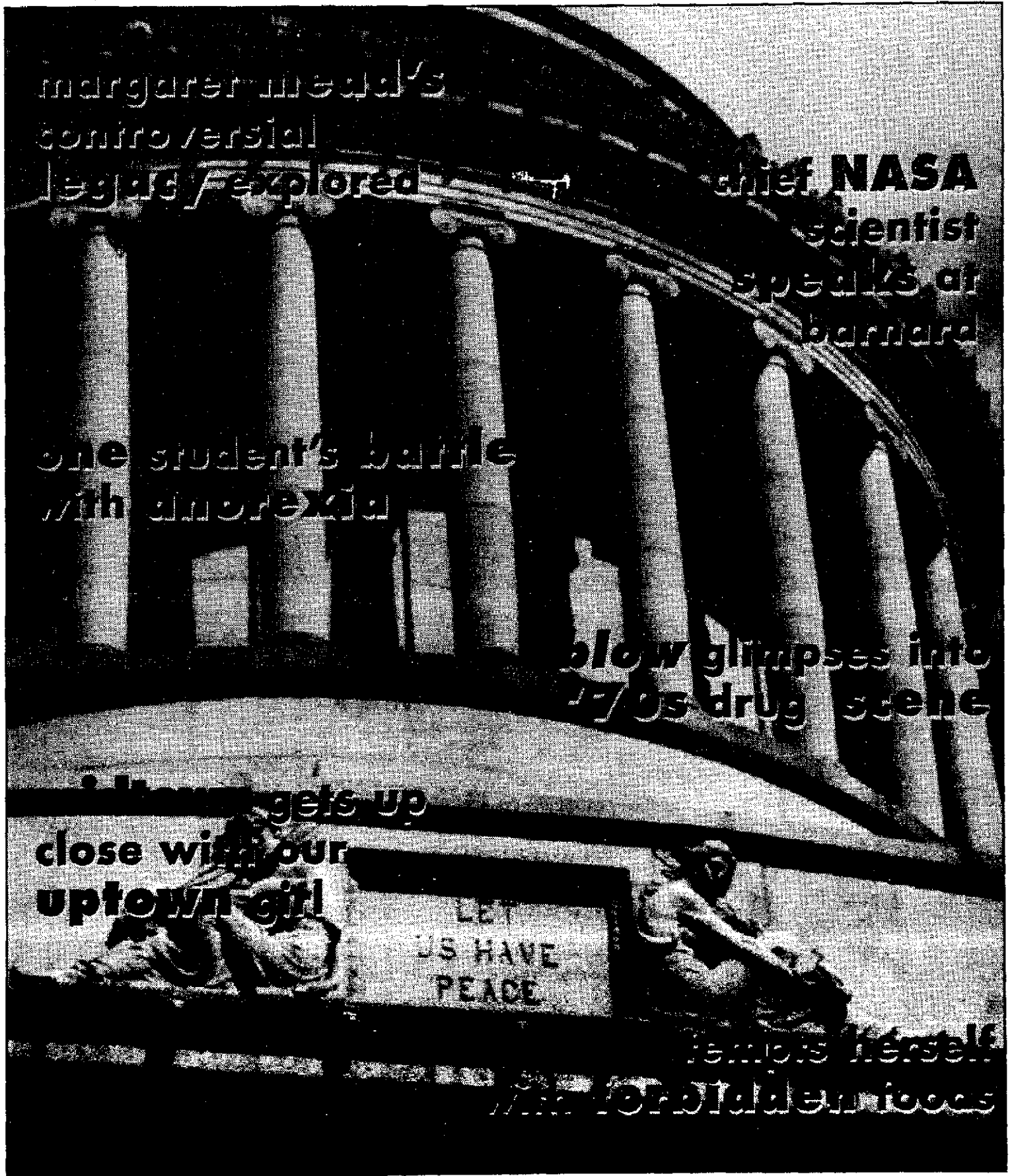


# cornell bulletin

18 april 2001



margaret mead's  
controversial  
legacy explored

chief NASA  
scientist  
speaks at  
cornell

one student's battle  
with anorexia

blow glimpses into  
1970s drug scene

illness gets up  
close with our  
uptown girl

LET  
US HAVE  
PEACE

temp's herself  
in forbidden foods

# letter from the editor

As we prepare as a campus for tomorrow night's annual Take Back the Night march, I realize that each year in which I participate brings new reasons to do so, new motivations for taking to the street and taking back the space that's rightly mine. The discrimination and harassment I face on the street everyday is manifold: I am harassed for being a woman, I am harassed for being a punk woman, I am harassed for being a woman in a lesbian relationship, and I am harassed for being a woman whose body doesn't fit the normal female stereotype (something 99.5% experience, I'm sure.) I'm angry, and I want the right to walk down Broadway alone at 1am and not feel so threatened I get nauseated.

I generally feel fairly confident about my physical presence on the street at night—something my closest friends often warn me not to overestimate. A little more than a week ago, I was going out alone... I wasn't really sure where I'd end up, so I set off down Broadway in a pair of fancy shoes. When I got to the 100 St. subway stop, I decided I would go downtown, and so I descended the staircase, which was flooding with people having just gotten off the train. While I was walking down, a man walking up the stairs leaned over into me and vaguely propositioned me. The man unfortunately found himself a little too close to me for my comfort, and as a result found himself stumbling over on the stairs as a result of a shove and a "Do I look like I want to be fucked with?" from me.

I continued down the stairs, my level of discomfort increasing by the minute. I waited my turn in line, and stepped up to the booth to by a metrocard. As I was talking with the teller, I heard a faint "What the fuck do you want?" from behind me, and when I turned to face the voice, I found myself covered in spit...fresh from the mouth of the man I had pushed on the stairs. Stunned, I wiped the sali-

va from my face as the man, whose friend was pulling him away from me apprehensively, began to shout at me. I expected the usual—bitch, cunt, whore...all of the things women are called when they deny a man's advances. Instead, the man began to call me a faggot and yell to the entire subway station his doubts as to my gender identity. He thought, because I had stood up for myself and had the gall to push him on the stairs, that I was a man. A man in women's clothing. Clearly, a woman would not stand up for herself in such a way...it's not very ladylike behavior.

**...it was this man's belief that I was transgendered that made him spit in my face...**

It was this man's belief that I was transgendered that made him spit in my face. It was my transgression of the traditional female gender role that angered him so much.

The teller and the woman behind me in line asked me if I was alright, and I could do nothing but invoke my battered and bruised pride in muttering a weak, "It happens all the time." Later that night, on my way to a bar on Amsterdam, I was forced to walk through a throng of cat-calling men, one of whom followed me down the street, just over my shoulder, leeringly commenting on how I looked. And I could say nothing. I was so shaken and weak from the earlier incident that I was forced to just ignore him until he stopped...in my eyes, conceding to that man his right to make me feel uncomfortable in my own skin.

It is because of these men, because of my larger than "normal" body and my disregard for the status quo, because of my belief that I should be able to stick up for myself without getting spit on, that I will march tomorrow night. I, along with hundreds of others from the campus and the community, will march to reaffirm my right to be comfortable in my own neighborhood, and in my own body. Will you join me?

## contributors

Hailing from Bloomfield Hills, Michigan, Sophomore Anna Ansari decided to come to Barnard because of [redacted] Carey Hartman. An Asian and Middle Eastern Cultures major, Anna has spent two summers and a school year in China. Check out Anna's features article on anti-American sentiment in China for this week's issue.

Barnard first-year Steffi Fahri-on hails from Germany and majors in art history. She declares, "I am a Scorpio and [redacted] have a stinger, so beware!" An avid journal writer, Steffi loves the color pink and travelling. While she is not speaking in a British accent, Steffi writes *bulletin* articles like her band review of The New Year.

A Brookline, Mass. native, Rachel Shaw claims that water is her most favorite thing in the world. A [redacted] future English major with a writing concentration, this first year loses all of her most important personal items on a weekly basis. Check out her features article on confessions from an anorexic this week.

## barnardbulletin

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cover photo by dana fields  
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# conference discusses controversies surrounding Margaret Mead

By Anjali George

Signs reading "sold out" adorned the doors of Barnard Hall on April 6, the morning of the Margaret Mead conference held here at Mead's alma mater. Under the theme, *Margaret Mead's Legacy: Continuing Controversies*, the conference brought together a number of panelists in celebration of the "centenary of Mead's birth."

At Barnard, one gets a remote sense of Mead's legacy on Lehman Library's second floor, where Mead's portrait smiles brightly back at us. This is an acknowledgement, a coded salute to Mead and other outstanding Barnard graduates of her caliber who have paved the way for Barnard women to come. The conference on Friday voiced that salute formally.

The conference featured panelists who are all in some way beneficiaries of Mead's intellectual legacy—all of them being women intellectuals in the field of anthro-

polo. As one of the first female intellectuals to receive widespread recognition, Mead played an important role in opening peoples' minds to the reality of the female intellect. She is also remembered for bringing topics usually relegated to academia into the homes of the American people.

One of the most talked about controversies of the conference was Mead's public image and her ability to reach a critical mass. Elaine Charnov, a Barnard graduate herself and director of the Natural History Museum's Margaret Mead Film and Video Festival, talked about Mead's shrewd use of film, photography, and her own special brand of writing to

make herself accessible to the public.

