences to the past of Chinese women. Her media was a pair of tiny, narrow-pointed, diamond-shaped shoes. Her mission was to propose an alternative understanding of footbinding.

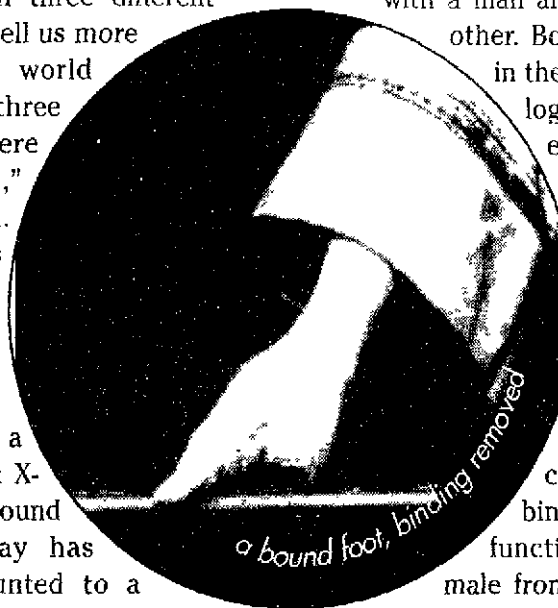
Ko anticipated that most of her audience might relate footbinding to words like 'painful,' 'feudal' and 'barbaric,' therefore she came fully prepared to help them better understand the tradition. First, she passed around a pair of tiny shoes and asked the audience what was special about them. Audience members replied, concentrating on the shape, size and decorations of the shoes.

After a while, when nobody could guess the answer, she explained, "The special thing is the mud on the shoes! The mud on the shoes shows that women were working on the fields." She said with enthusiasm that footbinding was not only limited to women in rich families.

Before venturing into her main discussion, Ko presented several slides to the audience and asked them to try to imagine their own bodies in the pre-modern times. She presented three slides with three different women on their bicycles: a girl with high heel shoes, a woman with her feet bound and wearing 'traditional' Chinese costumes, and a girl also with her feet bound, but in a dress standing shyly besides the vehicle. The combination of the traditional footbinding and the 'modern' bicycle created funny images. It seemed strange that foot-

bound women would gain mobility on bicycles. "The history of China was never clear cut and linear. These three pictures in three different mediums tell us more about the world that the three women were living in," Ko said. China was not that backward.

She then showed a slide of an X-ray of a bound foot. "X-ray has also amounted to a modern form of looking at the world. Since the beginning of history, this is the first time one can look at



her main topic. Footbinding was not used merely as a way to oppress women. She showed an exotic painting with a man and woman hugging each other. Both the male and female in the picture had similar biological characteristics, for example breasts and similar hairstyles. "In this picture, what distinguishes male from female are the bracelet and the bound-feet of the woman," Ko explained. "This may not be the case in real life, but footbinding was a useful social function for distinguishing male from female." According to Professor Ko, footbinding also represented a major form of labor for women—all the tools needed for binding



Ko sought to explain the ancient Chinese practice of footbinding

were produced from women's hands.

"The shoe created optical illusion, an illusion of a foot much smaller than it was," she said. Through the slides, the audience could see an extra bulge above the heel to accommodate a larger foot. Ko then explained how the optical illusion was formed. "The extra bulge or space was covered by the pants, all that people could see was the short-

ened part of the feet." Different types of optical illusions were then presented through different types of shoes. Different regions, for example Taiwan, Shangdong and Northern China, had different types of shoes, with different 'secret parts'.

the inside of her own body when she is alive. Modern machines created and engendered a new way to move through space and see through body," Ko said. She emphasized that before X-ray was created, people did not have an idea of the effects of footbinding on bones and flesh. This was the world in which she wanted to situate her audience.

After acquainting her audience in a not too backward world, Ko entered

Shoes were also used to show regional differences. Ko said, "In some regions, they even had feet competitions or contests every year. For those shoes, there were stiff walls and pointed toes to prevent

<<page 8>>

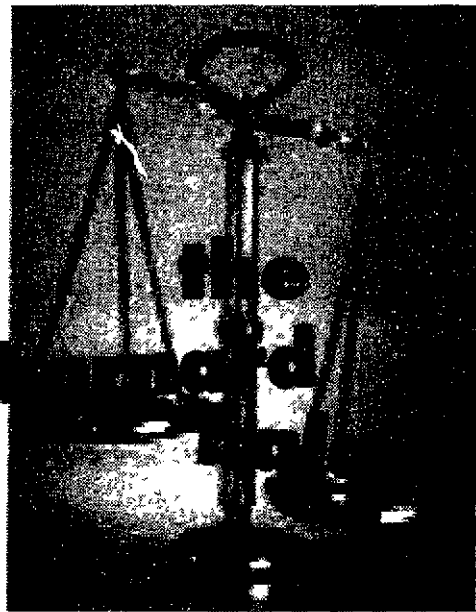
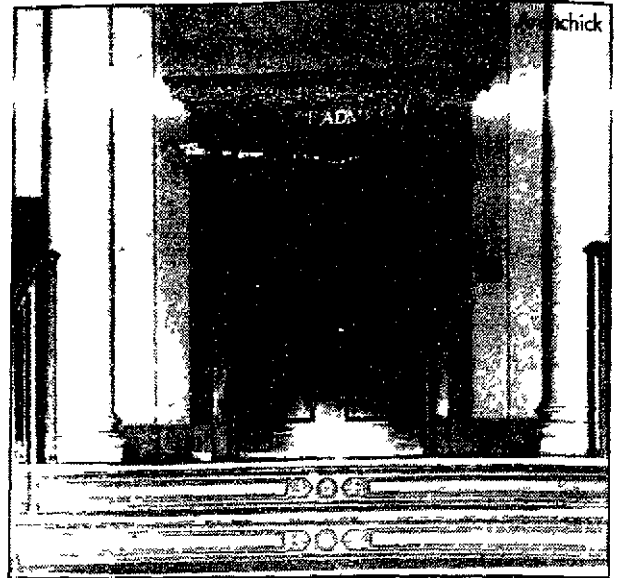
class of 2005 most selective in Barnard's history

1,142 women across the world will receive good news this week as they open their admission letters to Barnard College.

The class of 2005 is the most selective Barnard class to date, with an acceptance rate of 31.4%. Barnard received a record number of applications—a total of 4,071. Accepted students will have until May 1 to accept.

Dean of Admissions Jennifer Fondiller is excited about the class of 2005. "This is an exceptional group of women who bring a record of academic accomplishment and an enormous range of talents. They include philosophers and scientific researchers, karate students with black belts and ballet dancers with professional experience," she said. "We faced many difficult decisions because of increasing competition for a limited number of places at Barnard: more and more students are attracted to Barnard's unique attributes."

—K8 Torgovnick



a weekly weighing of Barnard news

Student Government Association election winners announced over the weekend. Big hint to the new SGA executive board: Give the Bulletin more money.



Kim's Mediatropolis gets ready to open on Broadway. We will no longer have to travel long distances to get music.



Daylight Savings Time began this weekend. Hope you remembered to set your clock back, and weren't an hour behind on Monday. At least the sun will be out past 4pm from now on.



The Senate approved Senator McCain's Campaign Finance Bill this week, though George Bush opposes the bill. Wonder why.



= we love it



= we hate it

This week's total...



