



barnard bulletin

25 april 2001

**apply to be on the
bulletin editorial board!**

**students
take back
the night**

**the semester in
review: from
class to
clones to
bush**

**a
life
without
television?**

**spaces final
frontier
or summer
vacation?**

**not your average
circus: cirque du
soleil reviewed**

**we interview our
lady pease —
and we even
learn a thing or
two**

**second wave
ranks back's a
response to our
dominatrix**

**we interview our
lady pease —
and we even
learn a thing or
two**

letter **from** the **editor**

So, here it is, my last issue as editor-in-chief of our fair college newspaper. The coming semester brings grad school, an apartment, and a completely new life for yours truly, and it brings some fabulous faces back to the *bulletin*—staffers we've been missing desperately. Courtney Martin and Kyrin Haslinger will be returning from their respective semesters abroad, and will hopefully be joining us as co-editors-in-chief, at least for the coming semester. And, as always, with the coming of new faces, we must bid goodbye to those who are leaving: both Jessica Marcy and Christina Rogers will don their mortarboards in a few weeks and leave Barnard behind. We wish them the best of luck in the future. Junior Renee Gerni is slowly phasing herself out of the advertising manager position, and first-years Lauren Webster and Julie Frye will not be returning to *bulletin*-land next semester. All will be greatly missed.

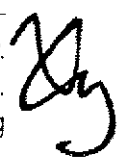
Given the sheer numbers of those who are leaving at the end of the semester, we're left with quite a few shoes to fill here in the *bulletin* office. It is with this in mind that I encourage you, as a Barnard student and a member of the Barnard community, to apply to be on the editorial board for the Fall semester of 2001. We need dedicated, inspired people who want to contribute to the Barnard community by both reflecting and questioning the values of the student body and informing the community of our similarities and differences. I have, many times, called readers to action with this column. Today, I do so again.

The *bulletin* is quickly becoming the new voice of Barnard—reflecting the diverse attitudes and interests present here on our campus. On such a diverse campus in such a diverse city, it's all too easy to become a factionalized student body. The *bulletin* has, since its inception 100 years ago, sought to be the element welding the college community together. Now, we turn to you and ask, are you willing to contribute to the shaping of your community?

The staff here at the *bulletin* over the past three semesters of my tenure have been amazing. Our editorial board has been indispensable in informing, questioning and creating dialogue in our paper and

on our campus. Kate Torgovnick and Karen Shoum, long-time *bulletin* devotees, deserve much credit for the paper's progress. Features editor Julie Frye took on an awesome responsibility in her first year, filling the shoes of Kyrin Haslinger, who continued to be a part of the *bulletin* community even from Madrid with her regular column. Thea Tagle proved revolutionary in the music section, revitalizing the section and having a great time doing it. Lauren Webster took on the tremendous job of arts editor, and saw her love of dance and the arts in general translated to the page every week. Odelia Avadi, our initial commentary editor, brought a sincerity and a generosity to the *bulletin* staff that has been sorely missed. Isa Londoun, who filled Odelia's position, brought volume and controversy back to the commentary section. And Allison Baker, who took a *bulletin* break earlier in the semester, proved delightful in the NYC living section, bringing her love of the city to all of our readers. Our photographers, Liane Aronchick and Sung Ah Kim, have been invaluable to the *bulletin*'s recent graphic transformation, led by the artistic eye of photography editor Eliza Bang. Without the three of them, the paper could not have made such a jump toward newsmagazine legitimacy. And of course, our writers and columnists are what make the paper what it is, and I thank them graciously for bringing us their ideas and insights every week. In addition, our staff of layout designers, artists, web designers and office support make what we do possible on a day to day basis. Last, but certainly not least, I'd like to thank President Shapiro and Dean Denburg for their continued support, through the good times and the bad. Without a supportive and helpful administration, the *bulletin* could not continue its upward climb in legitimacy and influence.

Now, faithful readers, it's up to you. Will you carry on the *bulletin* torch? Feel free to email the *bulletin* with any questions you have about positions, commitments, or ideas. We at the *bulletin* strive to reflect and represent you—the student body and the community. So come on, join in our crusade. Around here, things just keep getting better.



contributors

Senior Christina Rogers loves "walks on the beach, candle dinners, and teddy bears." Majoring in architecture and hailing from Westchester, NY, Christina transferred from University of Maryland. Check out Christina's article on architecture and water in this week's arts section.

christina rogers

A Buffalo, NY native and Economic History major, sophomore Cody Watson acts as *Bulletin's* office manager. A lover of coffee and Madonna, Cody enjoys cooking gourmet meals and hopes to retire to a little cottage in Wales with ten cats. Cody writes about Cirque du Soleil for the arts section.

cody watson

Both juniors studying abroad, Kyrin and Courtney will be next semester's co-editors-in-chief. A Poughkeepsie, NY native presently studying in Spain, Kyrin has kept us informed of her Spanish adventures with her biweekly column. Meanwhile, Colorado native Courtney has been studying in South Africa. We wish them the best of luck!

**kyrin haslinger
courtney martin**

barnard **bulletin**

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

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students take back the night

By Renata Bystritsky

This year's annual "Take Back the Night" march and speak-out was scheduled to begin at 8 o'clock on April 19. By 7:45 or so, a crowd had already gathered in front of Barnard Hall, whistles shrieking out invitation to anyone who had, by some miracle, not noticed the black-and-white advertisements posted all over campus days before the march. Several members of the local press were in the crowd; photographers jockeyed for position to snap pictures of the Take Back the Night Committee Members, as well as the members of the Columbia Men Against Violence, who co-sponsored the event.

At eight, the Columbia Men Against Violence read their mission statement; the men's obvious involvement with the issues of rape and abuse brought loud applause from the crowd. "We firmly believe that sexual violence is not just a women's issue," a member of CMAV read, "it is everyone's issue."

The TBTN mission statement was then read, in English and in Spanish. "Tonight is a night of unity," a student told the hushed crowd in front of Barnard Hall. "Tonight is a night of survival in the most active sense of the word. Tonight is a night of empowerment." She finished passionately with, "Take back the day, take back the night, take back our bodies, take up the fight!"

The men then met separately in Macintosh, while the women's-only portion of the march began at the Barnard gates, and moved down Broadway to 115 Street, winding around Riverside, Claremont and Amsterdam, covering the Columbia University environs. Normally, the march goes past Columbia University president, George Rupp's house; on Thursday, however, a visiting diplomat's Secret Service agents blocked off that part of the route. Nonetheless, the traffic around Columbia University was blocked off by police, allowing the women to march, unhampered, whistling, clapping and shouting.

As they walked, the marchers chanted the familiar, "Women unite, take back the night," as well as the response chant, "What do we want? SAFE STREETS! When do we want it? NOW!" ("safe streets" turned into "safe frats" as the march moved down Greek Row). Special TBTN marshals kept the procession from turning unruly and disorganized; they also kept the energy level up—something that should be appreciated. After months of planning the event, these women spent over an hour running along with the march and chanting at the top of their lungs.