Charnov, Faye Ginsberg, and Nancy Lutkehaus all brought in video clips of Mead in a number of visual contexts, one of which included Mead's voice behind the camera talking over a film of child rearing practices in Samoa. Another memorable featured her on a television talk show answering rather banal questions about the discipline of cultural anthropology. She spoke clearly and con-

ference was followed relatively early on for a public, intellectual figure.

Lutkehaus also talked about the 1920s as the era of the Hollywood star system which spawned related developments such as the gossip column, tabloid papers, and later on television. Mead was ready for these developments and took full advantage of the new attention-getting media of her time. She made numerous television talk show appearances and

wrote a monthly column for the popular women's publication *Red Book Magazine*, one of which was titled, "South Sea hints for Bringing Up Children." She was contested and criticized during her life and after her death, which comes with the territory of fame, but also undoubtedly had to do with her being a female figure in the public eye.

Esther Newton, author of *Margaret Mead Made Me Gay*, and Micaela di Leonardo, Professor of Anthropology and



Margaret Mead brought anthropology into mainstream culture

Gender Studies at Northwestern University, both talked about the numerous critical raids made on Mead's career, most of which had the benefit of hindsight and many of which, according to Leonardo, tended to sexualize and trivialize her. Leonardo's speech focused on the intersection of anthropology and politics, using Mead's interdisciplinary style as inspiration and point of departure. Mead put herself out there by whatever means necessary, unafraid to channel non-academic means of dissemination. Leonardo brought attention to Mead's effectiveness in creating an anthropological dialogue on race, gender, and sexuality in the general public sphere. That

idently with her dignity still very much intact. In her talk, Nancy Lutkehaus, author of *Margaret Mead and the Media: Anthropology and the Rise and Fall of an American Icon*, positioned Mead in the historical context of the 1920s in order to demonstrate how Mead's notoriety came about as result of, "timing, good luck, and self promotion." According to Lutkehaus, "coming of age in the roaring '20s" was an event held under intense surveillance in the United States. Marked by the highly visible flappers with their scandalously bobbed haircuts and cigarettes, the 1920s set the stage for America's interest in the young, precocious Margaret Mead, whose

Gender Studies at Northwestern University, both talked about the numerous critical raids made on Mead's career, most of which had the benefit of hindsight and many of which, according to Leonardo, tended to sexualize and trivialize her. Leonardo's speech focused on the intersection of anthropology and politics, using Mead's interdisciplinary style as inspiration and point of departure. Mead put herself out there by whatever means necessary, unafraid to channel non-academic means of dissemination. Leonardo brought attention to Mead's effectiveness in creating an anthropological dialogue on race, gender, and sexuality in the general public sphere. That

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# beaessentials

**INTENSIVE LANGUAGE COURSES:** Union Theological Seminary, just north of us on Broadway, is offering 8-week language courses this summer. The focus is on developing reading and translation skills. These courses may not be used in satisfaction of the language requirement. Barnard credit may be awarded with the approval of the relevant Barnard department chair. Please contact Mary Ann Smith at 280-1589 for information.

**ADVANCED PROGRAM FILING FOR SPRING '01:** Programs must be entered online, and approved by your adviser online, by 4:30 PM on April 19.

**ALL STUDENTS GOING ON STUDY LEAVE:** Please fill out the study leave forms available at the Dean of Studies Office by Thursday, April 19. If you are admitted to the program, you will be notified. Please submit this form to help of filing the program. Please plan to attend the Study Abroad

Pre-Departure meeting on Wednesday, April 25, from 5 to 6:30pm in Altschul Atrium. We will also be joined by the Admissions Office to discuss opportunities for speaking with prospective Barnard students in the country in which you will study and by students who have returned from study leaves who will share tips for going abroad.

**SENIORS:** Please be sure to check the Commencement majors list that has been posted on the Bulletin board of the Dean of Studies Office to make sure that your name and major are listed correctly. If you notice a problem or if your name doesn't appear and you believe that it should, please see Ms. Appel in the Dean of Studies Office.

**FINANCIAL AID:** Applications for the year 2001-2002 are now available in the Office of Financial Aid, Room 14 Milbank. All materials must be submitted by the April 18 deadline.

# barnardevents calendar

**April 19**  
*Take Back The Night.* A march and speakout to raise awareness and fight violence against women. 8pm on the Lehman Lawn. Sponsored by Take Back the Night. For more information contact the College Activities Office x42096.

**April 19**  
*Barnard Forum on Migration presents 'Home' Away From 'Home': The Migration Journey in Selected Caribbean Fiction by Women.* A Lecture and Discussion by Evelyn O'Callaghan. 5:30pm in the Sulzberger Parlor, Barnard Hall. For information, call x49011.

**April 19 through 21**  
*Columbia University Theater Department presents An original work created with Barnard and Columbia students.* Directed by Obie award winner Dan Hurlin.

8pm in the Minor Latham Playhouse. \$8 general admission, \$5 with CUID. Call x45638 for reservations and information.

**April 19 through 21**  
*Barnard Dances at Miller Theatre* presents premieres by Donlin Foreman and Yasuki Sasa, and works from repertory including Merce Cunningham's "Septet" 8pm in the Miller Theatre. \$10 (\$5 CUID and senior citizen). For more info call x47799

**April 20**  
*Showcase XIII.* Featuring works by student choreographers and dancers. 3pm in the Miller Theatre. Free and open to the public.

**April 20**  
*The Fourth Annual Marathon Reading of John Milton's Paradise Lost.* Join this year's Milton class for an all-day reading of Milton's epic

poem, intended for readers with limited copies of *Paradise Lost* will be available for part or all of the day. Breakfast and lunch will be available on a first-come/first-serve basis. Copies will be available at the Fall! 8am through 5pm in the Spanish Lounge (Milbank 207). Please enter and exit quietly so as not to disturb reading.

**April 23**  
**Centennial Scholars** presents *Public Education in New Orleans: How Can We Fix a System that Allows Students to Graduate High School Without Knowing How to Read?* A presentation by Ashley Reed. 8pm in the Sulzberger Parlor. For more info call Monica McIntyre x46146.

**April 24**  
*Follow Your Dream.* Life is too short not to do what

you love. Learn from a panel of professionals who have transferred their experience into new arenas. 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](http://www.BBPW.org).

**April 24**  
*Centennial Scholars presents Murine Protected Areas: Something Fishy Going On?* A presentation by Melissa Shum. 7pm in the Altschul Atrium. For more info call Monica McIntyre x46146.

**April 25**  
*Centennial Scholars presents Eavesdropping and Need for Intimacy.* A presentation by Rosemary Moulton. 7pm in the Ella Weed Room. For more info call Monica McIntyre x46146.

# NASA chief scientist speaks at Barnard

By Abby Clay

Last Thursday, the Hughes Science Pipeline Project presented a talk by Dr. Kathie L. Olsen, chief scientist of the National Air and Space Administration, titled "NASA: The New Biology Agenda." Part of the Distinguished Women in Science Series, this lecture was held in the Lehman Auditorium on April 12, and was attended by students and faculty alike.

In her lecture Olsen talked about NASA goals and projects, focusing on their growing number of applications to biology. A graduate of a women's college, Olsen holds a bachelor's degree in biology and psychology, and a doctoral degree in biopsychology. A self-described neuroscientist, Olsen describes her reaction on being offered the position of chief scientist at NASA and chief scientific advisor to the head of the administration. "First I laughed. Then I said to myself, 'Why are they asking me?'"

In the past, NASA chief scientists have been astrophysicists and engineers, but this time, they wanted a biologist. Why? Olsen explained, "What physics was to the last century, biology is to this century." By choosing a biologist to head up their scientific programs, NASA was hoping to bring itself into the forefront of the hottest fields in science today.

NASA, far from restricting its scientific premise to physics and astronomy, uses its unique position in the scientific community to further biological research as well. Using satellites, for example, they are able to monitor the health of inhabitants throughout the world. By monitoring the nesting of mosquito populations in Africa they are able to predict and prevent outbreaks of

Rift Valley Fever. Data collected on dust storms in Africa can be used to prevent asthma attacks all over the world.

Much of NASA research is done in the field of astrobiology. Beginning in our own backyard, NASA studies life in extreme habitats. Organisms have been found to live in Yellowstone at temperatures of up to 235°F, and in the Antarctic at temperatures as low as -5°F. In our solar system, the search for life has found the existence of water on Mars and on Ganymede, a moon of Jupiter.

Beyond our



Sung Ah Kim

solar system, they have discovered sugar existing in intergalactic clouds, and two new solar systems. All of these results in the study of life and the search for extraterrestrial life create excitement for Olsen. "Everywhere we've looked on Earth we've found life. It's only going to be time before we detect life as we know it," she said.

In an interesting aside, Olsen

informed her audience that life has been found outside earth's atmosphere: *Streptococcus mitis*, a bacteria, was found on the moon, making it the farthest place life has been found. This bacteria was introduced, of course, by a human source; it survived, however, for three years in the moon's environment.

Another important area of NASA research is the study of the effects of microgravity on life. Olsen, restating the important question, said "How is life going to evolve in a system where we don't have gravity?" Experiments have been done showing the effects of microgravity on gene expression: the results show that the number of genes expressed is actually larger in a microgravity environment than on Earth. The effects of microgravity on the human body are very serious—bone loss, muscle loss and changes to the nervous system are a few of the many changes that take place when a human spends even a short amount of time in space.