<<page 7>> the foot from spilling over. But she added that for those areas, this was fantasy. "They had left the land of gravity, and entered into the land of 'Crouching Tiger Hidden Dragon.'"

An audience member asked Ko about the pain women suffered, an issue which she had not yet addressed. She replied by telling the audience that she was shocked when she saw the enormous amount of pain-relievers in America. "The subject of pain was very different in the past. There were differ-

ent ways to explain pain. Women knew that they could not avoid it, so they tried to bear it," said Ko.

Ko ended her lecture by showing the audience a slide with a student standing with her bound feet spread apart—the non-traditional pose. She asked the audience to imagine foot-binding as a form of fashion. Those who practiced foot-binding were not 'traditional' women. She stressed that these were women who firmly shared our economic time and space. And for the tiny shoes she passed around in

the beginning of the lecture, they were influenced by Western style in their construction. They did not have a separation of left and right and they were important foot wear at the end of the Nineteenth Century.

Ko, who is a cultural historian and who works on the history of women and gender in pre-modern China and East Asia, will join the faculty of Barnard's Department of History in 2001.

Tania Lee is a Barnard junior.

Mexico/Caribbean or Central America
\$300 round trip plus tax.

Europe \$179 one way plus tax
Other worldwide destinations cheap.

Book tickets on line www.airtech.com or (212) 219-7000.

Town Hall Meeting

Come discuss issues regarding the BC/CU relationship with President Judith Shapiro, Dean Denburg, and Provost Boylan

Monday, April 9
7:30pm
Altschul Atrium

*You're cordially invited to
"A Reading of Short Stories
by Maureen Chun" of the
Centennial Scholars Program
Wednesday, April 11, 2001
7 pm in the Ella Weed Room
(2nd floor Milbank
Barnard College)
Please RSVP
To Monica McIntyre at
212.854.6146*

Barnard first-year struggles with

by Nicole Bode

It started out as a well-intentioned service project. It ended up being the scariest thing that ever happened to her.

For her senior project, Barnard first-year Rachel petitioned her Boston high school for permission to work with children who have HIV and AIDS. She was drawn to a new program called the Children with Aids Project (CAP), because CAP provided children with a place to forget about their disease and play with others without fear or stigma. Rachel fell in love with her "precious" group of three-year-olds who felt free to lie beside her at naptime and hold hands with her in the park. Rachel seldom thought about being exposed to the virus.

Then one day, a boy from her group sneezed, and blood from his nose splattered all over her face. Suddenly, Rachel found herself on the other side of the issue. She had been reading up on HIV and AIDS for her project but had never considered the possi-

bility that she could get the disease. The episode shocked her out of her former security. "I definitely have fear now that I didn't have before," she admits.

Rachel called her mother to take her to the hospital. During the car ride, Rachel remembers being the calm one. "I had to give her a pep talk. I was like, mom, listen. If I do get HIV, I'll just go to Barnard and be this big advocate. Don't worry about it."

Rachel said.

At a downtown Boston hospital, doctors presented Rachel and her mother



During the car ride to the hospital, Rachel remembers being the calm one. "I had to give her a pep talk. I was like, mom, listen. If I do get HIV, I'll just go to Barnard and be this big advocate.

Don't worry about it," Rachel said.

with their options. On the one hand, there was a slim chance that some of the active virus had entered Rachel's eyes or mouth—mucous membranes—via the bloody sneeze. On the other, the virus could have been killed airborne, or never have made it to her eyes. "There were all these odds against me getting it. But I sat and talked with my mom, and we decid-

ed, why take the chance?" she said.

Rachel opted for a series of drug treatments to combat her potential exposure to HIV. She took her treatment in the form of pills, which she ingested every 12 hours for an entire month. The medicine, however, had only a 97% chance of combating the virus. And there were other drawbacks as well. Many of the doctors and nurses urged her not to take the medicine because it hadn't been in use long enough for research the long-term effects. In particular, they were concerned with the drug's potential to affect her ability to have children. "The doctor told me if it were his daughter, he wouldn't let her take it," Rachel remembers.

In the month she spent taking the medicine, Rachel experienced nausea, headaches, and depression. She tried to keep her news a secret from everyone except her immediate family, "because of the stigma that goes along with HIV," she said. But word of

Rachel's situation soon leaked out into her close-knit private school, and she suddenly found herself the center of unwanted attention. "I got all these sympathy looks," Rachel remembers, "I just ignored it."

Teachers took her aside to ask if she was doing all right. Friends' parents sent her care packages with food. "I knew I was fine, but for the next month I got really depressed," she said, "You know how high school gossip is. And (HIV) is so stigmatized in terms of people being afraid of you."

Every week that May, Rachel returned

potential exposure to HIV/AIDS

to the hospital for testing. "I was getting used to having my blood drawn," she says. She remembers the moment she heard the results of the first HIV/AIDS test. She was standing in the hallway next to the water cooler when the nurse told her she was negative. Even though the tests have all been negative so far, Rachel still gets uncomfortable about being tested. She doesn't want to think about her upcoming six-month and twelve-month follow-up exams. "I don't think I'm going to take them," she says. "I don't know. I'm sort of avoiding it."

Despite potential liabilities, Rachel's high school did not end student participation in CAP. "It was this weird, not talked-about issue that I was there," she says. Rachel's project advisor, who she describes as a proponent of the fight against AIDS, tried to convince her to return to the project. "He said, 'Rachel, I don't want you getting scared off because of this,'" she recalls, "But I wouldn't go back." Although Rachel chose not to continue, other volunteers completed the remainder of their semesters at CAP. Originally, Rachel was proud that she and her peers added AIDS outreach to the existing list of community outreach options. "It wasn't a common place for people to do their projects," she says, "We were the first."

After her experience, however, she began having serious reservations about recommending the place to others. When one junior approached Rachel for advice on her proposal so she could work at CAP next year, Rachel responded, "Are you kidding?"

Rachel was troubled by the fact that

her school didn't directly address the issues of working with HIV positive/AIDS patients. "The school knew what happened and they were still sending kids there," she says. Had she transacted HIV from the three year old, she doesn't know if her mother would have sued the school or the program. One thing she does know is how lucky she was that the doctors, taking pity on her, gave her the pricey medicines for free. "I don't know how much they cost," she says. "I think, for a trial pack, it was like two hundred dollars."

The inherent risk schools face in pairing students with people with communicable, potentially fatal diseases is the possibility that one of them will get the disease. In Rachel's case, however, teachers and administrators glossed over that danger, possibly because community outreach is intended to tear down—not to reinforce—stigmas already associated with HIV/AIDS. Unfortunately,

the situation prompted Rachel to start questioning her own actions. "I am such an idealist, that [the danger] never seemed real. It can be bad to be so optimistic," she says. Although she had always been involved with community service, Rachel coped with her experience by drawing inward. "I was just so freaked out," she remembers, "I didn't want anything more to do with this."

In the short time she worked at CAP, Rachel straddled the issue of AIDS as best she could. For the sake of the children, she suppressed her fear of infection, even at the moment her face was sprayed with HIV positive blood. It is telling that though her first instinct was panic, her sense of embarrassment won out, and she discreetly removed herself to the bathroom to wash off her face. Only after she collected herself did she cautiously ask the teacher, "What happens if you get blood in your eye?"

Perhaps the heart of the problem lay in the limited training Rachel says she received from CAP administration. "We had a night of training, but it was so disorganized," Rachel remembers, "We were there for an hour and she went through a packet that she has to give all employees. That was it."