Several women joined the march spontaneously; people who were not aware of the march looked curiously out of their cars, while those who knew about Take Back the Night leaned out of win-

dows and doors, waving and cheering. Fraternities greeted the marchers with banners in support of TBTN.

After circling the campus, the march entered the Columbia gates on 116and Amsterdam, walking up College Walk, where they had a Moment of Silence. In the dignified yellow light coming from the Low and Butler libraries, hundreds of women fell silent and raised their joined fists in a haunting tribute to the countless silent victims of rape, letting survivors know that they are not alone.

After several seconds of silence, the chanting began again, quietly at first, permeating only the first few rows of the procession, then spreading, swiftly, through the ranks of women, until the emptied, silent, elegantly forbidding university campus had come to life with the cries of women who refused to be silent. "University silence perpetuates the violence," the marchers chanted insistently. Take Back the Night, on the other hand, perpetuates awareness.

Coming out at the main Broadway entrance, the women met up with the men and marched again, circling a different section of Morningside Heights. The chants were slightly different here—"People unite, take back the night"—but the idea was the same. Rape is not, as the CMAV representative had said, only a women's issue—the obvious passion of the men in the march would amply refute

beaessentials

ALL STUDENTS: Please refer to Dean Blank's memorandum on the completion of coursework, which will be distributed to all students and faculty members. We know that the end of the semester is often a very stressful time, and we hope that you will contact your Class Dean, your adviser, Counseling Services, and other student services if you need help. Please remember that asking for help is a sign of strength, not of weakness, and there are many resources on campus to assist you.

CAMPUS HOUSING CANCELLATION FEES: If you have contracted for Fall 2001 housing and cancel it in writing to the Office of Residential Life and Housing on or before July 1, the cancellation fee is \$100; but if you cancel after July 1, the cancellation fee is \$200. Exception: If you cancel on a study leave, you will not be charged a cancellation fee. If you cancel your housing in writing to the Office of Residential Life and Housing on or before July 1, there is a \$200 cancellation fee. For students going on study leave please remember applications for Spring 2002 housing are due by December 1 and proxy forms for Fall 2002 housing are due by March 1.

TUTORS/TUTEES: TUTORS: The last day to submit time sheets is Thursday, April 26. Time sheets submitted after this date cannot be honored. TUTEES with outstanding balances should settle accounts before the end of the semester. If you do not do so, your fall registration will be blocked.

MELLON MINORITY UNDERGRADUATE FELLOWSHIP APPLICANTS who have not yet submitted applications must do so by Friday, April 27. Applications must be submitted to Dean Taylor in 210 McIntosh.

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.

ALL STUDENTS GOING ON STUDY LEAVE: Please plan to attend the Study Abroad Pre-Departure meeting on Wednesday, April 25, from 5:00 to 6:30 PM 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.

EVERYONE STUDYING ELSEWHERE IN FALL '01 (including Spelman, Biosphere, Reid Hall, and domestic study) must fill out a study leave form. Forms are available in the Dean of Studies Office, 105 Milbank.

THINKING ABOUT STUDY LEAVE NEXT YEAR? We encourage you to start planning in advance. During your summer vacation visit our website at www.barnard.edu/dos/study-abroad, request information and applications from your schools of choice or visit our library located in the Office of the Dean of Studies. Also, as you begin to consider studying abroad, we encourage you to obtain a passport if you do not already have one. To start the process, visit the U.S. State Department Passport Information website at http://travel.gov/pass-port_services.html. International students should speak with Dean Kuan Tsu about the impact of study abroad on your visa.

TRAVELING ABROAD THIS SUMMER OR FALL? (not Western Europe) If you'll need immunization shots, go to Health Services now as the vaccination process takes several weeks.

ALL F-1 INTERNATIONAL STUDENTS: If you are leaving the United States at the end of the semester, remember to come to 105 Milbank to have your I-20 forms signed by either of the two international student advisers, Deans Christina Kuan Tsu and Catherine Webster, at least a week before your planned departure. If you would like to apply for temporary employment authorization or "optional practical training" to gain work experience in your major field of study for the summer (for returning students) or longer (for graduating seniors), you must see Dean Tsu or Dean Webster as soon as possible.

SENIORS: Please 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.



Anjali George, junior

Describe the semester in one word. "Rocky."

Are you stressed out? "Oh yeah. I have numerous papers to write and not enough hours and days to conceive of handing these things in."

What are your impressions of the Bush administration so far? "Pretty backwards. I haven't been following it well enough—but their policies represent a regression to me. The way they think is so Cold War."

What do you think about the possibility of human cloning? "I think it's strange, and I wonder what's lost in the process—what human quality might be lacking in the clone."

Any big realizations you've made this semester? "Never take over 15 credits."



Raven Hardison, sophomore

Describe the semester in one word. "Ouch."

Are you stressed out? "Yes. I have three papers, and two finals. After Thursday, it's good."

What are your impressions of the Bush administration? "I think he's more of a puppet—we have to be more worried about the Republican agenda in general. Like school vouchers—it won't work. If everyone goes to private school, then they will pretty much be public. [Vouchers] won't reach the people who need them—it will mostly be middle class parents who know about them."

What do you think about human cloning? "All this technology and advancement. It's going to happen and we'll deal with it when it happens."

Have you made any big realizations this semester? "People lie to you—and it sucks."

spring semester in review:



Malika Kapadia, sophomore

Describe the semester in one word. "Challenging."

Are you stressed out? "Yes. I have tons of work and I procrastinate."

Any relaxation tips? "Meditation and yoga."

What do you think of the Bush administration? "He's an idiot. The whole thing about [cutting funding for abortion in other nations] and Ashcroft. I haven't been paying too much attention, but I know I don't like him."

What do you think about cloning? "I think it's a bad idea. We're all unique people. I don't think it's moral."

Have you made any big realizations this semester? "Yes, but they're personal."



Tonysha Taylor and Christina Pierre, first-years

Describe the semester in one word. "Good."

Are you stressed out? "No. I'm on top of everything."

Any relaxation tips? "Go to the gym and get a hazelnut latte."

What are your impressions of the Bush administration? "They're not for the people. To the poor and colored—good luck. I don't think there are a lot of Bush supporters here."

What do you think about cloning? "It's very immoral. The production of life should be natural."

Any big realizations you have made this semester? "You have to be responsible to make it through college. You have to fight for what you want—you can't remain passive."



In Paik, College Activities Office

Describe the semester in one word. "Eye-opening."

Are you stressed out? "Yes, because a lot of things need to be straightened out. [The College Activities Office] is conducting a search, and a new person will be transitioned in. It's like that in general on campus—there are students who are going to be out of here and who are already MIA because they're stressed out."

Any relaxation tips? "Sleep and listen to a lot of music."

What do you think about the Bush administration? [Rolls eyes] "I think it was a sad road to get there, and that has colored the ways people have been reacting—especially with foreign policy. I'm not so happy about it."

What do you think about human cloning? "I think it's frightening."