Olsen made it clear that research on the ways that the human body and mind are affected by life in space is what will enable future space travel or inhabitation. Quoting her administrator, she said, "It's not the propulsion that's going to keep us from Mars, it's the health and safety of our astronauts."

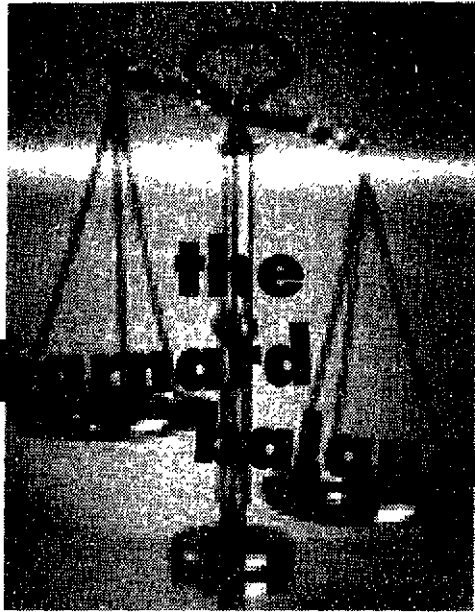
With this point, Olsen stressed the importance of the integration of biology into almost every aspect of NASA research.

At the end of the lecture, Olsen's final comment, both invitation and challenge, was aimed at the students in the audience. "It's going to be your generation who will go to

Mars. It's going to be your generation who will answer the question, 'Are we alone?'"

**"It's going to be your generation who will go to Mars. It's going to be your generation who will answer the question, 'Are we alone?'"**

Abby Clay is a Barnard sophomore and a bulletin staff writer



a weekly weighing of  
Barnard news

A marathon reading of Milton's *Paradise Lost* will be held this Friday, April 20 for those of you who can take 12 full hours of Milton. Gee, I'm craving an apple.



Only 12 days (288 hours, or 17,280 minutes) until the last day of class. And only 23 days (552 hours, or 33,120 minutes) until all exams, papers, etc are done. But who's counting?



Take Back the Night will be held Thursday, April 19. It's a great opportunity to walk through the streets and yell.



Mississippi will vote today on whether to keep their current state flag, which contains the Confederate battle emblem. All polls predict that Mississippi will keep the flag. What can you expect from Mississippi?



This week's total...



= we love it



= we hate it



## conference discusses Mead's legacy cnt'd

<<page 4>> these categories are culturally constructed and can be broken down accordingly is a notion familiar to anthropologists and other academics. It was Mead, however, who first introduced the American public to the exceptions to the rules, namely in *Coming of Age in Samoa*, which took the world of anthropology for a whirl, spawning a new legacy in anthropological gender studies. Towards the end of her talk, Leonardo called for, "the need for a popular voice with pragmatic political implication," in the tradition of Mead.

Emily Martin, author of *Women in the Body: A Cultural Analysis of Reproduction*, seemed to be thinking along the same lines when she brought up her proposal for an anthropology magazine that will market itself to a popular readership pool. The magazine will include academic contributions as well as student submissions. Martin's own work on gender, medical language, and science uses notions of plasticity and malleability set forth by Mead and other anthropologists in the field to look critically at the respective truth claims each of these areas likes to make.

One of the driving points of the conference was to show how Mead's legacy

allowed anthropologists since her time to see "biological facts as socially constructed." Rayna Rapp's research on the interaction between biomedical authority and female reproduction grapples with these issues. As a medical anthropolo-



*the Margaret Mead postage stamp*

gist, Rapp works hand in hand with scientists and medical experts who understand that cultural contexts shape and form seemingly "hard" sciences. Speaking on behalf of medical anthropologists like herself, namely all those who are doing work on new technologies in the area of female reproduction and menstruation. Rapp said she owes much to Mead's "insistence on the plasticity of the

life cycle."

Mead was clearly ahead of her time, and thankfully just in time for people like Esther Newton to discover her gayness and embrace it rather than condemn it. In fact Newton forthrightly stated that Mead was bisexual. Whether she was or was not is unclear, but one could definitely see how she would have to be at least according to principle.

Keynote speaker and daughter of Margaret Mead, Catherine Bateson finished the conference with a speech on the iconographic nature of her mother's career, which made Mead susceptible to caricature, stereotyping, and simplification. Bateson brought up the tendency for most people to think of Mead as the author of *Coming of Age in Samoa*, though Mead has written prolifically about subjects other than child rearing, sexuality, and gender. Bateson, like all the other panelists, also reemphasized Mead's most important contribution to anthropology and American intellectualism, namely that "human beings are capable of learning" and therefore have the option of unlearning or better yet reformulating notions of truth.

*Anjali George is a Barnard junior.*



# anti-American sentiment in China: an outsider's view from inside

By Anna Ansari

I was there two years ago, looking out my bedroom window to the streets below, streets covered with hundreds of marching, angry protesters shouting obscenities, throwing their fists in the air, holding up posters with Clinton's face and Hitler's face, separated only by an equals sign. I was there, listening to a friend cry because enraged workers pelted her with rocks on her usually safe and comfortable five minute walk from her host home to school on account of nothing more than her obvious American nationality. I saw another friend's host brother proudly walk through the

**In the Nineteenth century, Western nations bombarded Qing Dynasty China with their trade agreements, religion and culture. Imperialism, opium addictions, wars and a great loss of pride ensued.**

school gates sporting a shirt with a printed US "flag" on it, a flag whose red stripes dripped blood and whose stars were miniature swastikas. I heard the cries of pride echo through the schoolyard upon learning that one of the windows of the American embassy had been shattered by a rock thrown by an enthusiastic and incensed student from the school. I cried in turn when I saw the tears stream down the face of my burly, ex-Red Guard host father when I told him the sad news I had learned that day at school: the head of our program had decided that it was no longer safe for American students, like myself, to remain in Beijing.

Anti-American feelings in China go

much deeper than anger or disapproval of specific incidents. The anger following the NATO bombing of the Chinese Embassy in Belgrade two years ago, the protesters, vandalism, and violence—all of these things were only the culmination of a resentment that began the moment predominantly American NATO troops set foot in Yugoslavia. The United States was trying once again to right wrongs by playing the role of the protector as they did in Korea and Vietnam. Millions of Chinese once again viewed American involvement in the Balkans as an over-stepping of boundaries that the US felt it could cross based on the sheer fact that its power could not—and would not—be challenged. The United States could do anything it wanted because it believed it had a right—a right rooted solely in its identity as the "United States of America." The Vietnam War was a tragedy; I'd venture to say that the majority of this country today shares the belief that "we should have never gone in there," and that US involvement was an unmerited intervention in someone else's



business. I'd also venture to say that that is how the Chinese people viewed US intervention in the Balkans two years ago, and how they view the presence of American spy planes surveying their borders today.

In the Nineteenth century, Western nations bombarded Qing Dynasty China with their trade agreements, religion and culture. Imperialism, opium addictions, wars and a great loss of pride ensued. Just a little over fifty years ago, Japan invaded China in a supposed attempt to free China from the shackles of the Western imperialists, but did nothing more than change the identity of the oppressor. Perhaps it is paranoia, but in China many feel that others have continually tried to control, manipulate and mold their country; they are extraordinarily wary of letting that pattern of history continue. When three guided missiles hit the embassy in Belgrade and kill three people, or when a US jet and a Chinese jet collide and kill one person, the Chinese people feel slighted and taken advantage of by a larger power over which they have no control. Two years ago, China's response was to surround the American embassy and firebomb one of its cars; two weeks ago, it was to detain the spy plane's 24 American crewmembers and demand an apology from their government.

There is an idea inherent to Chinese culture called *mianzi*. It means face. Whether it be in a drinking contest between two men or a dispute between two nations, loss of *mianzi* is not to be tolerated, for it is equivalent to a great loss of honor and a wounding of pride. When China decided to hold the crew members of the American spy plane, it was not in an attempt to provoke US anger, but rather a rational defense mechanism. Had China simply handed those men and women back to their country without pleas for an apology it would have suffered a great loss of face.

The citizens of China would have viewed such an action as totally inappropriate, and anti-American feelings would have flared. China once again would have been bullied into submission by outside powers, and to them, that would have been unacceptable. The Chinese government may have felt that it was better to calm and soothe a nation's pride than to rub salt into wounds that haven't fully healed since the first Jesuit stepped foot on Chinese soil. Thus, the Chinese government probably believed that it had no other choice than to act in the manner it did.

As Americans we must still critically analyze our country's behavior. Regardless of who is to blame, and despite underlying tensions, it is difficult to comprehend why an apology is so hard to give—no Americans were killed in the plane collision, the only death was that of the Chinese pilot. Whether or not the American plane committed a wrong, whether or not it was in international or Chinese air space should not matter; the United States could have considered taking responsibility for having caused the death of a human being. Colin Powell's initial statement to the Chinese people was that the US expressed "deep regret." yet to actually say the words "sorry" or "apology" was not something our country was willing to concede. It is also a fact that President Bush enlisted no knowledgeable Sinologists to help him deal with this

now-resolved conflict. There was no one with any deep understanding of Chinese culture engaged in the talks between the two nations; this in itself could be yet another affront to China of which their government may have taken note.