Without training, Rachel relied on empathy as her guide. As a result, she did everything possible to prevent the children from feeling uncomfortable. "Because you don't want to treat the kids any differently," she says.

To that end, Rachel placed herself into potentially dangerous positions, like one day in the park when she tried not to act scared while holding hands with one child in her group. "I remember being aware that we both would have cuts," she says, "and I would get scared."

It may have been inevitable that Rachel would burn out from getting so close to the children. But she never got to find out. "I thought about those kids all the time for the rest of the summer," she laments, "But after what happened, I never went back. I never really said goodbye."

Nicole Bode is a Columbia senior.

Word
of Rachel's situation
soon leaked out into her
close-knit private school, and she
suddenly found herself the center
of unwanted attention. "I got
all these sympathy looks,"
Rachel remembers, "I just
ignored it."

Unfortunately, the
situation prompted Rachel
to start questioning her own actions.
"I am such an idealist,
that [the danger] never seemed
real. It can be bad to be so
optimistic," she says.

on study breaks, slackerliness, and school sucking the *bulletin* investigates just how students feel about school work

By Presion Ficus

Studying, let's admit, is not a college student's favorite activity. No, no, save your gasps and fainting for later, but serious-

ly, for some reason, students just don't seem to like it that much. So I decided to ask a group of my peers what they do to alleviate study-tension. The following is an informal discussion

between these Barnard and Columbia Juniors regarding their sentiments about studying and their methods of handling their workloads.

Mark: When I'm studying, I just smoke cigarettes non-stop. I drink coffee to stay up, and when I take a break, I just smoke more cigarettes. I don't really smoke that much except when I'm studying.

bulletin: Why do you think that is?

Mark: Well, studying sucks, and I just feel like going to sleep most of the time that I'm reading for class because I have this job downtown, and I don't get home until pretty late some nights, so there I am with a five page paper due the next day and it's already one or two in the morning.

bulletin: And smoking cigarettes helps you with this?

Mark: Well, yeah, in a way, because when I take a break, I can just try to not think about whatever I was reading, and instead just try and get cancer. so I can get medical leave from studying.

bulletin: Clever thinking.

Karen: I just sit there and day-

dream, and then try to study again, but then end up daydreaming again. That's why I have to put aside a lot of extra time to study, because I know how I am, and I am pretty sure I'm going to sit there a little bit and just look at the wall, no matter how much I try to concentrate.

bulletin: So, mind wandering would be your study break?

Karen: Yeah, sort of. I mean, I go for snacks or something like that too, but most of the time I waste all my break time not paying attention. Sometimes I just start taking a break without really knowing I am, and I snap back to it, and I realize that I've been just going over the words with my eyes, not really reading them. And then I'm like, damn, and I have to try and figure out where I stopped paying attention.

Derek: I can keep my mind on what I'm reading, but when I'm not, I don't want to even be able to think about what I was reading. So normally I play video games, and get my mind off of it.

bulletin: It sucks that reading sucks that bad that we have to get our minds off of it.

Derek: Yeah. I mean, I like reading, but not most of the stupid things they

make us read. There is a lot of good stuff out there, and we're reading things I have such a hard time finding interesting.

bulletin: Maybe you should check out a new major with something that reads what you like.

Derek: Yeah, I thought of that but what major reads guys like Vonnegut and Irving Welsh and Borges and really good writers like that? Why doesn't any class at this school think that people can learn from those people?

bulletin: Um, Good question.

Amy: Yeah, I've read some good books, but a lot of the time, most of the time, in school, we read stuff that I can't take. I procrastinate and procrastinate forever, and put it off for as long as I can. It's like there's this endurance test to see who can pretend to not be bored the longest.

bulletin: So is studying even worth it?

Amy: Well, I guess I'll be better off for doing it, and maybe I just don't know how much learning this stuff helps. But really, I'd have to say I am not learning for my brain, just for future career or something.

Liz: Not me. I like these things I'm reading. I'm interested in my classes, and I think they're pretty fun. I mean, not all of them, but for the most part, I take cool classes with a lot to learn about. It's hard work, but anything worth doing is probably hard. If it wasn't hard, it wouldn't be worth anything."

bulletin: And smoking cigarettes helps you with this?

Mark: Well, yeah, in a way, because when I take a break, I can just try to not think about whatever I was reading, and instead just try and get cancer, so I can get medical leave from studying.

bulletin: Clever thinking.

Liz: I like these things I'm reading, I'm interested in my classes, and I think they're pretty fun. It's hard work, but anything worth doing is probably hard. If it wasn't hard, it wouldn't be worth anything."

bulletin: Oh, good, I didn't think we were going to have any nerds in this article, good to see you're showing your true colors there Lizzy.

wellwoman: does penile/vaginal sex hurt?

Q

Does sex hurt?

A Since you don't elaborate on this question, I am going to assume that you mean, "Does sex hurt the first time you have penile-vaginal intercourse?" That's not a simple question to answer because there are many variables that can make first-time sex painful or not. Yes, sometimes your first sexual encounter can hurt. Here are some reasons why that may be true.

The hymen, which is a thin membrane that surrounds the vaginal opening stretches easily when a finger, tampon, or penis is introduced into the vagina. In some cases the hymen may cover a larger portion of the vagina and as the penis is inserted a woman may feel some pain and see a few drops of blood. Both of these events are perfectly normal. Pain at first intercourse may also be due to a lack of

foreplay and therefore lack of natural lubrication. When a woman is aroused her vagina secretes fluids that lubricate the entire vagina and make it easier for the penis to slide

in. If a woman is not aroused and her vaginal wall is dry, the friction caused by the rubbing of the male's penis against the vaginal wall may hurt, burn or just not feel too good. Sometimes one or both partners is nervous during a first intercourse and this too, is very normal. However, when one is anxious we tend to tighten up our muscles, clench our teeth and squinch our eyes together. This "tightening up" is not conducive to enjoyable intercourse and in fact may make it more difficult for penetration to occur.

So, it is important that the first time you have intercourse it is really what you want to be doing and the person that you really want to be doing it with. Then you will feel more relaxed, go more slowly and allow yourself to get

aroused and lubricated. If, at any point during intercourse, whether it is the first or the fiftieth time, you experience a lot of pain, or more pain that you are comfortable with—STOP! Intercourse should be pleasurable and joyful to both partners. If it is not, for any reason, just stop.

When you ask, "Does sex hurt?" and it is not your first time, then my answer is simple. No, it shouldn't hurt and you need to visit a clinician to determine if there are any physiological factors that are causing the pain. Don't be shy about asking. There are many things that might cause pain, from an ingrown hair to sexually transmitted infections, etc. The bottom line is don't continue with anything that causes you pain without knowing why you hurt. If you are experiencing significant pain you should see a health care practitioner to determine what the problem is. And don't forget to visit us at Well-Woman for more information or just to talk about your concerns.

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

bulletin: Oh, good, I didn't think we were going to have any nerds in this article, good to see you're showing your true colors there Lizzy.

Liz: Shut up Preston. You're just a slacker.

bulletin: Yeah, well, that's fair.

Liz: School doesn't have to suck, if you don't make it suck. When I study, I just sit down and get it done, then I'm done. A lot of the work has merit too, not just crap like you guys make it sound.

Derek: No, I agree. I never said it didn't have merit, only that it doesn't have merit to me.

Liz: Well, that's your problem. Get a new major.

Derek: Yeah, that's almost as funny as the first time I heard it, five minutes ago, and it wasn't very funny then.