Any big realizations you've made this year? "I need to spend more time for myself."



Amanda Goldstein, senior

Describe the semester in one word. "Surreal"

Are you stressed about the rest of the semester? "My thesis hurts me. I want to escape this place."

Any relaxation tips? "Just put it in perspective. It all gets done. [Relaxation] is a state of mind. Just don't give a f*** about your GPA."

What are your impressions of the Bush administration so far? "We're gonna tear the system down. It's great motivation to initiate revolution. I'm doing my thesis on the radical Christian right and their co-optation of morality."

What do you think about the possibility of human cloning? "I'm a twin, so I'm in favor of cloning. But I think there are a lot of problems to solve before we think about cloning babies for infertile couples. It's pompous scientific work. I'd rather find a cure for HIV or cancer."

from work, to cloning, to Bush



Germaine Halegoua, senior

Define the semester in one word. "Thesis"

Are you stressed out about the rest of the semester? "Not at all. I finished my thesis today. It's a really big deal, but at the same time not a big deal. After I finished, I went to class. You get it done and move on. It's another burden lifted."

Any relaxation tips? "Don't take everything so seriously—just take it as a really bad joke. You laugh when it's funny, but you need to laugh when it's not."

What are your impressions of the Bush administration so far? "In my photo class we had to take pictures of words. One word was 'tragedy' and this girl brought in a picture of Bush. That's what it is—a tragedy. It's just politics as usual."

What do you think about the possibility of human cloning? "When you clone something, it's not to create a new thing—it's to create a replica for experimentation. It's empty. [Cloning] is exciting as a scientific experiment, but how it incorporates into real life is a different issue."

Interviews by
Karen Shoum and
K8 Torgovnick

Photos by Eliza
Bang



a weekly weighing of
Barnard news

Finals begin next week, and stress levels soar. Don't worry-- here are some convenient excuses to use if you don't perform up as well as you hope. 1) The person sitting next to you studied too hard. 2) The rigorous biological + sociological research on the treatment of degenerate students. 3) Your dog ate your brain.



The new book compiled by President Shapiro, *Mothers through the Eyes of Women Writers*, will be released this week. The book contains essays by alumnae Anna Quindlen, Zora Neale Hurston, and Erica Jong. Barnard power.



No more *Barnard bulletins* will be waiting for you in your mailbox until Fall semester. At least it will give you something to look forward to in another year of school.



This week's total...



= we love it



= we hate it



seniors inducted into Phi Beta Kappa

The following students were elected into the Barnard chapter of Phi Beta Kappa, the nation's oldest undergraduate honors organization. Initiation into Phi Beta Kappa will be held on Monday, May 15 at 4:30pm in the James Room.

Margo Averbook
Jennifer Barsky
Laura Bingham
Melisa Chan
Emma Chastain
Lori Cohen
Kethleen Coletti
Elizabeth Dayton
Robin Effron
Mindy Eisenberg
Melissa Erber
Kate Fillin-Yeh
Vanessa Garcia
Mollie Rose Gilbert
Julie Gilgoff
Elisheva Glass

Jennifer Gottesman
Alia Habib
Carrie Hawks
Anna Isaacson
Vicky Kwan
Johanna Lambert
Ellen LaPorte
Shelley Lavin
Margaux LeClair
Haviva Malina
Julia Mandell
Miriam Mathless
Kala Maxym
Lyndsey McKee
Monica Mercado
Kely Ng
Sally Oswald

Yekaterina Ozherelyeva
Elizabeth Pearlman
Anne Lise Peterson
Priya Ramaswamy
Sara Robinson
Charlotte Rogers
Sandra Sandoval
Yael Silk
Rachael Spector
Bethany Strauss
Aimee Styler
Zuzanna Szadkowski
Rodena Waldmann
Sarah N. Walker
Elizabeth Werner
Rebecca Wildman

any statement to the contrary.

After the walk was finished, the procession moved into the Barnard campus, over to Lehman lawn, where the speak-out was scheduled to begin. Take Back the Night had thoughtfully provided those who attended the speak-out with sleeping bags to spread on the ground. Refreshments—including TeaLuxe tea—were available in Upper Level Macintosh.

At the speak-out, those who were new to the march got to see, firsthand, exactly what Take Back the Night did. Survivors of rape and abuse had the opportunity to speak anonymously at a microphone, breaking their silence, and receiving support from the crowd that listened attentively on the lawn, despite the evening chill. Dozens of women spoke, their stories stunning first-time marchers, as well as veterans; dozens more recognized the voices at the microphone.

Sex crimes are slowly coming to gain recognition as hate crimes, but the process is painstaking at best. On Thursday night, the Rape Crisis Anti-Violence Support Center, as well as Nightline, were both open until 5am. Both get frequent

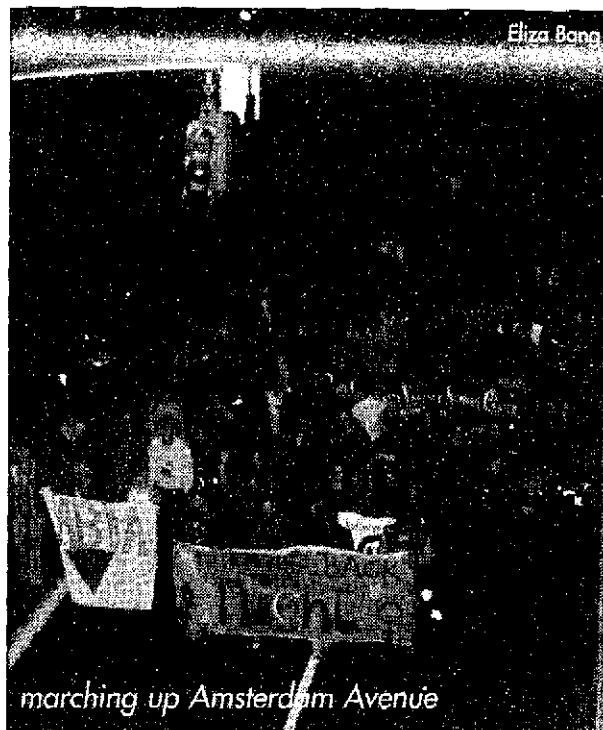
phone calls from women who are subjected to some sort of sexual attacks; it is clear that, despite the propaganda of campus rapes being at a low, there is still

immigrant from Russia, said, "[Rape] is an [international] issue."

Take Back the Night has been a Columbia tradition for almost 20 years now. Co-coordinator of the event, Priscilla Caldwell, a Barnard senior, says, "[Take Back the Night] is for raising awareness about domestic violence and sexual abuse. . . [it is] a place where [victims] can fight back in a very vocal way." Caldwell, who got involved in Take Back the Night in the beginning of her freshman year, hopes to "get more people involved. . . expand the whole thing" by next year.

The speak-out continued until late into the night, when the last listeners got up from their sleeping bags to return to the safety of their rooms. Some survivors did take back their night; some simply took back a little of their lost dignity. And I think everyone who came to the march and speak-out took back a little more understanding of how lucky we are, as women, to be a part of this community.