**Regardless of who is to blame, and despite underlying tensions, it is difficult to comprehend why an apology is so hard to give—no Americans were killed in the plane collision, the only death was that of the Chinese pilot.**

One day two years ago I walked into school in China and noticed a note taped to the door of our "American" classroom. It said "Human Rights? Hegemony!" in both English and Chinese. Angered by the NATO bombings, a Chinese high-school student had posted it in a place that our American eyes were bound to see. I can't seem to get this note out of my head when I think about Chinese views of and actions toward America. At age fifteen or so, the writer of the note obviously already noticed and keenly sensed the hypocrisy felt by so many in his country. Who are we, who is the United States of America, to continue to try to be that "city on a hill?" China does not want America's example; she does not want to be told what to do, and this poses a problem that obviously has no easy solution.

The spy plane incident showed the world that China is gearing up to square off; this time she refuses to be imperialized, and next time she'll demand even more than an apology.

*Anna Ansari is a Barnard Sophomore. The opinion expressed in this piece is solely that of the author and does not necessarily reflect the opinions of the bulletin or Barnard College.*

**got a comment? we want to hear it.**

**email the *bulletin* at [bulletin@barnard.edu](mailto:bulletin@barnard.edu)**

rachel shaw



# anorexia

one barnard student bravely shares her story

By Rachel Shaw

Sarah\*, a Barnard first-year, became severely anorexic this past fall. Although it wasn't her first time away from home (she had spent four years at boarding school), it was the first time Sarah felt completely alone. "The new atmosphere, lack of a support group, my perfectionist standards, I needed something to control," she recalled.

Sarah developed unhealthy eating habits in her junior year of high school. Though she became more aware of what she

put in her mouth, and restricted herself from blatantly fattening foods, she says that "it was never a disorder."

This soon changed, however, and Sarah confesses, "it became a real problem as soon as I got here." Sarah started keeping track of how many calories she ate. As she noticed weight loss, she began to make rules for herself: what time she would eat, how much, what was okay to eat, how many times a day. "Time is something I am still trapped in," she admits. She felt like she could never get small

Sarah believes that Americans focus too much on competition, our basic method for deriving self-worth. She thinks that there is too much emphasis on self-improvement and not on self-acceptance or self-love.

enough. She weighed herself several times a day. She remembers standing on the scale weighing ninety-five pounds. Sarah says, "I wondered if I could get smaller."

Sarah's progression into full-blown anorexia was not about how she looked. She never "felt fat." She says the disease "fit" her personality. She is a perfectionist. "Like with grades," she says bashfully, "I had to get an 'A'." If I got a ninety-eight, I would wonder where the two points went. It's very American, very ego-centric. Sarah believes that Americans focus too much on competition, our basic method for deriving self-worth. She thinks that there is too much emphasis on self-improvement and not on self-acceptance or self-love.

Even when Sarah first acknowledged that she had a problem (shortly

after the picture at left was taken), she lost five more pounds. She explains, "Its like a demon that takes over you, and when you finally acknowledge him, he gets sneakier to stay alive to make you avoid the real problem." She depersonalized the disease. She didn't see her own reflection in the mirror. She was fascinated even, by her surfacing bones. "It was always kind of a high to see you lost weight. It keeps you going," said Sarah.

"I became disgusted that I was that girl," she recalls. Sarah had always been confident. She "never" understood eating disorders before, and she had even looked down upon it. "No one really wants to be friends with an anorexic," she says. Sarah knew people were commenting and she didn't want to be thought of as weak. Sarah says, "You want to think you are in control and

powerful." She was told that one of her guy friends had seen her at the gym and said she looked disgusting. "It made me sad," she says, "I never saw myself as beautiful or attractive before."

"It's very important to realize that this disease is different for everyone," she stresses. "it manifests distinctly for each person. You can't say an anorexic does this or that. There are many girls who won't even admit that they have eating disorders."

When Sarah went home for winter break she saw a therapist, someone who she calls "an amazing person." Her therapist enabled Sarah to confront issues she had with her family that she didn't even know existed. By talking and working out her own deeper personal problems, she says she "realized what had triggered this demon voice telling me that I shouldn't eat." Sarah revealed, "I needed to confront the problems I was having with my parents before I could kill the voice." Sarah continues therapy over the phone twice a week, and has gained eight pounds since she first saw her "lifesaver."

"It's very important to realize that this disease is different for everyone," she stresses, "it manifests distinctly for each person. You can't say an anorexic does this or that." There are many girls who won't even admit that they have eating disorders. Further, almost all girls have bouts where they have unhealthy relationships with food. "I wish that everyone with disordered eating would experience a full-blown case; something understood and seen by others as a sickness so they would have to deal with the issue. Really recognize the underlying issue," Sarah says.

We must stop blindly following the "shoulds," Sarah believes. We have to kill that voice telling us how we should look, what we should eat, what a beautiful body should look like. Unfortunately Sarah almost had to die to see that. She says now, "What I learned from this experience, has made me change my values, my unhealthy friendships, my life. I have my entire life ahead of me, and really, I have never felt this optimistic, this alive."

Rachel Shaw is a Barnard first-year.

\* Name has been changed.

## wellwoman: should tampons hurt?

**Q** I can't use tampons because every time I try to put one in it hurts. Why is this?

**A** You are correct in your belief that tampons should not cause any discomfort. They should not hurt while they are being put in, or once they are in. So why are you having trouble?

The most likely answer (and the most common answer) to this question is that you most probably are not relaxed when you try to insert the tampon. By relaxed, we are refer-

ring to the muscles in your vagina. If you tense these muscles up when you begin to insert the tampon, it will be difficult and uncomfortable to get the tampon all the way in. If this is the problem, the best way to deal with it is to take a few deep breaths and really concentrate on relaxing while you are inserting the tampon.

Another possible cause of discomfort is that you may not be inserting the tampon correctly. The vaginal opening is not a straight path, it curves a little. Because of this the tampon should be put in on

an angle, not straight. There are many good books in Health Services and the Well Woman office that have good illustrations of the vagina and how to insert tampons. Feel free to stop by any of these places and take a look. If you don't feel like leaving your room, the directions that come in the box of tampons are also very helpful.

If you think you are doing everything correctly and you still feel discomfort, it might be a good idea to speak to a health care practitioner for more information and ideas.

"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.

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From the Centennial Scholars Program of Barnard College:

I will not miss this presentation  
I will not miss this presentation  
I will not miss this presentation  
I will not miss this presentation  
I will not miss this presentation  
I will not miss this presentation

## PUBLIC EDUCATION IN NEW ORLEANS:

A Better Way to Measure Success Success

Presented by Ashley Reed  
Monday April 23rd, 8:00 p.m.  
Sulzberger Parlor -- Barnard Hall 3rd Floor

R.S.V.P. to Monica McIntyre 212-854-6146

got big plans next semester?

get involved with the bulletin

email [bulletin@barnard.edu](mailto:bulletin@barnard.edu) for info.

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**Intimacy Motivation,  
Loneliness  
and  
Social Support**

A Centennial Scholar Project Presentation  
by Rosemary Moulton

Wednesday April 25, 7 p.m.  
Ella Weed Room 2<sup>nd</sup> Floor Millbank Hall  
RSVP to Monica McIntyre (212)854-6146

**Volunteer for  
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Spend a day playing  
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Training: Monday, April  
23 (10-11 p.m.) \*OR\*  
Tuesday, April 24  
(9:30-10:30p.m.)  
In the Satow Room,  
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Questions? Call  
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**Marine Protected Areas:  
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# artspicks

for the week of april 18

## dance

### France Moves New York: Festival of French Contemporary Dance

April 23-May 6. For locations and show dates go to [www.france-moves.com](http://www.france-moves.com).

This festival features the premiere of ten French contemporary dance companies, ten feature-length and short films and two visual art exhibits.

## dance

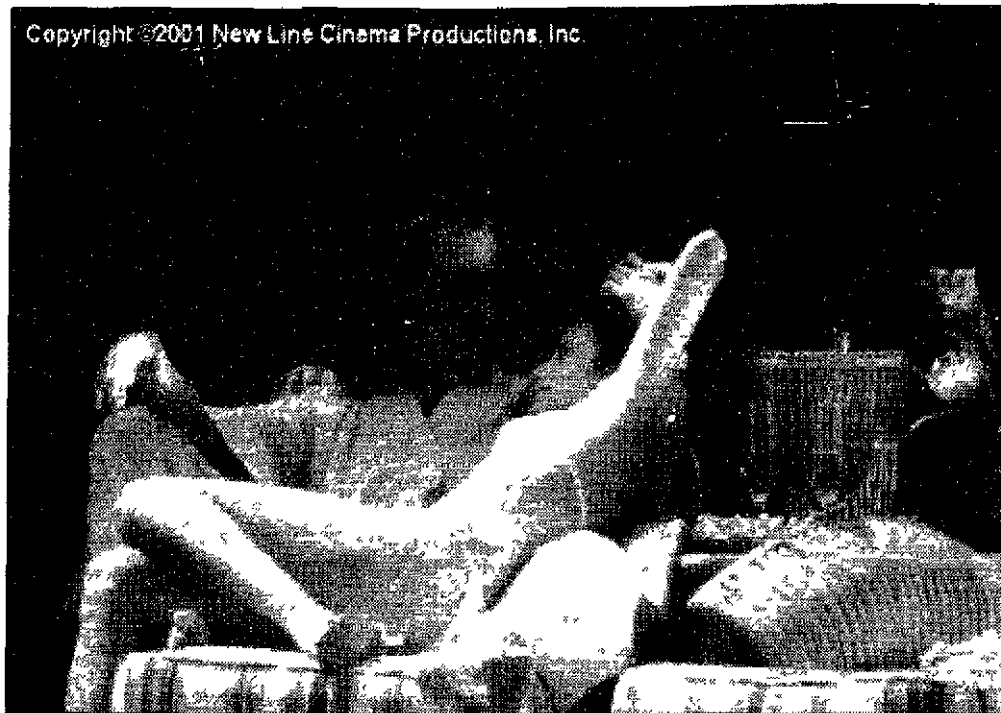
### Dance Sampler

At Symphony Space  
(Broadway and 95 St.)  
April 28 7-11pm.