Liz: Well, you should. I'm sure somewhere out there you can find a major that studies something you like.

Derek: I've looked.

bulletin: I'm sure you've explored all options, and in this whole school nothing can interest your modern literary mind.

Derek: Thanks.

Amanda: But wait, aren't you guys talking about study breaks?

bulletin: Yeah, but somehow it turned into a discussion of how much school sucks.

Liz: Well, why stop at school? Jobs suck even more, and that's what we're studying for.

Derek: I know, and that's what I'm afraid of—Wasting my college years studying when I'm going to have to have a shitty job no matter what.

Amanda: You have issues. You're going to have a horrible life.

Derek: Except for the parts when I'm not doing work.

bulletin: Life is one big study break, that's what I always say.

Derek: Whatever man, we played your stupid game, how about you. What stupid things do you do on your study break?

bulletin: Me? Oh, nothing. I get snacks, bother people around me, stuff like that. Most of the time I just write things about these really ridiculous kids, which is fun because most of the time they're stupid enough to give me some funny things to put in a paper. But don't worry, those kids are nobody you know though.

Preston Picus is a Columbia Junior.

artspicks

for the week of april 4

dance

Merce Cunningham Dance Company

At City Center (131 West 55 Street). For info call 581-1212.

Two premieres, two revivals, and experimental collaborations between film and dance make up the spring season of this renowned dance company, which is headed by legendary choreographer Merce Cunningham.

theatre

Up Against The Wind

At New York Theater Workshop (79 East 4 Street). For tickets call 947-8844.

This new play is "a rhapsody imagined from the life of Tupac Shakur."

film

Cinema Italian Style

At Symphony Space (Broadway and 95) every

andreas

redefining the modern landscape

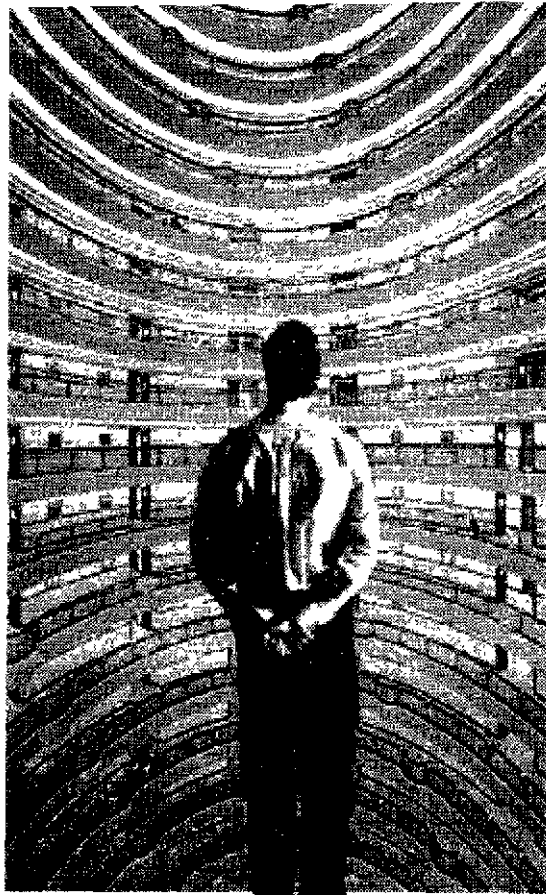
by Christina Rogers

Sleek industrial plants, grid-lined apartment complexes, expansive supermarkets, techno-raves and designer clothing stores—no, this is not some sci-fi computer fabricated matrix but our own strange and complex world filtered through the opulent eye of photographer, Andreas Gursky.

For the next two months, the Museum of Modern Art will be featuring the works of this German born artist in one of his most celebrated exhibitions in New York City. Surveying his achievements from 1984 to the present, the exhibition primarily focuses on his work in the 1990's when Gursky began to turn his attention towards the industrial landscape in search of new ways of depicting the modern reality. Using a wide angle lens and a panoramic scope, Gursky challenges the boundaries of his medium and introduces the viewer to new and exciting interpretations of the world around us.

The exhibition, of course, begins with his earliest works where Gursky explores such themes as country-side leisure and tourism. Upon entering the exhibit, one is immediately immersed in a natural landscape. Giant photo-murals

of waterfalls, rivers, and valleys, loom large and expansive upon the flush white walls of the room. To the left, hangs a five-foot wide photomural of a river-bend, so rich in color and detail that you feel as though you could reach your hand right through the picture



plane. To the right, hangs a colossal bridge with a tiny figure passing under, and up ahead is a gigantic depiction of Niagara Falls that leaves you tittering on the edge. The entire space of these first few rooms is transcended by the sense of depth and space imposed by these expansive views. One cannot help but leave them feeling the sheer power of Gursky's technique.

Yet, this is not the end but merely the beginning of Gursky's intense exploration of composition and form. In the following rooms, Gursky expands his scope to a global scale, examining the world of industry and commerce in its modern setting. Here, he begins to play with the operative effects of the camera, creating a series of visual paradoxes that illicit attention from the mind and intellect. He turns recognizable scenes of industry, retail, and cultural into abstract compositions, dissolving detail into rhythmic patterns and formal configurations. Distorted perspective lines and awkward

gursky

at the Museum of Modern Art

angles make the content incomprehensible both spatially and functionally, creating a disturbing tension between the realistic subject matter and the resulting composition of the photograph. The viewer is no longer in control of the view but is instead drawn in and bound by its contradictory effects.

For instance, in his piece entitled, "Time Square," Gursky toys with the viewer's sense of depth. Whereas in his earlier works Gursky sought to eliminate the picture plane by creating an overwhelming sense of infinite space, in "Times Square" he instead asserts its presence explicitly. Standing on a balcony somewhere in a hotel, the viewer's gaze is at once drawn in by the perspective lines and then halted by the seemingly monotonous grid configuration of the balconies. In the end, the entire composition appears to collapse into the picture plane. The elimination of the ground plane only further enhances the feeling of dislocation and the viewer is left to struggle and argue with the ambiguities of the foreground and background.

At times, one even wonders whether these are actually photographs. They seem to be more akin to abstract art than documented reality. In fact, if it was not for those small details, like a tiny human figure standing in the balcony, one might even be fooled into thinking that his photographs are actually abstract paintings. Yet, one must look closely for these details. From afar they are transformed into elements of his composition. In his photograph, entitled, "Albertville", for

instance, the long line of spectators creates the dominant perspective lines of composition. Curving backward and finally vanishing off in the distance, they give the entire space a sense of depth and dimensionally. Similarly, in works like "May Day I" and "Tote Hosen", thousand of concertgoers are abstracted and transformed into lines of colors and rhythm. Reflected against a dim background, waving arms, ecstatic gestures, and multicolored tee shirts become elements of texture and movement within the piece. In most of his works, the human figure is reduced to its bodily attributes in attempts of capturing the overall spirit and vitality of the event.

In fact, Gursky's portrayal of the human figure is most striking. While in some pieces, the individual stands alone as tiny figure amidst a relentless grid; in other works the figure is merely a part of its organization. Nevertheless, the individual is almost always rendered anonymous in this complex system of lines and patterns. It is as if, Gursky takes us one step back in order to show us our place in this seemingly chaotic yet highly organized world. Like the figures in the photographs, we as individuals not only compose this system but are at times also prisoners of it.