Renata Bystritsky is a Barnard sophomore and a bulletin columnist.



marching up Amsterdam Avenue

the need for Take Back the Night. "It's awful; everyone I know knows someone who [had an incident with sexual assault or abuse]," says Anna Smirnov, a Columbia College senior. Smirnov, who is an

barnard **events** calendar

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.

April 26

Leadership Dinner. Honors student administrators who have demonstrated exemplary service to the Barnard community. 6pm in the LeFrak Gym. For more information contact the College Activities Office x42096.

April 26

Honors Assembly and Reception. A College-wide ceremony in recognition of the winners of Barnard prizes and fellowships. Assembly at 4pm in Lower Level McIntosh. Reception at 5pm in Upper Level McIntosh. Contact Susan Cohn for further information at x43075. Tickets are not required.

April 27

The Gabe M. Wiener Memorial Concert. The Barnard-Columbia Chorus and the Manhattan School of Music Orchestra perform Johannes Brahms Ein deutsches Requiem. Gail Archer, con-

ductor. 8pm in St. Paul's Chapel. Tickets \$10; \$5 with CUID. Open to the public. For information, call the Barnard Music Department 45096.

April 30

Showcase XIV. Featuring works by student choreographers and dancers. 6:15pm in the Streng Studio. Free and open to the public.

May 2

Centennial Scholars presents *Karol Wojtyla and Me: A Theatrical Search for Poland*. A presentation by Zuzanna Szadkowski. 7pm in the Ella Weed Room. Milbank Hall

Contact Monica McIntyre at x46146 for more info.

May 10

Workplace Differences. Building strong teams from people with differing work styles. Sponsored by Barnard Business & Professional Women. For information, call Enid Ringer, (212) 961-8740, or BBPW voice mail, (212) 479-7969, or go to www.BBPW.org.

May 15 through 16

Barnard Commencement. Presentation of Barnard Degree Candidates and Conferring of Degrees.

just imagine...

a life with television

By Benjamin Berkowitz

The revelation that life imitates art is not a new one, but I only realized recently the extent to which life copies television. Just as the popularization of nationwide television networks has for half a century been bringing together the radically diverse dialects of American English—removing the melodic idiosyncrasies of language that gave regions character and personality—so too has television been creating a mainstream persona and even a mainstream person.

More and more our generation subconsciously wants to live the lives that it sees on TV. When we were children and first saw Spielberg's *Indiana Jones* trilogy, it was okay to fantasize about being a dashing, whip-slinging tough-guy in search of long-lost treasure, to tear around in the back yard with your cowboy boots and your plastic six-shooters howling at imaginary pygmies (who may or may not have been riding around on imaginary giraffes). As you got older, you may have started making film references in your everyday speech. You amused friends with lines from movies like *Wayne's World* and *The Godfather*. You did the same thing with television. Even television commercials. You laughed out at your friend's rendition of the frogs' "Bud-Wei-Ser" and even thought the "Wassup?" guys were funny for a couple of days. Much of your conversational filler lost any uniqueness it may have had and you became another whore to the cult of television sadists like yourself. Simultaneously you also began an occasional conversation with sentences like, "Did you see *The West Wing* last night?" But this wasn't the real danger. Not yet.

The danger came from television shows and films that weren't based on hyperbolic heroes and villains or far-fetched narratives of the astronomically improbable. The danger came from that brand of television show that tries to tell

us what our lives are like or worse what they should be like. Where actors let us become voyeurs with clickable windows into their lives. As our voyeuristic instincts took over, we deluded our subconscious into believing that these characters were real. More than that, we chose characters with whom we identified and with whom we didn't. Characters that we thought were "cool" and "uncool." You started to classify your friends in terms of what television personae they reminded you of. "My boyfriend's so cute. He's just like Chandler!" "My biology professor is just like Ben Stein." What you've done here is strip your boyfriend and your biology professor of their human uniqueness. By looking for ways in which they are like your television friends and family, you're undressing them of their fullness as characters themselves. You're making your friends flat. But it's not entirely your fault!

It may not be just your imagination that your friends are starting to seem like the characters on sitcoms. Your friends are taking on sitcom personae! How could they not? Imagine a girl or boy who sits down to watch *Friends* every Wednesday evening (or whenever it's on) and sees happy, pretty twenty-somethings running around falling in love, being witty and generally seeming to have a good time every week. They wear the same type of clothes that she would like to wear. They live in an apartment that she would like to live in and most importantly have friends that she would like to have. And when they talk, their jokes are always followed by a laugh track, signifying to her that they're funny. These are people who never have to deal with the real life that keeps intruding into her life.

Soon enough, she's not just watching *Friends*, she's become a *Friend*. Her conversation becomes the same kind of talkatious lye that passes as conversation in dialogue and sure enough after a while she could substitute most of her conversation

into her favorite sitcom, and it wouldn't cause the writers to bat an eye. And she even has her laugh track. Just like her, her girlfriends have been watching this sitcom, and they know the formula just as well. Her television quips are just the signal they need to release Monica and Phoebe styled biters and their own canned laughter. They also join the conversation with their own TV style banter.

The ramifications of this are truly startling. Television has done it, slowly and surely, whether by intention, through the design of ruthless television execs, or by evolution, through dialectic inevitability. As we watch and emulate the lives, habits and speech of the TV characters we want to be, we slip further along the chute of personal Armageddon and societal homogenization. I. You. He. She. We are all becoming a single amorphous television typecast, replete with dumbed-down dialogue and gel-slicked hair. Just as we blamed Calista Flockhart and Kate Moss for teenage anorexia, it's time to turn our evil eye on Ross and Joey for our inability to say anything mildly interesting or original.

We must fight back. We must rage. We must examine our own personae with exaggerated self-conscious scrutiny and cast out anything that is not rightfully our own. We must be unique again. We must not seek to live the lives of the quasi and pseudo people all fake whom we see in television visions and we must fuel our indignation at the images which Hollywood uses to rearrange our personalities and ideologies to tall more in line with their desired corporate, well-dressed and plastic consumer-driven America.

E.E. Cummings once wrote, "to be nobody but yourself — in a world which is doing its best, night and day, to make you like everybody else — means to fight the hardest battle which any human being can wage: not just for himself but for other people, and per or stop fighting."

Benjamin Berkowitz is a U. Penn Junior.

wellwoman: reaching orgasm

Q I have been with my boyfriend for a while and we seem to have an orgasm during intercourse. What can I do?

A Most women find it difficult to orgasm through penetration alone. Most need manual stimulation of the clitoris, the highly sensitive sexual organ made of erectile tissue and located near the top of the vulva. When aroused, the clitoris fills with blood, becomes harder, more sensitive, and the hood retracts. If the clitoris is sufficiently stimulated it will usu-

ally produce orgasm. No two orgasms are exactly alike. Some women describe a mild shiver, a ripple, or a sense of intense rolling or pulsing waves. It can feel like a chain reaction of small orgasms or an explosion.