This performance features sixteen contemporary dance companies in a non-stop, four hour performance.

# Blow glimpses

Copyright ©2001 New Line Cinema Productions, Inc.



By Lauren Webster

Drugs, money, beautiful people, and a very cool soundtrack. Combine all these elements and a little bit of seventies glitz and you have Hollywood's latest glamorous drug movie, *Blow*, starring the gorgeous Johnnie Depp and Penelope Cruz.

The film begins with Depp's character, George Jung, as a young child learning early about the hard ships caused by a lack of money. Soon he is in his early twenties and in order to avoid getting a normal job moves to California and begins selling pot. With the help of Paul Ruben's (formerly known as PeeWee Herman) character he has a great deal of success selling on the East coast. Everything is great until he is arrested. Once out of jail he gets to business selling Columbian cocaine—well, you get the idea about where the story is headed.

This would be like any other Hollywood drug movie, but at the very heart of the story is a very universal and unexpected theme. No, this would not be the evil of greed although that senti-

ment is present. The actual point that *Blow* seems to be making has to do with family and the relationship between parents and their children. While this may turn off those viewers ready for the beautiful gore of the seventies cocaine lifestyle (although there is plenty of that) this theme actually brings some genuine qualities to a film that although entertaining, are not that original.

This facet of the movie may be a result of the fact that the film is based on a true story and as the credits begin to roll the haunting face of the real George Jung stares into the theater. I did not expect to cry but the closing of *Blow* left me pretty teary. Not only is the deterioration of Jung hard to swallow, but his tragic relationship with his daughter and father are pretty depressing. As I left the theater, my mind was not filled with women in glittery dresses standing at a cocaine buffet but rather of an old man in prison waiting for his daughter to visit.

*Blow* succeeds in keeping its cocaine selling main character likeable, a problem to which movies of this

# into '70s drug world

genre must pay attention. Jung's likability is the result of the attention placed on his relationship with his family, and the fact that besides selling drugs, he only had the best intentions. At times, however, it seems that the story is somewhat sugar coated. Jung's wife—played by Penelope Cruz—is a complete bitch who alienates him in the end. His best friends and even his mother betray him. He, on the other hand, is presented as a rational and loyal guy as well as a very devoted father. Because of the obvious good and bad guys, I was a little disappointed with the plot. Then again if it is based on the true happenings of Jung's life, who am I to complain? Despite the questionable accuracy of the story, the cast is very well suited and all give superb performances.

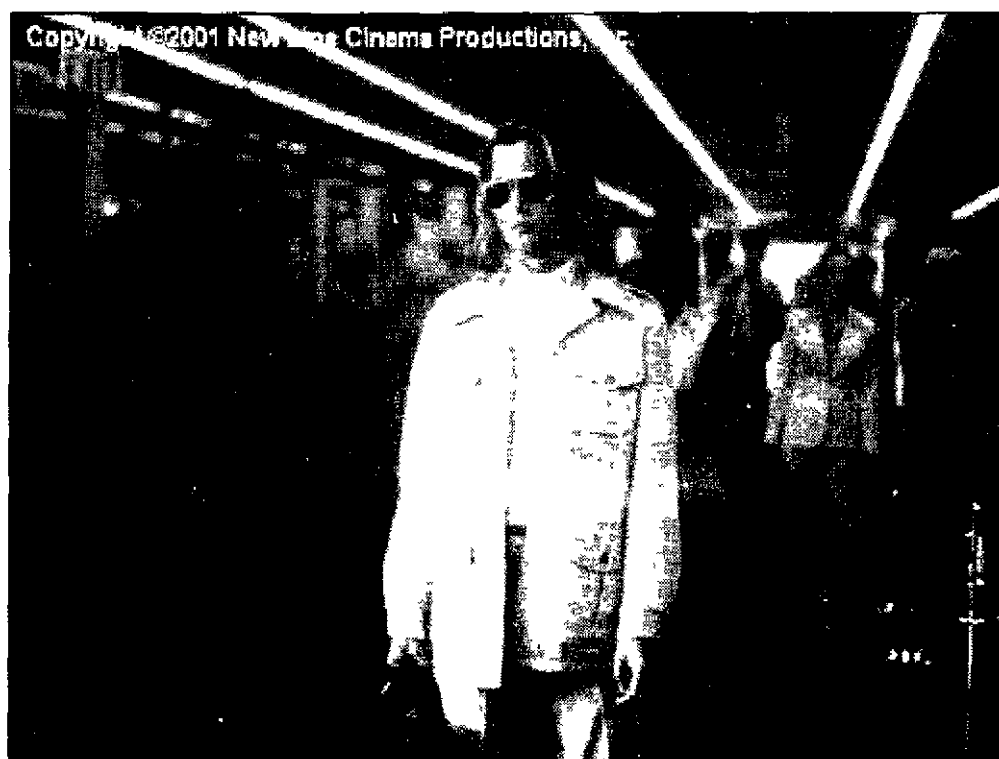
Johnny Depp is playing his kind of role. He is a hip bad-boy who has developed a potbelly by the end of the film. Is it just me or does he have balding head or a beer belly in a lot of his films? Midway through the movie, it struck me that I could not imagine anyone else

playing the role of the normal slacker kid-turned-cocaine king.

Penelope Cruz does a good job at playing the greedy, drugged up wife of Jung during his highest point of success and wealth. Unfortunately her character lacks depth and thus her character loses a lot of believability. Paul Rubens does a good job as well. While it is difficult at first to forget his PeeWee Herman years, after a few scenes one can move past it to enjoy his hilarious performance as homosexual owner of an all male hair salon.

*Blow* is a nice mixture of humor and serious subject matter. There are not very many graphic depictions of drug use and its hazards. Basically, the actors snort some white powder and that is the end of it. In other words there are no horrible looking junkies lying around. Basically, anyone can find something in the movie to enjoy, be it the touching father and son moments or Jung's cocaine lifestyle.

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



## artspicks

...continued

### theatre

#### Rave Mom

April 19-29. At P.S.122  
(150 First Ave.). For  
info visit  
[www.ps122.org](http://www.ps122.org).

This is the story of a woman suffering her mid-life crisis. It is a work in progress written and starring Ann Magnuson.

### art

#### "Perth Amboy"

At Greene Naftali (526  
W. 26 St.) until April 28.

This installation of sculpture and photography by Rachel Harrison includes photos of a New Jersey window in which the Virgin Mary was reportedly seen and several porcelain Dalmatians staring at an envelope. In other words, it should be fun.

## musicpicks

for the week of april 18

april 18

### Gwenmars

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

Post-punk mixes with glamrock and. Gary Numan? This up and coming band is touring with the (Nu) man himself in support of their latest album, *Driving a Million*. Kitsch but cute, and endearingly serious about their art, the Gwenmars need your love

april 19-20

### The Mekons

At Mercury Lounge (217 E Houston). For more info, call 260-4700.

Any band that has been around for twenty years and not changed its lineup is worth mention. With their newest release *Journey to the End of the Night*, the Mekons give us 'atmospheric ballads, melancholic anthems, and rootsy late night dance hall grooves.' Whatever. They just sound good.

april 20

### WBAR-B-Q

Lehman Lawn, Barnard Campus  
2pm-12am absolutely free!

Party all day and all night with nearly 20 live performers, including Rob XIAN spinning industrial, James Bucknell spinning techno,

# wish you could hate midtown's lead



By Lisa Poggiali

"God I wish I could hate you for the rest of my life," chant the four members of punk/emo band Midtown at the start of their set at the Wetlands on April 9. Immediately following the first guitar riffs, throngs of teenage boys and girls began bopping up and down and side to side, turning the crowd into a human accordion.

Midtown, who hail from New Jersey and whose members include Gabe Saporta, Heath Saraceno, Rob Hitt, and Tyler Rann, played for only a little under an hour, showcasing material from their newest album *Save the World, Lose the Girl*. Although they clearly have a devout following, Midtown's recent New York performance proved that they will probably never escape the ranks of the fabricated pop-punk scene, unless of course, they decide to embrace the fact that they sound more like Blink 182 than Superchunk.

Although they may not seem so on stage, Midtown appears to be a group of intelligent thoughtful individuals. I had the opportunity to sit down with lead

singer and guitarist Gabe Saporta before the show and what follows are his ideas on politics, art, music, and much more. Parental Discretion Advised: Explicit Content!

**bulletin:** Your music is described has been called "punk." At its roots the punk movement was very political and anti-establishment. Now it's veering off into all different directions and widening the scope of its message. How do you feel about that and what do you think your place is in that as a band?