For instance, in his photograph of an apartment complex in Montparnasse, Gursky reduces entire lives to mere points on a grid. Standing afar, the viewer first sees a variety of colors and shades organized in a grid like fashion. While the organization

"Using a wide angle lens and a panoramic scope, Gursky challenges the boundaries of his medium and introduces the viewer to new and exciting interpretations of the world around us."

artspicks

...continued

Tuesday thru May 29. Visit www.symphonyspace.org.

This weekly event features Italian films such as Rossellini's *Paisan* and *The Spider's Stratagem*.

theatre

The Donkey Show

At Club El Flamingo (545 West 21 Street between 10 and 11). For tickets call 307-4100.

This disco drag show is based on Shakespeare's *A Midsummer Night's Dream*. This is a very fun and daring show. Get ready to dance and relive the '70s.

art

Andreas Gursky

At the Museum of Modern Art, 11 W. 53 Street, between Fifth and Sixth Avenues. Through May 15. Free with student ID.

If you want to be convinced to see this exhibit, check out the article on this page

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musicpicks

for the week of april 4

april 6

Amy Ray and the Butchies

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

This Indigo Girl is taking her solo act on the road. Melding punk, folk, and rock music, Ray's music still has the same political edge and wit that the Indigo Girls are known for. The Butchies, a punk trio from North Carolina, are Ray's back-up band for this tour.

april 7

Cowboy Mouth and Southern Culture on the Skids

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

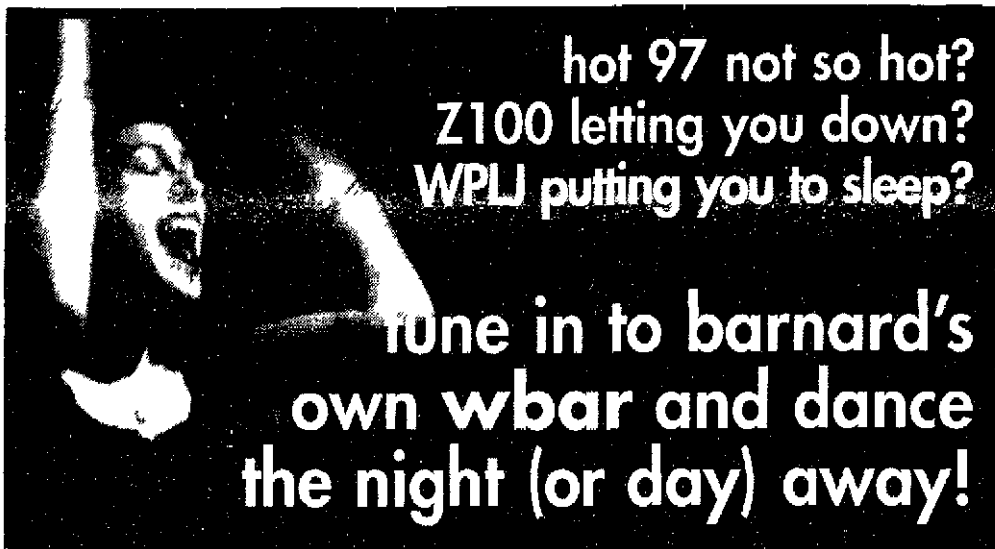
The South is hard to leave behind; if you've lived there once, you know what I mean. These two bands should remind you of home—the Mouth's music has hints of its Cajun background, and the SCOTS are rockabilly with an edge. Sweet tea, anyone?

april 7

Princess Superstar

At Cooler (416 W. 14 St.) For more info, call 229-0785

Perhaps one of the city's best kept secrets, Princess Superstar



hot 97 not so hot?
Z100 letting you down?
WPLJ putting you to sleep?

tune in to barnard's
own wbar and dance
the night (or day) away!

By Alison Wayne

City subway stops are littered with advertisements for radio stations these days. Amor 93.1 plays "romantica y moderna" music. Angie Martinez, recently called by *Rolling Stone* magazine "probably the biggest hip-hop celebrity you've never heard of," and Eminem endorse Hot 97. Z100 has its "morning zoo." With all of this competition, why is it that good music is so hard to find on the radio? Having ads does not mean that a station has good music, but publicity is apparently all that the mainstream radio stations in New York care about

Out of the more than sixty-five radio stations in the city, however, there is one station whose ads are not found on the subway (that is unless External Promotions Director Courtney Szper has placed a sticker there). That station is WBAR.

If you do not know what WBAR is, where have you been all year? Since 1993, WBAR has catered to the versatile musical tastes of Barnard College and Columbia University students. DJs are selected by an executive board from a large pool of applicants to fill a schedule that spans 24 hours of broadcasting, seven days a week. So whether it's noon and you're sitting in McIntosh eating a wrap, or it's midnight, when you're typing a paper into your computer there will be something good playing on WBAR.

Part of what makes WBAR so eclectic is its goal to remain a non-commercial, independent radio station. Since it is not sponsored by an outside company, for example Nibblebox, WBAR maintains

a flavor distinctly its own. The station does not depend on big bucks to solicit listeners. WBAR prides itself on playing at least 80% non-commercial records. Non-commercial simply means not a major record label: you won't hear Britney Spears on WBAR, and if you did hear the Backstreet Boys—well, it won't happen again. In fact, the station's DJs play almost exclusively non-commercial records, perhaps with the exception of Outkast's "Ms. Jackson"—an executive staff favorite.

WBAR differs from other New York radio stations in other ways besides their non-commercialization. Instead of playing one genre of music, like Hot 97's hip-hop and R&B or Q104's classic rock, WBAR plays all types of music, given that each show remains independent and non-commercial in its make-up. On any given day a listener can hear punk, ska, trance, urban, instrumental, loud rock, underground hip-hop, emo, hardcore, indie rock, rockabilly, country, oldies, and innumerable other genres on the station. Talk about diversity!

wbar alum
matt davis heats
up the annual
wbar-b-que



With all of the different shows on WBAR, it can be quite daunting to find a show that you enjoy. For the uninitiated, the following is a media guide for students featuring some of the programs broadcasted each week from Lower Level McIntosh out to the world. While it is only a few hours of the 168 hours of music

wbar dj karl steele spins at the CU dance marathon

played every week, it will hopefully spark interest in this great station.

Barney Rubble, Toil and Trouble
Sunday 2-4

pm: Fun punk, emo, '80s new wave music, and hardcore. Kate and Lynette and a little bit of a lot of music make a lovely Sunday afternoon.

Death Before Decaf Wednesday 2-4 am: Punk rock somehow mixes with contemporary classical music, really early on Wednesday morning (or really late on Tuesday night, depending on how you look at it).

Delirium Wednesday 8-10 pm: Allison, the Dance director, spins out techno and trance for the studying raver

Detour Thursday 4-6 pm: The best Fifties and Sixties music your parents and grandparents always raved about, played by Bangbay. Guess what? They were right about just how good "their" music was

Instrumental Thursday 8-10 pm. Music without words to get in the way. It's a smooth sound. And don't let the DJ tell you his name isn't Matt, it is

Jersey Doesn't Suck Friday 4-6 am: John and Steven take one for the team affirming the titular statement by providing fine

examples of Jersey's best emo and indie bands.