However, nothing kills a pleasurable experience more than worrying about achieving an orgasm. So don't worry and relax. Try different positions and focus on having more clitoral stimulation during sex.

It is very helpful to explore and experiment with your own body by masturbating by yourself or with your part-

ner. Discover what you find most pleasurable and arousing. An orgasm doesn't have to become the main focus of sexual activity, do whatever feels good. Don't expect to climax right away. It may take some time and practice. When you are with your partner tell him what you like and don't like. You may want to start off by getting to know your anatomy. A good resource is *Our Bodies, Ourselves*, available in most book stores and in the Well-Woman office, 109 Hewitt. Remember, relax and be patient!

See you in September, Eileen Fox Health Educator.

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

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space: final frontier or summer vacation?

by Aron Wolinetz

On April 28th a new chapter in the annals of space history will be written. Dennis Tito, a millionaire businessman from California will be the worlds first "space tourist." With no official experience or qualifications, he will be the first person in history to have "purchased a ticket" onto space ship and out of earth's atmosphere. His destination is the 250 ton International Space Station (ISS). The ISS is a 16-nation joint space program that includes the United States, Canada, Belgium, Denmark, France, Germany, Italy, Netherlands, Norway, Spain, Sweden, Switzerland, United Kingdom, Japan, Russia, and Brazil. Tito will be traveling into space on a Russian made and launched Soyuz rocket. He will be part of a three-man crew that will spend a total of ten days in space at the ISS. Their mission is to bring a new emergency evacuation vehicle to the ISS and to return to earth with the old emergency return vehicle. Tito has trained for many months for the mission and will act as the communications officer on the Soyuz rocket. Although he is not fluent in Russian, language should not pose a problem because as all Russian cosmonauts are required to be fluent in English. Tito, who has paid \$20,000,000 to the Russian space agency for the ten-day trip, was originally supposed to fly to the Russian Mir Space Station. Last month,

however, due to problems with the 15-year-old station, the Russians decided to drop the Mir out of orbit in a controlled descent into the Pacific Ocean. Tito's "ticket" to space was then transferred to the ISS.

Though NASA is not opposed to the concept of space tourism, it has been lobbying against the timing of Tito's trip. Spokespeople at NASA have argued that the ISS is still in early stages of construction, and the timing of the trip coincides with the delivery and installation of a Canadian made robotic arm that needs to be attached to the outside of the space station. In addition, the presence of a non-professional crew member who is untrained on all critical station systems, will be unable to respond and assist in any contingency situation which may arise. Such an ignorant traveler would also require constant supervision, which would add a significant burden to the Expedition and detract from the overall safety of the International Space Station. The Russians argue that Tito has been trained and his presence will not pose any risk. NASA admits that it has no say over who the Russians chose to send to the ISS, especially on their own rockets. Still, NASA wants to delay Tito's trip to space until the construction schedule has slowed down, and until more detailed criteria for selection, training and certification can be established for space tourist flights.

The Space Station is scheduled to be completed sometime in 2005. It will

require 40 space flights using three types of vehicles: the US space shuttle, the Russian Soyuz rocket, and the Russian Proton rocket. Once completed more than 100 individual components will be connected to make the 1 million pound station. It will include six lab modules, and will have an internal volume roughly equivalent to a Boeing 747. Twelve of such flights, nine of which were US shuttle missions, have already taken place to date.

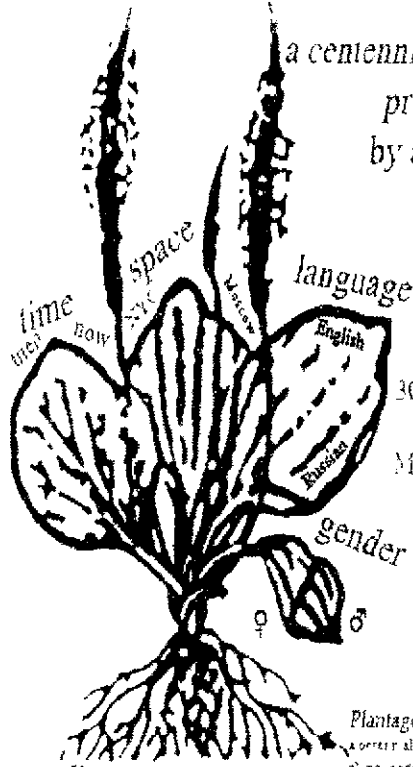
The ISS is visible to the naked eye most nights for a few minutes, the best time to see it is on Tuesday April 24th between 8:20-8:30 PM 13 degrees above the horizon in the southwest corner of the sky. Once completed in 2005, the ISS will be the brightest object in the sky.

The trip by Dennis Tito opens up the possibility of more non-professional astronauts going to space. Most experts agree that in order for space travel to become commonplace, it must become affordable and commercially profitable. Investments by private individuals and corporations are necessary for the future colonization of space. This first step by Tito opens up the imaginations of millions who can look up at the sky and dream of going to space. One should remember that man took his first step on the moon only 60 years after the Wright brothers began their first flight in an airplane. Clearly, the possibilities for the near future (a mere 60 years in the scope of time) are endless.

Aron Wolinetz is a graduate student of Columbia University.

unleaving

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by anastasiya
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<p>Voices of Survival: A panel discussion with Mt. Sinai's Sexual Assault & Violence Intervention Program 7:30-9 PM - Hartley 1st Floor Lounge</p>	<p>How to Be a Good Boyfriend: 7-9:30 PM - Solzberger Hall, Barnard College</p>	<p>It's My Business: Helping students learn to negotiate business relationships 7-9 PM - Solzberger Parlor, Barnard Hall 3rd Floor</p>	<p>No Parents Allowed: A workshop about negotiating relationships 7-9 PM - Solzberger Parlor, Barnard Hall 3rd Floor</p>	<p>Talk Into Action: Social Justice Celebration Dinner honoring social activism on the Barnard-Columbia campus with Indian, Spanish, and Italian cuisine! 6-8 PM - IRC</p>

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Barnard College students may register in person (205 Kent Hall) from Tuesday through Thursday, April 24-26th, and any time beginning Thursday, May 17th.

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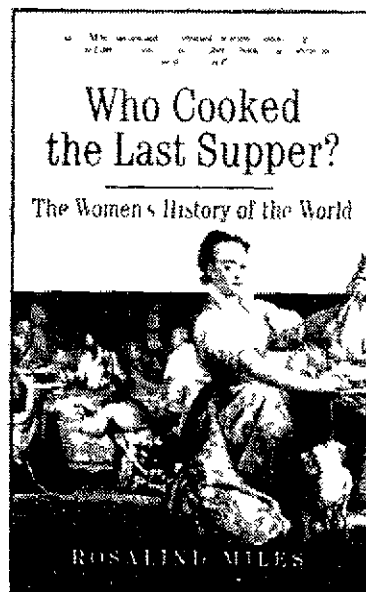
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arts picks

for the week of april 25

theatre

Strange Bedfellows

*At the Wings Theatre
(154 Christopher Street).
Runs through May 26.*

This is the story of a poor family living in a trailer park in Oklahoma. The play deals with issues of sexuality and family relations. It is performed by the Wings Theatre Company.