Gabe. On our first EP [*The Sacrifice of Life*] I wrote something to address that. Basically the way I feel about it is, I once read an article by the guitar player from Lifetime in which he said he hates emo because he always thought politics went hand in hand with punk rock, and that you can't really separate them with emo, which takes the music from punk rock and changes it a little bit and has no politics in it. I do feel that way about certain types of music, but that's what I always felt was the difference between emo and indie rock. Emo and indie rock sound very similar but emo bands were kids who grew up on punk rock and had those



# them, but you can't singer spills it to the *bulletin*

same sorts of ideals but went out to sing about things that were personal to them or do something a little different. I feel like a lot of people still have the same kinds of ideas, like vegetarianism and the same anti-establishment ideas. There are a lot of bands now that are playing in a little different style than what punk was like five years ago. I think that a lot of these bands really do have the same kind of ideas that punk rock had and I think

it's important for the people who listen to these bands to know that even though these bands aren't singing about these punk rock issues, they still have these ideas.

One of the ways that we try to reconcile that is that we think vegetarianism is very important and animal rights is very important so we try to hand out literature at shows about vegetarianism so that at least we know that even though it's not directly in the music it's a part of what we do.

**bulletin:** I hear that MTV is taping your performance tonight for an episode of *The Real World*, how do you feel about that?

G: That's supposedly what's happening. I don't know how I feel about it. I mean *The Real World's* kind of weird.

**bulletin:** Well, MTV would be giving you a lot of exposure as a band. Is that good exposure, or bad exposure?

G: Well it's not exposure like, "Hey, here's a cool band check 'em out." It's more like "Hey, here's a band let's see what their personal lives are about." Y'know. That's kind of weird. I'd rather have our video played on MTV and have them be like, "Here's a band, this is their music" In terms of MTV in general I think it's really

good that a lot of bands that play similar music like New Found Glory and At the Drive In are getting played because it's like I remember after Nirvana came out and then Green Day came out and all these major labels were going out and trying to revive the punk scene y'know. All the indie labels basically became the minor leagues and it just became like grazing grounds for these bands. What

wound up happening is that the

...emo major labels really

destroyed a lot of these

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labels just said "Ok, we'll go on

without you." And they just

different.

developed these

other bands that were

shittier and had no passion and had no attachment

to any kind of realness. And these

bands are what's been on MTV for the past five years.

Now you have bands like Limp Bizkit and Kid Rock and other crap that just teaches kids to be violent and care about money and girls. It was the same kind of

thing when Nirvana came out. Now with these bands coming out [like New Found Glory and At the Drive In] it's not about

that, it's about music, it's about being a real person and it's about just doing

something that you feel a connection with I think it's great that this comes out

on MTV because, y'know, I learned about punk rock through MTV. Some people

were really lucky and knew people who listened to punk rock, but I didn't know

anyone who listened to punk rock. I liked Nirvana, y'know Nirvana was playing

music with a different <<page 20>>

## musicpicks

...continued

Long Island's My Favorite entertaining the indie rockers, Sage Francis breaking out the rhymes, the Orgas-mabots for your headbanging pleasure, and King Memphis beltin' out the rockabilly—and many, many more, including your campus favorites. Admission is free, there's an all day barbeque, and it's 2 IDs to drink—all brought to you by your faithful college radio station, WBAR.

april 21

Willie Nelson

At the Beacon Theater (2124 Broadway). For more info, call 496-7070

C'mon, it's Willie Nelson! Who can forget "On the Road Again"? These were anthems of our childhood, or at least our parent's, and to not proclaim the joyful coming of this legend to New York would be a crime

april 23-4

Jurassic 5

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

Rap in its finest form Smart beats and meaningful lyrics keep this group from sounding like everyone else, and we love them for it. If this is "alternative hip-hop," then we wish they were the mainstream



# t h e n e w y e a r

## a band struggles with innovation and tradition

By Steffi Fahrion

Do you wonder why an all-male band of 30-somethings that plays so-called “uninspired” indie rock with guitars, a bass, and drums, and whose vocalists have been performed together under the name of Bedhead, call themselves the “New” Year? I did. I wondered if Matt and Bubba Kadane really had anything “new” to offer their Bedhead fans; every true fan knows that the two brothers formed the New Year because they needed musicians to record their already-planned fourth album, since their fellow-Bedheads were not geared up to play into the next millennium. In light of the facts, the brothers’ new band name seemed strange, since I thought that they would basically play the same old songs. While seeing the New Year at the Knitting Factory on Friday, April 6 didn’t entirely convince me of their new-ness, their live performance did assuage some of my wondering, and I realized that this band may have more of a deep philosophy than their image lets on to old and new fans.

The New Year started their show grouped in a huddle. They were center stage, and along with guest guitarist Curtis Harvey, they were six ordinary jeans-and-t-shirt wearing guys that could easily have passed for a testosterone charged group about to watch a football game—had they not have had their groovy Fender guitars in hand. Once the members started strumming a softer and slower rendition of their characteristic guitar-heavy jams, while moving to their defined places on stage, they became far from testosterone-powered, and created an energy level that they were able to maintain. By their sec-

ond song, the band incorporated the repetitive guitar scheme maintained by one of the guitarists (whose arm and fingers I can’t help but sympathize with—the pain of picking the same chords all night!), and this picked up the pace a bit. By the time the New Year played their third song of the night, “Gasoline,” the crowd got to see a fuller picture of the band. The song’s vocally dominated beginning eventually transformed into a jam of progressively faster and louder drums with a guitar solo on top of it, then returned to its chorus, to instrumentally build again until the song’s abrupt ending. After “Gasoline,” the songs became more edgy through relentless drums, the addition of a tambourine, and the prevalence of endless riffs in layered guitar solos.

This edginess was broken up with the slower “Alter Ego,” whose melodic sound was nice to listen to, but the dragging vocals of the Kadane brothers made the song somewhat unbearable. Fortunately, they redeemed themselves with two three-song encores and though I may have expected more from the songs themselves, I was thoroughly satisfied by the end of the show. That appeared to be the appropriate view to take, because the New Year does only have one album released, titled *Newness Ends*, and Matt wasn’t afraid to admit to the crowd that they really had nothing left to play.

There is a certain minimalism to the New Year that became very apparent through their live performance. At first their lack of crowd interaction, their abrupt endings, and well executed but short lived jams were disturbing. In retrospect, however, I realize that this sim-

licity might be exactly the “newness” that they are projecting to the music community. The band members’ introversion away from the crowd concentrated their energy on the stage, among themselves, and this transmitted the vibe that the band was in a pleasurable and comfortable realm. Not worrying about the crowd reaction proved to be a better way to please the crowd.

The New Year is definitely about presenting themselves through less. Though it would be nice if some of their guitar solos built further to reach an even noisier, more spectacular climax, I respect this band for staying within its limits, for experimenting in the territory it has so clearly defined.

The new album, released last February on Touch and Go Records, also proves that the New Year does not lack a sense of diversity and experimentation after all. For example, the tracks “the Block that does not Exist,” “Gasoline,” and “Carne Lavare” display the edginess that the old band, Bedhead, lacked because of Chris Krokaw’s frenetic drumming. At the same time, tracks like “Alter Ego” and “Great Expectations” are lyrically more naïve and musically more folk, and are clearly a direct carryover from the Bedhead days. The title track, “Newness Ends,” goes in yet another direction, as it mixes the New Year’s expansive guitar-solo talent with their silent-rock tradition, resulting in an emotionally charged and beautiful song.

So now that I have shared my discovery of the “newness” that the New Year really does possess...why did they ironically name their album *Newness Ends*? Do they hint at <<page 23>>

## Leonard Cohen catches you off guard

Leonard Cohen's latest album, *Field Commander Cohen*, is material from a series of concerts given at the Hammer-smith Odeon in London, December 4-6, 1979. In his dedication of the album, Cohen states, "In making this music we passed through a number of graceful moments, and I thought they might be worth remembering." Indeed, the revival of Cohen's delicious and wandering lyrics and the diligent talent of his band, Passenger, is well warranted.

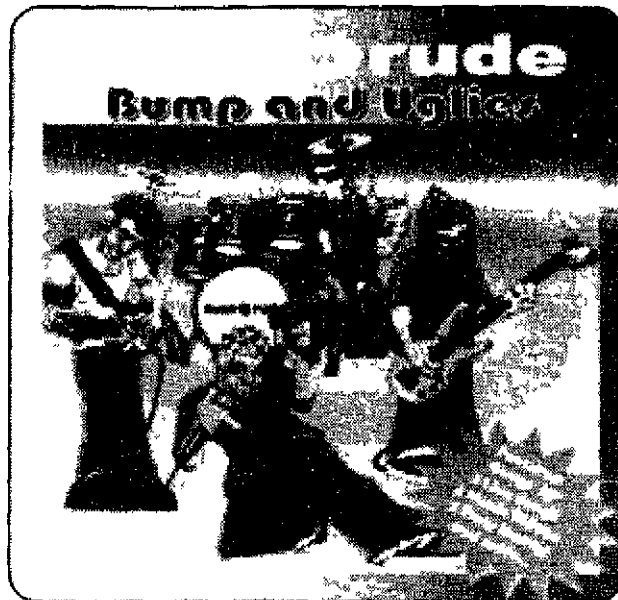
Cohen is not only a talented musician and songwriter, but a poet and an author as well. The lyrical smoothness that characterizes his novels, such as *The Favorite Game* and *Beautiful Losers*, runs through his songs, musical poems, and are lucid images of romance and emotion. This latest release contains versions of the well-known "Field Commander Cohen," "The Window," "The Smokey Life," "The Gypsy's Wife," "Lover Lover Lover," "Hey, That's No Way To Say Goodbye," "The Stranger Song" and "So Long, Marianne." The songs ride on a current of gentle excitement, with Passenger hard at work creating the perfect sound for Cohen's words to launch from.