The Moment of Clarity Tuesday 10 pm - 12 am: Nick, seriously the coolest kid ever, feeds urban treats, scratches, beatboxes if you ask and sometimes throws in a seven-minute song or two

Pop Songs Yer Boyfriend's Too Stupid to Know About Saturday 10 am - 12 pm. Yay, indie pop! And punk too Brought to you by Liz

Rrock en Espanol y un Poco Mas Friday 8-10 pm: Clare says that Ricky Martin is not the last word on Latin music. Rock music in Spanish, now that's an assessment using context clues

Sex Positions Monday 8-10 pm WBAR's current incarnation of the sex talk show. Emily and Jen do the honors.

These Girls Don't Wear Cups Thursday 6-8 pm: Rebecca and Alison play off their Red Sox-Yankees rivalry on the air, discussing in crass terms what they really think of Derek Jeter and Trot Nixon

The War of Northern Aggression Tuesday 10 am-12pm. Shannon and Matt give good country music a home (viva Patsy Cline!), and mix redneck-rock '80s metal with sexy tractors (if you are lucky).

Now that you've read the guide, what are you waiting for?!? Give WBAR a listen on 87.9 FM, or listen on the web at <http://www.wbar.org>

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



wbar djs margaret and matt get down at wbar's halloween party

musicpicks

...continued

is a hip hop diva with a bit of rock thrown in Turntables, break dancing, booty shaking, and some hot pink lipstick will be there—will you?

april 9

Coldplay

At Roseland Ballroom (239 W 52 St) For more info, call 777-6800

The latest British sensation invades the coast, hoping to win us over While not quite the next Radiohead, but definitely not as cheesy as Oasis, Coldplay's mix of introspective lyrics and angsty guitars will get them attention, and maybe even some new fans

april 10-11

J. Mascis and the Fog

At Wetlands (161 Hudson St) For more info, call 386-3600

Anyone remember Dinosaur Jr.? Their popularity and their claim that frontman J Mascis was God may have fizzled in the early '90s, but that was only a minor setback Mascis is back, and I'm taking bets that the wailing and feedback will be sounding mighty familiar Anyone who missed out on a Nirvana or Soundgarden concert—here's your chance to get some grunge before it's gone

waterboys, schmaterboys: Black Rebel Motorcycle Club keeps the crowd going

By Renata Bystritsky

The line outside of the Roxy on March 23 was large, eagerly waiting for the club doors to open. While most were there to watch the Waterboys perform, I had a different agenda. Rarely does one go to watch the opening band, but after having my hand stamped and arm braceleted, I went inside to watch the Black Rebel Motorcycle Club.

Inside, a crowd ranging in ages from teenagers to 40-ish adults had gathered to listen to BRMC on the floor space in front of the dance platform, moving to the engaging beat. What the fans heard was a unique blend of indie rock and punk that translated well either into the melodic, carefully crafted format of a recording or the fast, loud sound of a club.

This fairly new, Francisco-based band is comprised of Peter Hayes on guitar, Robert Turner with bass, and British-born Nick Jago at the percussion section. Peter and Robert had met in high school and started playing together, writing new material. They had played together for four years before they had met Jago. The dynamic duo both contributes vocals, adding a double dose of sound.

Before the show, I'd had a chance to speak with Nick and Peter. Originally from southwest England, Nick had studied in art school just outside London—his work is featured in the band's album—before coming to America to try and "see through my [musical aspirations]." He had inadvertently become a neighbor of Peter and Robert when they had both been playing in another band altogether; after bumping into one another a few times in the neighborhood and at various

venues they started talking. After they had found out that Nick was also a musician, Peter and Robert invited him to play with them, and discovered that the sound worked. From their early collaboration, the band was officially born in 1998.

The band was originally called "The Elements," but they had changed the name because so many other bands had the same one. The Black Rebels Motorcycle Club had been the name of Marlon Brando's gang in the film "The Wild One."

in the varied sound of their music.

BRMC is not terribly interested in becoming the archetypal image of "rock stars." According to Nick, "If you're looking for that 'rock star' thing, you're probably not going to find it." Rather, they would like to let people "see that music is capable of so much more," as Peter says.

Regarding today's music scene, Nick seems to be optimistic. "It's the boiling point and soon, it's going to pop . . . boil over," he says. "There are new bands that

are getting signed by major labels," he continues with a self-conscious laugh, because the band is due to release its debut album in April with Virgin Records. Asked about the difference between live performing and studio recording, Nick admits that "Recording is a little more challenging . . . it was newer to me [than to the other guys]. [But] making albums is a great thing."

In a few years, the band sees itself "traveling around the world, playing music," as Peter puts it. Nick hopes to make "more albums, write songs; [get] better and make albums that are noticeably better than their first." They may be on their way to becoming world travelers—this was actually Nick's first

time in New York City, which he loved. "[There's a] happy vibe in New York," he says reflectively. "[Then] a cloud comes out, and everything gets spooky."

For now, the band is excited to have their first album out. The sounds on it range from the sweetly mellow to the hard and driving. In live performance, with the distortion of the speakers, their sound is less technically flawless—but the band's unbounded enthusiasm more than makes up for it. Peter's antics with the guitar, Nick's impassioned drumming, Robert's slightly



the boys of BRMC (clockwise from top): Peter, Robert, and Nick

After simply dropping the 's' in 'rebels,' the band found their new name. As an added bonus, B.R.M.C. had been one of the band's first songs, giving the band name an extra significance.

The band does not fit into any musical genre. They play a new breed of music, with hard riffs that seem to come straight from the era of hard rock, and a surprising inclusion of melodic, mellow vocals. What is their inspiration? Nick's comes from 60's drummers—"[Sort of] Jimi Hendrix, combined with what is happening today. The mixed tastes of the band are evident

<<next page >>

Natalie Wattré Band breaks the chick-band mold

A first look at the new Natalie Wattré album made me apprehensive. Here we go, I thought, "building a mystery" à la Sarah McLachlan: vague purple Celtic swirls, earthy fonts...chick music. But if *Break* appeals to female listeners, it is not because of overly descriptive or new-age lyrics and cover art, but because the music is smart, direct, and powerful, and appeals to emotions that we women know so well.

Many songs are vindictive, angry rants against lovers past or present. In fact, she includes in her "Special Thanks" at the end of the album an acknowledgement of these men in her life: "To all my ex-boyfriends, fuck you and thanks for the inspiration!" Who was the lucky boy she regrets she couldn't change in *Coming Undone*, lamenting: "Why did I waste my time?" The overly patronizing boy she accuses in *Break*, by crying "please don't tell me what's wrong with me anymore / don't feed my your apathy's [sic] and kill me slowly" does not get away so easily either. Sometimes the words sound all too familiar.

Wattré has a marvelously low voice, similar to Tracy Chapman. She combines the wailing blues of her heritage and the gruff frankness of her own generation, and while her voice is intense and strong it is also gentle, and perfectly attuned to the nuances in the music. In the album jacket, there is a photograph of her laughing, hugging herself, with curly hair like a halo around her exuberant face. She looks like a friend who you could hug for a long time, and it is possible to believe that her words in *I Will Comfort You* were written for you: "If you need me / you know I will be there, there's no need to worry, just take my hand / I will guide you through." Wattré speaks to all her listeners when she says she wishes she was "a little less angry, a little less confused," and so for those times when you need to turn up the volume and share your woman's roar with your stereo, you might want some Natalie Wattré Band around. I think that you'll find she matches your emotions one for one.

—Anna Stevenson



<<page 15>> seems regular and rhythmic, a closer look reveals that these colors and shades are actually curtains, plants, and lamps each placed and arranged differently according to each different apartment cube. The grid is really composed of different lives and it is these different lives that give vitality and variety to the overall organization of the composition—a striking metaphor for our own existence in the world.