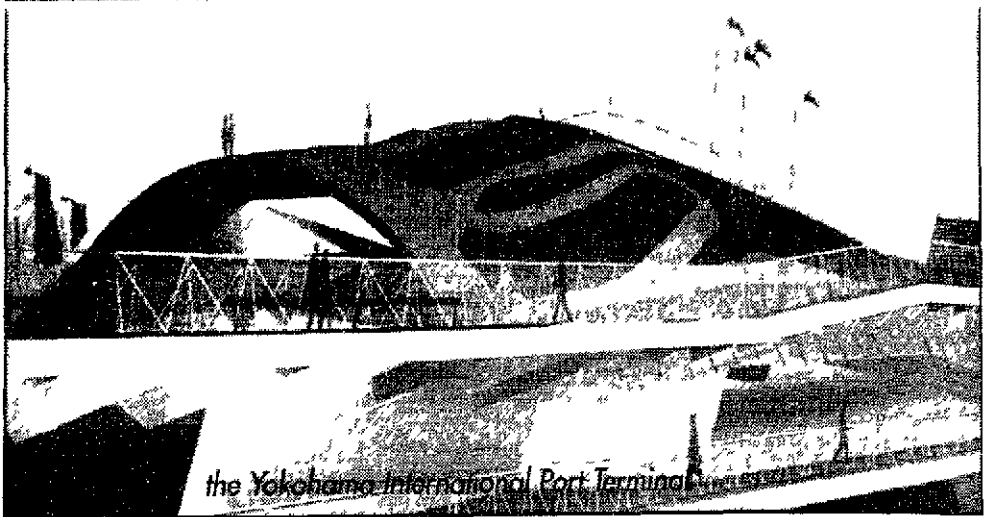
dance

Meditations of a Drunken Peacock

At the Mulberry Street Theater (70 Mulberry St., 2nd floor). Runs Wednesday to Saturday May 2-5, 9-12. For tickets call 349-0438.

H.T. Chen & Dancers, a dance company specializing in dance forms rooted in Asian aesthetics, is celebrating their 23rd anniversary New York Season by performing the world premiere of *Meditations of a Drunken Peacock*. This dance tells

architecture meets



By Christina Rogers

With the rapid growth of most major cities and the resulting increase in land value, it is not surprising that contemporary architects have begun to look towards the waterfront as a place for future expansion. But what exactly happens when architecture meets water? So far, history has given us numerous examples but in today's world of high pace commerce and global expansion, the issue certainly deserves a second look.

Luckily, the Van Alen Institute in Chelsea has provoked much discussion on this topic lately with its new exhibition, entitled, "Architecture+Water." Designed and curated by New York City based architectural firm, Lewis Tsurumaki Lewis (LTL), the exhibition features five radical examples of architecture from around the world that stimulate critical thinking about the way architecture engages and is conversely shaped by its aquatic environment. Through the presentation of drawings, models, and video installations, these projects provide us with more or less a glimpse of the future where land is left behind to investigate the mysteries of water. As the curator, David Lewis explains, "Our hope is that the exhibition argues for a more active role of water, that water can be more than a benign and passive feature of architecture but can indeed produce fantastical architectural inventions."

Now, for those that are not familiar with the current movements in contemporary architecture, this exhibition will surely open some eyes. The projects presented here certainly defy typical expectations of architecture. Most notably in this category is Diller+Scorfidio's project "Blur" design for the 2002 Exposition to be held in Yverdon-Les-Bains, Switzerland. Is it a cloud? Or is it a building? Or is it both? Composed of 12,500 high-pressure water nozzles, which spray continuous mist, this building is actually an inhabitable cloud.

Approached by a long bridge spanning outward across Lake Neuchatel, one first sees this structure hovering over the water with the mysterious presence of a storm cloud. As time passes, it begins to change shape and is molded by the changing weather conditions, which govern its form. Yet this is only the beginning of the journey. Before entering, each visitor is given a plastic raincoat, cleverly dubbed, "Brain coat" because they are each fitted with computerized sensors that process and transmit information. The idea is that before entering, each visitor fills out a questionnaire of preferences, which is later processed in the "Brain Coat." Upon entering, the visitor is immediately swallowed by the dense fog inside the cloud. The only way the visitors can recognize each other is through the colors of the brain coats that eventually blush when two visitors approach each other. Based on the questionnaires, the computer

water in chelsea

determines the color of the coat. If it is a match, the coat turns a bashful red. If not, the coat turns a repelling green. Cool, huh? It seems like a great way to meet people.

While it is true that many of us may not have the chance to visit Switzerland in the near future, the exhibition offers an intriguing virtual simulation of the space well worth seeing. However, what may seem on the surface a witty game, was initially intended to stimulate thinking about digital media and its role in architecture. With the advent of the Internet and other related computer information systems, which seem to eradicate or "blur" spatial and temporal boundaries, this project is not only an attempt at representing this new formless reality but also a proposal of how computer technology will bring together people in the future. Through its engagement with architecture, water—one of the world's most ancient forms—is re-interpreted to address the concerns and issues of contemporary society.

To continue with the theme of blurring, one next encounters the Yokohama International Port Terminal, design by Farshid Moussavi and Alejandro Zaera-Polo of Foreign Office Architects (FOA). This project, currently being built on an 8-acre site in Yokohama Bay, Japan, certainly blurs the boundaries between land, building, and program by creating a seamless interplay between these three architectural properties. Emulating the contours of the surrounding sea, this structure undulates above and below the ground plane creating a hill-like terrain which visitors can leisurely seep through as they await their final destination. The entire building registers as one continuous surface slit in areas where program and circulation is necessary and from an aerial view, one can even sense the flow of movement and circulation as it is expressed through the form. One of the highlights of this project is, of course, the model, which unlike the actual building is constructed out of transparent and frosted plexi-glass. It presents an interesting interpretation of the project as it reveals

the integrated layers of the structure and relates them to the surrounding site.

In addition to these two projects, the exhibition also features a suspended waterfront villa by MVRDV, a redesign of the Blackfriars Bridge Station in London, England by Alsop & Stömer Architects, and a water treatment plant in Connecticut, designed by Steven Holl Architects in conjunction with landscape architect, Michael Van Valkenburgh. All of which are well worth seeing in contrast to the other two.

However, the exhibition design itself introduces an intriguing interpretation of the relationship between architecture and water. The installation design by LTL is intend to extend beyond the scope of these five well-known architects by identifying other historical precedents of water and architecture. Accompanying the major projects, are smaller displays of buildings, bridges, dams, and other forms of vernacular architecture and water. Organized with a horizontal water line encased in a tube running the perimeter of the gallery, the entire exhibition design is intend to reflect the way water has been used in the past as a horizontal leveling device. As Mark Tsurumaki explains, "This ability of water to invert its apparent property as unstable and become the very source of stability is integrated into the exhibition in the form of a continuous datum line that splits the gallery in half."