There is a danger with a poet-turned-musician, and that is that the listener may see too much of herself in the music. How can you arm yourself against words such as, "I locked you in this body, I meant it as a kind of trial. You can use it as a weapon to make some woman smile" (from "Lover Lover Lover") or "If I have been untrue, it's just that I thought a lover had to be some kind of liar, too" (from "Bird on the Wire")? Like the recently popularized "Suzanne," his songs are not memorable for their melodies, but for their wandering soul, for the words bending over the lazy guitar, and for the spirit they seem to harness. And there <<page 20>>

### ★ FIELD COMMANDER COHEN



TOUR OF 1979



## even\*rude keeps going and going. . .

Even\*rude: sound familiar? Well, it should be, especially since the *bulletin* interviewed this "punk funk rap rock" band back in January. Unsigned, these four California guys have a large fan base on the West Coast, but are relatively unknown here in the city. The fans they do have out east are determined—one scammed her way on MTV's TRL to talk to Carson Daly about the band, and it actually went through. This band is not ashamed of promoting themselves, and why should they be? Without the support of a major label, they do what they can to make new fans. This includes massive touring around their home base, releasing albums independently, and utilizing the support of their "Street Team," loyal fans around the country who spread the word about the band with help of freebies provided by Even\*rude.

For those who have even the slightest bit of interest in their crazy hybrid sound and hilarious (though insightful!) lyrics, this week should be the one where you finally figure out who they really are! King, Cake, Ric, and Dave have got to be the four hardest working guys in the business, and their latest project is the most ambitious. They have recently re-released their critically acclaimed first EP, *Bump*, as an extended album with added live tracks, rarities, and two new songs. Renamed *Bump and Uglies*, the album has two playable videos to boot, so those who can't make it out to southern California for a show any time soon can get a glimpse of their energy. Even more important, the band is launching Even\*rude Day, making this day long promotion on April 21 the one that hopefully puts the band on the map.

While most of the events are happening in their home base, perhaps they will make <<page 20>>

<<page 19>> is ultimately no defense against Field Commander Cohen, who urges, "Lover, come and be with me, if my lover is who you really are. And be your sweetest self for a while, until I ask for more, my child. Then let your other selves be wrung; let them manifest and come, 'til love is pierced and love is hung and every taste is on the tongue, and every kind of freedom done, then oh my love, oh my love, oh my love." So let yourself go and listen to this album. It will catch you off guard and will take you by surprise, and is as relevant now as it was all the way back then.

—Anna Stevenson

<<page 19>> some waves over here. The most ambitious events the band has planned are a demonstration outside KROQ, Los Angeles' largest rock radio station, in the hopes of getting more airplay, and a show at the Gig in Hollywood at 10:30 p.m. On a smaller scale, the band has Street Team members working all over, even in New York, to give away merchandise and talk about the band. Independent music stores, and even skate shops, should not escape the invasion of the band on Even\*rude Day.

Right now, I'm sure you are thinking either one of two things: that Even\*rude must be the biggest sellouts ever, or that the band is ingenious for coming up with this idea. Log on to [www.evenrude.com](http://www.evenrude.com) if you can't find out about them any other way, and decide for yourself. Hopefully you will not be disappointed.

—Thea Tagle

## midtown spills all to the bulletin, cnt'd

<<page 17>> attitude that really inspired me. Not only did they inspire me to be a real person and have these ideas but they inspired me to check out these other bands. At every chance they got they plugged all these other bands. They got me into everything: Sonic Youth, Bikini Kill, etc. They were the only band that did that. Now we have these bands that are doing that again, finally, because it's been awhile. For a while all the bands that came out had no roots and had no history. They didn't have any relationships with other bands and they didn't plug other bands. The scene was nothing; everything was appropriated. Bands were taken and made. Now, I think a lot of great bands are going to be coming out and will change what's on MTV. If the little twelve year old kids that watch MTV are inspired to be in a band or think about something besides, "Why aren't my tits as big as Britney Spears," then I think it's a good thing.

**bulletin:** As a musician, how do you feel about the Napster debate? Do you think it's another way for major labels to try to narrow the scope of music that's being heard?

G: Napster is a beautiful, beautiful thing. The people that are complaining about Napster are the people who are so fucking rich. Like Metallica, who are like "dude I just got my first gold plated car." Give me a fucking break, how greedy can you be? The thing about Napster is that it levels the playing field. Fans of a band should own the album of a band. What

happens today is that the music industry is a hit making machine and all they want to do is try to make a hit so someone will buy an \$18 album when they're not really a fan of the band. It's like a con almost. It just pisses me off. The music industry hates Napster because if you like one song you can download it. If you're a fan of the band you're gonna want the artwork, you're gonna want to see the CD and hear the rest of the songs. It makes music what it should be. Right now these huge bands have a monopoly on the music industry. When you go to Napster or MP3.com the charts are completely different from *Billboard* or *Rolling Stone* charts. That means that people are getting their music out there, doing what they love, and not having to succumb to someone else's set of rules about how they should go about it.

**bulletin:** Since the time you played your first live show as Midtown, how do you think you've changed as a live band?

G: First of all, we know how to play with each other. When we first started we didn't know how to play with each other. We're all not musicians. The only one who's really a good musician is Keith. All the rest of us just have a lot of heart. When I was younger I talked to the guy in Mr T. Experience. He said "I'm not a good musician, I'm not a good songwriter. I just keep banging it out." That's what I've learned, just keep banging it out and eventually something good will come out of it. I wrote 100 bad songs before I wrote

one good one. The reason why I started Midtown was because I was in another band where they told me "you can't write songs because you're not good at playing songs." I was like "fuck this, I'm not gonna devote all this time in my life to something if I'm not going to have a creative outlet." Now I love the whole creative process from start to finish. From two years ago to where we are now we've just grown so much. It's good to see something grow from the very bottom and know that your work and effort comes out in the result. It's beautiful.

**bulletin:** How do you feel about the fan base you have now? Do you have your ideal fan base?

G: I think it's fucking awesome. I don't even like using the word 'fans' because it separates the band from the fans. I just like saying 'people who listen to us.' The people who listen to us are really fucking cool. One thing that I was worried about is that we play music that's really accessible. It's poppy, it's catchy. Sometimes it tends to draw people that maybe don't care about things and don't have our ideals, and are in it for the wrong reasons. It's a bad thing to say, but that's what I fear. You see it happen with out bands. You see bands who don't really care about what they're doing get kids who just want to beat each other up, and aren't into any of the ideas. We played a show in Boston and this band Headset played. They're a very slow, soft indie rock band. I like that kind of music but I don't like these <<page 22>>

# Renata's rambblings

By Renata Bystritsky

Last week I found myself with a free evening. It was one of those rainy, lazy nights perfect for some sort of indulgence, so I went next door and grabbed my neighbor (and partner in crime), E.J., and proceeded to indulge in sinfulness, wantonness and blatant disregard for what is right and wrong.

I ordered in junk food. Greasy, oily junk food and a gooey dessert. But I didn't just order it, I ate it, replete with calories and fat grams — "over the lips, through the gums, look out stomach, here it comes!"

After the 4-course meal I felt like a force-fed Strasbourg goose. But I had a wonderful feeling of satisfaction that had nothing whatsoever to do with the week's worth of carbohydrates I had just consumed in half an hour. No—it was a sort of guilty pleasure. Like the giggly flush you get at age fifteen after watching a movie that borders on soft porn, or changing clothes in front of a window that has no blinds on it. Hey, St. Augustine himself wrote about his childhood delight at committing miniature acts of terrorism like stealing a few apples.

The night boiled it down to this: I had done something that I was not supposed to do. Something distinctly forbidden. You see, I am a woman. Therefore, pigging out the way I did is just plain wrong.

For as long as I can remember, I have been on some sort of a diet—either that, or I had been planning to go on one. Food was always a major deal for me; because I couldn't have certain foods, I craved them like a junk-food junkie. And even when I somehow

avoided cheating on my diet, I daydreamed about all I denied myself.

Only recently did I begin to realize that it's not just me who feels like this. Food really is

a big deal, especial-

ly to women. It's

no wonder,

really—have

you ever

watched a

woman eating with a

man? Very few women have the nerve to shovel down their entire bowl of cottage cheese. Meanwhile, a man will blithely inhale three slices of pizza (mind you with toppings), then eye the remnants of your cottage cheese with a lustful glimmer in his eye. (Yes, that is what Eric Carmen meant by "Hungry Eyes.") And the poor dear beside him, tormented, as much by hunger as she is by the airbrushed images in magazines will femininely demur, says "I'm just not very hungry."