Gursky transforms what at first glance seems trivial and familiar into mystical and at times, enigmatic compositions that not only penetrate reality but comment on it as well. In an age where technology and commerce are at constant risk of swallowing up our sensitivity to the environment, Gursky provides us with new ways of exploring the world around us. He is a revolutionary in his field in that he not only bridges the gap between photography and abstract art but also paves the way for new applications of photography as an artistic vehicle.

Christina Rogers is a Barnard senior and the bulletin art director. Gursky photographs Shanghai on page 14, 99 cents above. Photos courtesy of MOMA.org

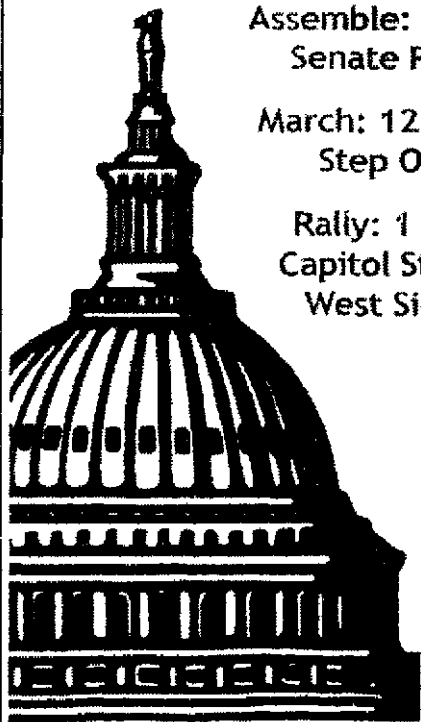
<<previous page >> hoarse vocals, coupled with the smiles the band periodically exchanged, were the obvious reasons for the crowd's loud applause, shrieking and whistling at the conclusion of every song at the Roxy. The band played some new, unreleased numbers, as well as songs from their albums, which got squeals of recognition from many members of the gyrating audience. After first hearing the album, I would have hesitated to label any of the tracks "dance tunes," but when performed live, BRMC's music is infinitely danceable.

It is true, I suppose, that the music industry might be taking a turn for the better. Perhaps more labels will go the route of Virgin and sign bands whose art is born of an impulse to make music, not money. At any rate, if ever you want something to get your head bopping — but not TEENYBOPPING — pick up a CD by the Black Rebel Motorcycle Club. You just might get a little of the vibe that was floating through the Roxy that night.

Renata Bystritsky is a Barnard sophomore and a bulletin columnist

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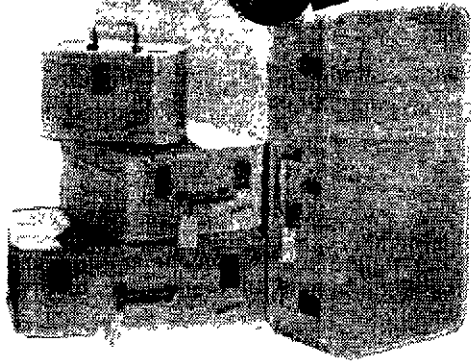
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tales from a broad abroad



by kiryn haslinger

Now that spring is here, I find myself growing accustomed to the laid back way of life in Sevilla. I can take a few more weeks of 80 degree days to lounge by the river and drink Sangría. *Primavera* creates a whole new atmosphere. The trees that lined the streets with oranges in January are now in blossom and *aznhar* (the odor of orange blossoms) permeates the air. The Río Guadalquivir has become extremely busy with tour boats and canoes.

Right now, the whole city is transforming in anticipation for *Semana Santa* (Holy Week). During the seven days prior to Easter, the narrow streets of Sevilla will be overflowing (more than usual) with onlookers as a procession of floats—called *pasos*—that display the events of the passion and crucifixion of Jesus Christ wind their way

through the *calle*. This tradition began in Europe in the Seventeenth Century, when theatre flourished, as a way for the Catholic Church to bring religion to the illiterate public. Most countries have given up the parades since idolatry went out of fashion in the Church, but Spain is still famous for its rich, extravagant displays during Easter Week. *Semana Santa* in Sevilla is regarded as the most beautiful in all of Spain. This, I have realized, means that Sevilla has the biggest party.

The festival has religious roots: it depicts biblical stories and is run by *Hermandades*, or Brotherhoods of the local churches, headed up by the archbishop of Sevilla. But nearly everyone I have asked says that in modern times, the week long parade has nothing to do with religion. In fact, on Easter Sunday, the day that commemorates the resurrection of Christ and thus the creation of Christianity, is not celebrated at all. What do Spaniards do on Sunday? They rest from partying all week, I have been told.

I have yet to experience *Semana Santa*, but the anticipation of it is an event in itself. The entire city is being

cleaned and reconstructed. Marching bands are practicing at all hours of the day. Icons resembling the images on the *pasos* are sold in every shop. All anyone talks about is *Semana Santa*.

The tradition and ritual are preserved from year to year. Each *paso* is carried on the backs of a few dozen men called *costaleros*. It is apparently a great privilege to be a *costalero* and they are considered very manly. Another position in the procession—also held by only the most masculine of men—is the *nazareno*, who dresses in a long cape and a tall cone-shaped hat, complete with mask and two eye-holes. I have only seen photos and videos at this point, but I suspect the image of hundreds of masked men in garb

resembling the costume of the KKK is a dreadfully scary sight. Still, I am trying to experience this even with as little cultural bias as possible.

We all have strange customs. Bunnies and eggs are symbols of fertility that have been used in the

pagan celebration of spring. Now Americans paint eggs for the Easter Bunny to hide and eat lots of chocolate to celebrate the birth of Christianity. But I support any celebration that requires chocolate, and they don't have enough of those in Spain.

At any rate, I am looking forward to experiencing the Spanish customs during the celebration. In the meantime I will continue to drink in the culture with each Sangría.

Kyrin Haslinger is a Barnard junior and bulletin columnist.

sevilla gears up for semana santa

got a comment? we want to hear it.

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two simple requests from a very simple girl

By Thea Tagle

I'm a simple girl. I don't require too much in my life: food, water and clothes (good old Target will do). But I do have two small requests that are not being fulfilled at this point in time: good hair and a kitchen. Why, oh why can I not achieve these two essential goals? And I am the only one?

Good hair is something that has evaded me the past nineteen years of my life. I've done it all—permed, dyed, blow-dried and chopped—but has it gotten me anywhere? I have yet to achieve 'the' hair that I have always wanted. I thought that when I came to the city this would all change. Hair salons are on nearly every corner, offering anything and everything a college girl could want for her hair. My first mistake was thinking that the Aveda place on the corner was anything close to what I had at home. Sure, they had the same smelling products, but this hairstylist was definitely not my Jamie back home. A few snips later, and thirty seven bucks shorter, I looked...the same. So I tried going downtown—ha! I don't care if the place was über-cool (it looked more like a tattoo parlor than a salon) and my stylist was in a rock band on the

side! It was expensive and I looked...the same. What's a broke girl with a dream of hot hair to do? Frederick Fekkai. Oribe—those are the guys to go to for hair, but they cost at least \$300 a pop. I'm thinking about dropping out of college and enrolling in hair school.

Anyone with a good pair of scissors, some red dye or a better suggestion is welcome to call me at any time.