Overall, this exhibition encourages an expansion of the imagination through a close analysis of the world around us. Water—one of the basic necessities for existence—here becomes not only a catalyst for invention but also a medium for critical reflection. With the rapid expansion of major cities and the resulting globalization of commerce and industry, the waterfront just may be man's final frontier and it is refreshing to know that architects are beginning to see it with new eyes.

Christina Rogers is a Barnard senior and bulletin art director.

artspicks

...continued

the story of a drunken poet who fantasizes about his past and future.

art

Tracht

For more information visit www.artnet.com/lehmann-maupin.html

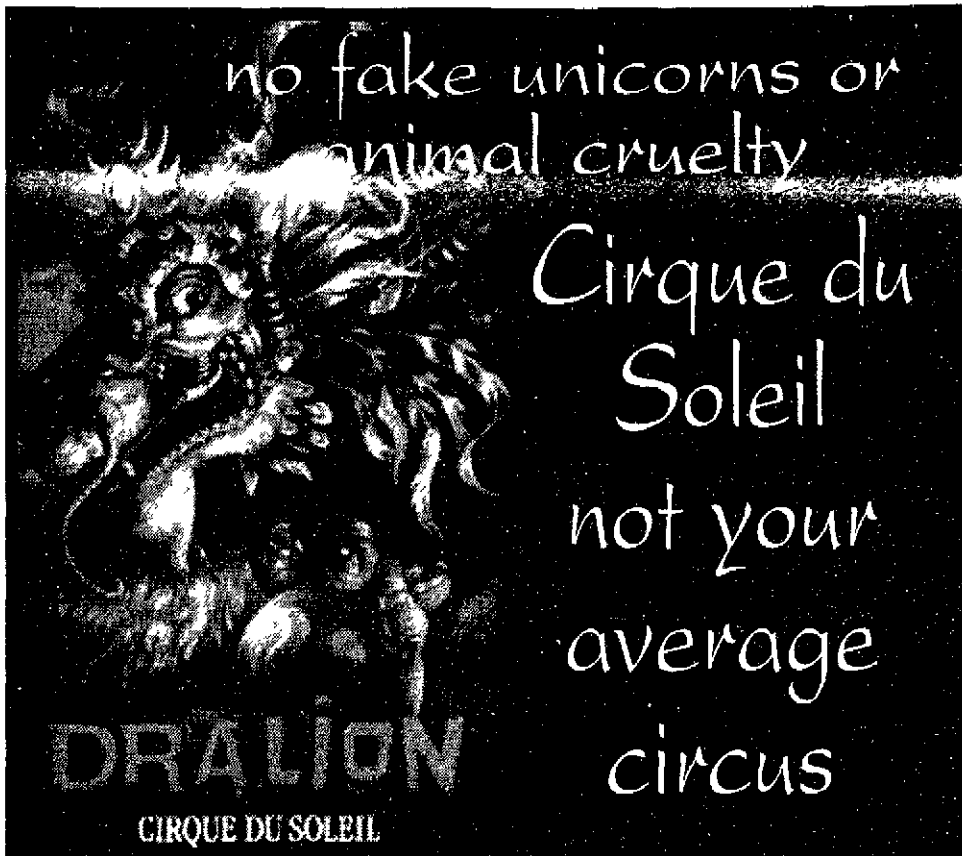
Tracht is a newly published book featuring the work of photographer Juergen Teller. Teller has spent years photographing the beauty queens from different countries, beginning with Miss Venezuela. Through his work, Teller shows how beauty can be artificial and relative.

theater

Uncle Bob's

At the Soho Playhouse (15 Vandam St. and 6 Ave.)
For tickets call 239-6200.

Starring George Morfogen (HBO's OZ) and Gale Harold (Showtime's Queer As Folk) in this play is the macabre yet witty story of a man and his nephew struggling for human contact.



By Cody Watson

For the past month or two, I've been seeing posters all over the city for the Cirque du Soleil's newest production, Dralion. Although I am not normally a big fan of circuses, I must say I was curious about the unusual Chinese dragon on the posters. It's a drawing of the head of a dragon, smiling crazily, which is partially made of metal parts and partially of flesh. The image of the fusing of past and future represented on the poster was brought beautifully to life when I finally saw the Cirque last week at Jersey City's Liberty State Park. The performances, the music, and the scenery all expressed this concept through the mixture of classic elements of the circus and modern entertaining technology.

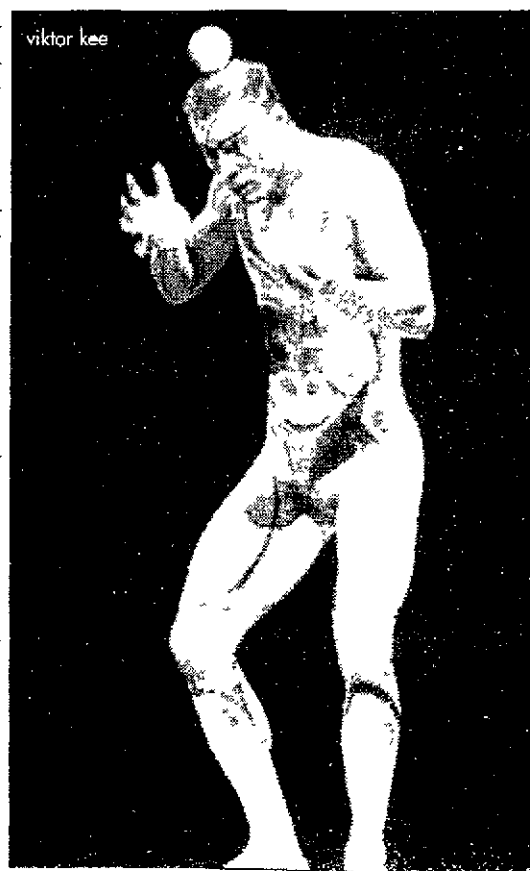
The dragon design was exemplary of the Cirque du Soleil's unique approach to circus entertaining. This is definitely not Barnum and Bailey's. There are no elephants or other live animals, no gaudy colors, and no irritating clowns with red plastic noses. Instead, there is artful design and choreography, astounding acrobatics, and a live orchestra providing the

soundtrack for the whole show. This two-hour circus-art spectacle combines ancient Chinese acrobatic tradition with the avant-garde approach that the Cirque is known for.