Think about it. When is the last time you heard a man mention "comfort food?" To him, a banana is a banana, and a chocolate pudding is just a chocolate pudding (the very imaginative among males might look at chocolate pudding with a slightly more lascivious outlook). Arguably this is so because men do not suffer from menstrual cramps. But to women, comfort foods are just that—foods are to be eaten when comfort is wanting. Last year when I broke up with a boy, massive quantities of Godiva Chocolate Hazelnut Ice Cream were consumed. And I know that I am not alone in this.

When men want to do something crazy and risqué, they go to a strip bar. Women? Well, when my friend and I felt adventurous a few months ago, we went to the West End and had cheeseburgers. With fries! And non-diet Cokes! (Told you we were feeling adventurous.)

Even when we do somehow muster up the guts to eat some-

thing we "know we shouldn't," there is this immense, crushing guilt afterwards. It feels like our bodies are moaning in despair.

Our thighs seem to expand

before our eyes, even

as our summer

bathing suits

seem to grow

tinier by the

minute. I have

known women who had

allowed themselves to become addicted to cigarettes and caffeine, hoping to "control their appetite." Apparently, a normal appetite is something to be controlled.

I'm not even going into all the eating disorders that exist and all the problems that can arise from diet pills and the like. We all know about that—we even know a few victims of convention.

I think it all began in the Old Testament. After all, the original sin was committed when a woman ingested something she wasn't supposed to. Given time, Eve's forbidden apple turned into the forbidden chocolate bar. And expulsion from the Eden of perfectly beautiful, slender, toned women.

And you know, I do realize that we are all aware of how unrealistic the images in the media are. Most of us are well-informed about anorexia and bulimia—although that certainly doesn't stop the statistics on eating disorders from going through the roof. No matter how many jokes are made about it, most women will still avoid eating much on dates. And even though I have just written this column, I still feel guilty about that junk food.

Ah, well. I suppose we'll just have to keep working on our perception of the world. And while we're doing that—would you like a carrot? :-)

Renata Bystritsky is a Barnard sophomore and bulletin columnist





**friday, april 20**

*with:*

**King Memphis  
James Bucknell  
Rob XIAN  
My Favorite  
Sage Francis  
Las Malas Lenguas  
The Orgasmabots  
Palomar**

**from 2pm-12am  
on barnard's lehman lawn  
2 IDs to drink**



**Please join us for the  
Phi Beta Kappa  
Initiation Ceremony  
Monday, May 15  
at 4:30pm in the  
James Room,  
on the 4th Floor  
of Barnard Hall.**

look for a complete list of this year's  
inductees in next week's bulletin!

<<page 20>> bands a lot because usually they're really pretentious. This band was great, though, they're completely unpretentious and everyone was super cool to them. No one booed, every clapped and stuff. So even though maybe these kids didn't really like them they were open to them, y'know. So when I went up there I said, "It makes me really happy that we can play a show, and we're in a scene, which such varied kinds of bands and you guys are open-minded and goodhearted people." It's weird because we used to play shows and know almost everyone at the shows personally. Now it's gotten to the point where we can't possibly know everyone. It bothers me a little bit because one of the main reasons I do this is to have a connection with people. But stuff like [what happened in Boston] makes me feel like I have a connection with these people even though I don't know them personally.

**bulletin:** Some artists say that they need to go outside of their art form to get inspiration. What art forms besides music inspire you?

G: It's strange for me because I feel ambivalent about art in general. I don't consider myself an artist or a musician. I just consider myself a person who has a passion for something, rock 'n roll. I'm not passionate about all kinds of music, just rock 'n roll. I don't know about art. There's so much false shit happening all the time. What really inspires me is just life and the things that go on in everyday life, the way that people interact with each other. Politics really inspires me, and I'm not just talking about politics like what's going on in Nicaragua, I'm talking about politics like the politics of everyday interaction with people, how you deal with people, relationships involved, stuff like that. I guess that's what inspires me and that's what inspires me with music. I always saw music as a vehicle for interaction. I guess art can be a vehicle for interaction, too. I've seen some political paintings that show the worker's toiling and that's cool but I don't know if it inspires me. What inspires me is reading about people toiling, reading about injustices. I'm not inspired by people making a sculpture that expresses their sadness [sarcastically chuckling]. It's kind of fucked up for me to say, but there's so much bullshit in this world.

**bulletin:** Well, there's a certain amount of bullshit in any field you go into, even music.

G: That's true. That's why I'm not a musician; I'm fucking rock 'n roll. 100%.

**bulletin:** Fair enough. So finally, time for the oh-so-relevant last question. Who do you think would win in a fight, Courtney Love or Madonna and why?

G: Me. No, just kidding. Courtney Love because she doesn't fight fair.

**bulletin:** Any last words?

G: Um, check out our website: [www.midtown2000.com](http://www.midtown2000.com)

Lisa Poggiali is a Barnard first year

# letters to the editor

Dear Editor:

I have carefully followed the controversy sparked by Jain Espstein's article "Misadventures in Harlem," and I feel compelled to share one of my own 'misadventures' with *bulletin* readers. One night a few weeks into my first semester, my boyfriend and I were returning to campus from Midtown. Still somewhat unsure of the subway system, we mistakenly stayed on the express train and arrived at Malcolm X Boulevard and 116th instead of the Columbia University station. I immediately panicked at being in Central Park North.

Fortunately, my boyfriend is much more level-headed than I am. He asked an MTA worker for help, and she politely explained that all we needed to do was cross over to the downtown tracks and get a train back to 96 Street. A man asked in a perfectly friendly manner if we could change a \$20 for him. Neither

of us had any smaller bills, and I was freaking out. We apologized, and the man indignantly commented to me, "Sweetheart, I'm not gonna rob you," before walking away.

I was immediately overwhelmed with shame. I had been both overly suspicious and unfairly judgmental of someone I'd never met and had offended him. My boyfriend and I returned to 96 Street without incident. Nobody presented us with any kind of problem; the only crime committed was by ME. That guy had every right to be pissed at me for judging him. If I could, I would offer him my sincerest apology. Fortunately, I learned from that experience that Harlem is really not such a scary place. (I fully intend to explore it with some friends and am especially interested in the Apollo Theatre.)

The point I am trying to make here is that it is unfair to condemn and fear a neighborhood inhabited by people just

like you and me. I live in a tiny New Jersey suburb where the crime rate is practically nonexistent, and I have been followed by strangers while there. In other words, scary incidents happen everywhere! Does that mean I'm gonna stay in my house and hide whenever I am home? No way. Likewise, Harlem and New York City's other neighborhoods have so much culture to offer us. It is necessary to be street-smart in any urban area, but we live in one of the greatest cities in the world and should take advantage of it.

I nearly burst into tears when I offended that man. I never meant to behave so close-mindedly. Perhaps my letter will rectify the wrong I did him that night. Columbia University is in Harlem. Let's not fear our community, but instead, let's embrace it.

Jody Mullen  
Barnard College Class of 2004

Dear Bulletin,

As coordinator of the recent Emily Gregory dinner which honored Anthropology Professor Lesley Sharp, I would like to publicly acknowledge the many members of the Barnard community who assisted in putting the event together.

First thanks go out to Bacchantae, who entertained us with their harmonious melodies and performed a very touching rendition of "Alma Mater." Your talents are amazing and greatly appreciated, and the music was a beautiful addition to the program.

Special mentions are also in order for Donald Glassman, Barnard's indis-

pensible archivist, who was instrumental in providing historical information and photographs, as well as the Office of Public Affairs, for also loaning many photographs. The Office of Special Events and Summer Programs, especially James Booth, deserves recognition for their help in the setup of Sulzberger Parlor, and for the use of their plants. Also, many thanks to the Office of Alumnae Affairs for the donation of the award.

On a personal note, I would like to extend my heartfelt regards to the Student-Faculty-Alumnae committee of McAC, (Makiko Arima, Erin Chan, and Mia Minen) as well as Chair Miriam Mathless and McAC President Ebony

Burnside. You guys were wonderful and really went above and beyond the call of duty; it couldn't have happened without you. Which brings me to the man behind the action, our McAC adviser Joe Calizo, who was a fantastic advisor, mentor, and friend.

I only wish that I could better articulate how much you have meant to me and to the award recipient, Professor Sharp, but in short, you all are to be commended. Thanks for making it a great event!

Sincerely,  
Megan Romigh '03  
Emily Gregory coordinator

<<page 18>> a less experimental future and a return to good old Bedhead rock n' roll, and was this album their only effort to create something new? Or are they making a statement about indie rock itself—does the prolific music scene makes it harder to produce innovative music? I believe that instead of selling out to their old sound, the New Year's new album makes a self-conscious statement about how the boys

have grown since Bedhead into a concoction that suits them, but not into an outfit too far-fetched to be seen as merely "new." Altering their apparent quality-over-quantity standards would be a new trend into which the New Year definitely does not fall.

*Steffi Fahrion is a Barnard first-year.*

**WE MARCH BECAUSE**

**EVERY PERSON  
HAS THE RIGHT TO  
WALK AT NIGHT  
WITHOUT FEAR**

**TAKE BACK THE NIGHT  
THURSDAY APRIL 19<sup>TH</sup> 8PM**

Women and Men meet at Barnard Hall (B'way @ 117<sup>th</sup>)

Speakout begins at 9pm, Lehman Lawn (Barnard)

**All members of the community are welcome.**

March is wheel chair accessible.

Free child care during march and speakout.