As for wanting a kitchen—I just want to cook! Yes, I would probably get takeout from Ollie's every other day, but just having a full kitchen nearby would be a blessing in itself. Pasta, brown-

ies...hell, I'd even make meatloaf if I had my own kitchen! The sight of home-cooked food dances before my eyes every night before I go to sleep. Even then, I dream of better food. Now, I don't have anything against dining services, but I like choice. If I feel like jambalaya, I want to be able to make it. And if I don't, I want to cook something else or just get myself to Deluxe, pronto. Besides the edible choices I could make, just think about the decorating potential that comes with a kitchen! Pot holders,

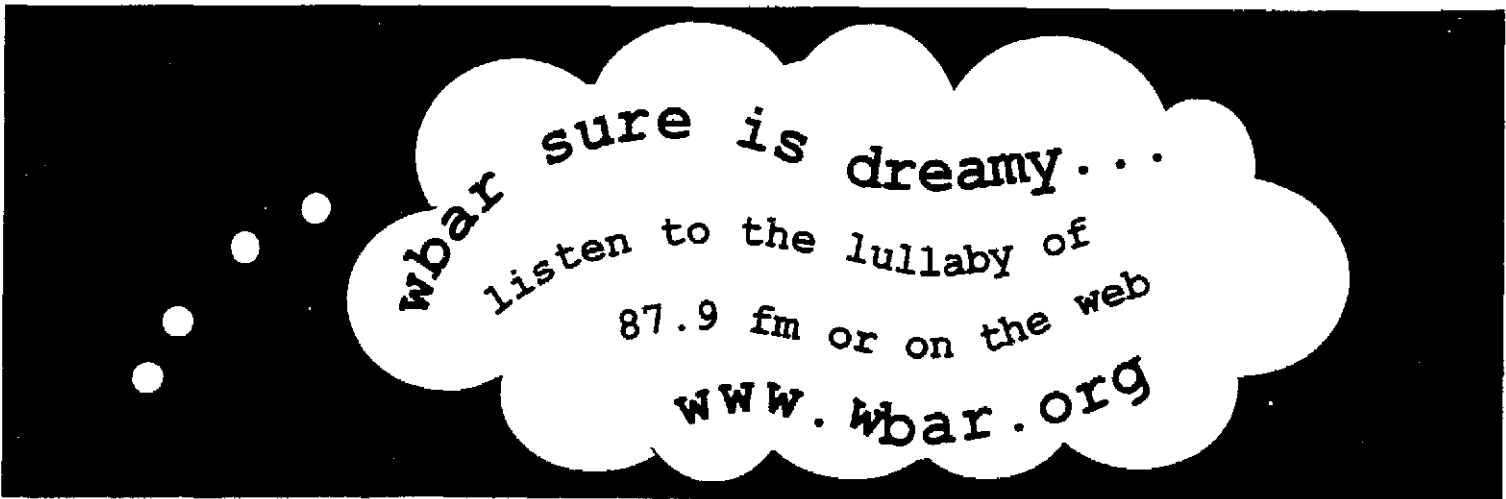
aprons, cute matching dishes and glasses...I could be the next Martha Stewart! Alas, my dream of a kitchen has also let me down. Two groups before mine in housing selection got the last five-person suite and from then on, my wish for a happy life blew away with the wind. No kitchen for next year, unless I want to share one with eleven other girls—no thanks. I think I'll just stick to Hewitt and cook like a madwoman when I'm back home. For anyone with a kitchen next year: keep your doors locked. If I find one open, you'd better believe I'll be stinking up your kitchen with the smell of food in no time.

My first year is almost over at Barnard, and while I've gotten so much out of this experience, my life is still incomplete. A final suggestion, this time to the school: please, please, please hire a professional hairstylist to work at the school full time (charging only \$20.00 for every cut, color or blow-dry) and build kitchens everywhere. Then I will be happy, as will the countless others who know exactly what I am going through. Good hair, and a kitchen. That's all I want. I might be crazy, but you try going without both for a few days. You will feel my pain.

Thea Tagle is a Barnard first year and bulletin music editor.

**why, oh why
can I not achieve
these two essential
goals? and I
am the only
one?**

**...that's
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letter to the editor

more reactions to 'misadventures in harlem'

Dear Editor:

After having the article, "Misadventures in Harlem," brought to our attention the executive board of the Black Organization of Soul Sisters (BOSS formerly known as BSBC) felt the need to voice our concerns about the insensitive and ill-informed portrayal of Harlem put forth by Ms. Epstein. This article is indicative of the lack of respect that Columbia University has for the Harlem Community. It proves that Columbia's on-going campaign to distance itself from Harlem and alienate its residents has been successful.

It is clear that Ms. Epstein did not consider the fact that many students, faculty, alumni, staff etc. at Barnard and Columbia have strong ties to the Harlem community. In fact, we all have ties to the Harlem community because we live in Harlem. That there exists any distinction between Morningside Heights and Harlem is purely admissions propaganda. In addition, her thoughtlessness extended to insulting the residents of Harlem that are not a

part of the Columbia community.

Ms. Epstein makes many groundless observations and comes to many baseless conclusions about the community in her brief foray into what she terms "the great beyond." The article clearly reveals that Ms. Epstein was prejudiced against the neighborhood even before she stepped foot in it. This is illustrated by comments such as "Sorry, but almost everyone would agree with t 110th is not the best neighborhood." Actually, we are sure that many would not agree with Ms. Epstein, especially its residents. What constitutes the best neighborhood anyway: one in which a woman can walk down the street in a tube top totally assured that she will not be harassed? Unfortunately, such a neighborhood does not exist. Ms. Epstein implies that there is something inherently dangerous about Harlemites that make them more prone to assault women. In addition, her description of the "tenement" as a "crackhouse", despite the fact that she gives us no evidence of crack use in the building, again

simply bespeaks of the author's previously-held biases against Harlem.

Also, we fail to understand Ms. Epstein's complaint about the "standard" progression of streets in Harlem as she admits that the street-naming is similar to that of SoHo. She denounces the naming instead of the numbering of streets overlooking the significance of the names to the community. She further adds insult to injury by calling major thoroughfares, such as Malcolm X Blvd., "sketchier" than other streets like Mercer.

We are disappointed that the University has succeeded in nurturing the prejudices about Harlem within the Columbia community. This should be a place where prejudices and stereotypes are deconstructed and not upheld. We hope that the author and those of like mind will not remain committed to their narrow-minded view of Harlem but instead explore and experience all that Harlem has to offer.

The Executive Board of The Black Organization of Soul Sisters

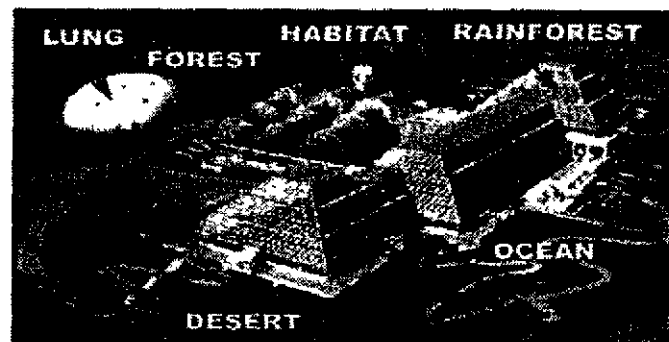
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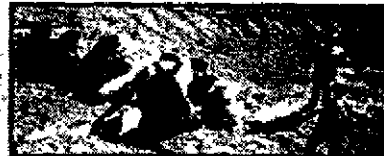
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