The theme of the show, besides the fusing of past and future, is a celebration of the four elements: air, water, fire and earth. Each element is represented by a dancer with specific music and colors. Azala (air) was played by Juliana Neves. She was floating above the stage for most of the show, suspended only by two huge blue ribbons. She grabbed the ribbons with what looked like the lightest grip, delicately wrapped them around herself and was raised high above the crowd while doing a delicate air-ballet. Océane (water) was played by the gorgeous Amrapan Ambegaokar. She was dressed in an Indian-style

green costume, which accented her sensual belly dancing. Her movements were the fluid embodiment of her represented element. Yao (fire) was played by Luis Pelegri. His costume was all bright oranges, reds, and fiery pinks. He performed with a spear-like apparatus, which made rhythmic jangling sounds in time with the music as he tossed and caught it. He and his retinue of bamboo pole dancers were my favorite part of the show, especially his sexy choreographed battle sequence. It was like karate to music. Last but not least was Gaya (earth) who was played by Henriette Gbou. She and her dancers were costumed as African tribesmen and their dancing was electrifying. Each of these performers was full of energy and drama, and each reappeared throughout the show with different groups of performers, leading them through their acts.

The acts were truly stunning feats of human flexibility and talent. All the performers not only did their stunts, they also moved and danced like ballerinas. The bamboo dancers handled ten foot tall bamboo poles as though they were light as air, making their decorated tops



dance like fire. The juggler, Viktor Kee, handled the balls he juggled as though they were a part of him. He could catch them with any part of his body, with the back of his head or leg just as easily as with his hands. He seemed to be able to make them fall from the air as quickly or slowly as he wanted. He wore an interesting costume that looked like little more than red paint

over select portions of his well-muscled body, which added to the element of fluidity in his motions. I was equally amazed by the Ballet on Lights dancers, who stood on pointe on what looked like rows of ordinary light bulbs, while balancing multiple other dancers on their shoulders. The friend I came with said that his favorite part of the show was the hoop divers, who could leap through hoops at various distances from the ground as effortlessly as cats. There wasn't a single act at Dralion that failed to astonish everyone in the audience.

The music of Dralion deserves rave reviews in its own right. The orchestra fused traditional music from all over the world with modern techniques and instruments such as electronic beats and electric guitars. The music added incredibly to the intensity and drama of the show. Two vocal performers, Frank Irving and Agnés Sohier, sang so beautifully that I was often taken aback when I remembered that they were singing live. They

too had amazingly designed costumes. For the first part of the show they wore white, feathered robes that made them look like angels in contrast to the dark and rich colors everywhere else. The second part of the show featured Irving

impressed with the music, in fact, that I bought the twenty-dollar Dralion CD.

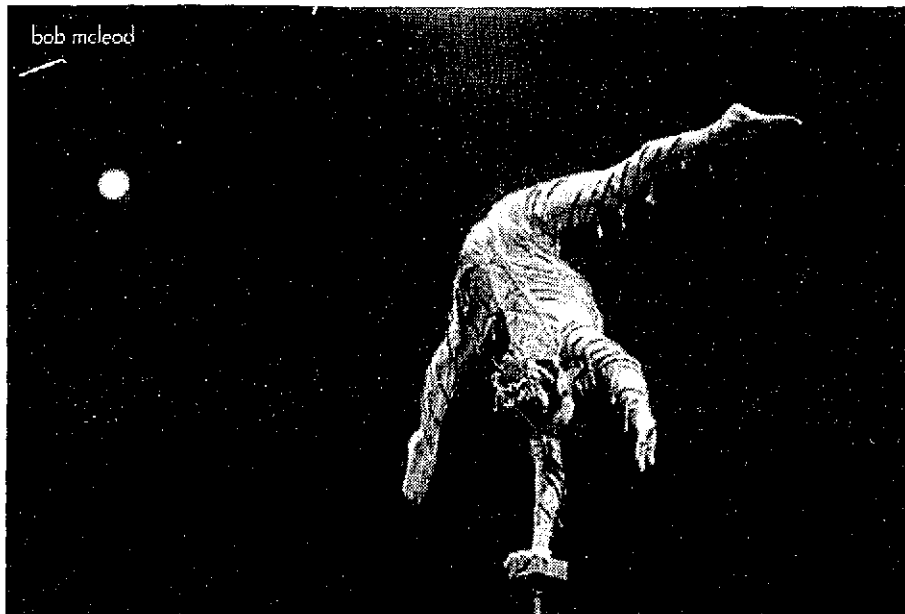
The Cirque du Soleil put on one of the most incredible, all around entertaining shows that either my companion or I had ever seen. While the ticket

prices are steep, starting at \$63, the show is well worth it. For the price of one ticket, you get to see fantastic music, dancing, acrobatics, and art. Seeing the Cirque du Soleil perform is like experiencing a wonderful dream while being awake.

The Cirque du Soleil opened on April 4 at the Liberty Science Center and will be performing through June 3. Per-

formances are Tuesday and Wednesday at 8 p.m., Thursdays and Fridays at 5 and 9 p.m., Saturdays at 4 and 8 p.m., and Sundays at 1 and 5p.m. Tickets are \$63-\$85. Call 1-800-678-5440 for tickets or visit cirquedusoleil.com.

Cody M. Watson is a Barnard junior and the bulletin office manager.



bob mcleod

in a gold embellished robe and Sohier in a medieval style gold and russet gown. They sang through each of the acts, either standing on a ledge overlooking the stage or while suspended in midair. I can't imagine the difficulty of hitting those notes while wearing a harness, but the vocalists amazed me in a variety of delightful ways. I was so

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and all the DJs and exec staff, past and present, who are also graduating

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(and when you come back to visit, don't forget 2 IDs to drink.)

Bastard Out of Carolina shows damaging effects of abuse

By *Isa Loundon*

Do we see things as they are, or as we are? There are certain issues and people in our lives that we can ignore, that are not brought to our consciousness often enough for us to notice them. The film *Bastard Out of Carolina*, however, actively calls the audience to witness the power and horror of domestic abuse.

Bastard Out of Carolina takes a rather narrow scope of abuse, as one student pointed out after the film, centering on the life of one girl in South Carolina named Ruth and the dynamics of her relationship with her stepfather. It would be impossible for one short film to explicate all the issues related not only with domestic abuse but also the plights of poverty that are an integral part of this movie. Yet *Bastard* does touch on certain aspects of domestic abuse and incest salient to our lives as young women.

Dorothy Allison, the author of the novel on which this movie was based, writes from personal experience. This film, however graphic it becomes in the portrayal of child abuse, is powerful enough for an audience to look into their own lives for similarities and view the experience of others with more sympathy than disgust. In a way, Ruth's story of abuse is a typical one, her biological father is gone and her mother has remarried to a man who

feels threatened by the presence of the child, either out of attraction, jealousy, or displaced anger. Hitting, punching, and belt-whipping are always followed by a quick and seemingly sincere apolo-



gy, allowing Ruth's mother to justify not leaving her abusive husband. Ruth is afraid to reveal her perpetrator as a child, for she fears worse repercussions from the man herself than any other authority, and so endures years of abuse in silence.

Anyone who is a survivor of domestic abuse will identify with the prevalence of fear, anger and hopelessness associated with violence. Dorothy Allison does not portray Ruth as ever becoming a whole person, even after she is removed from her situation at home. As women in a society where women are subjugated to rape, abuse and incest we cannot trivialize the damaging effects of domestic violence. It seems a rather grim ending to a disturbing movie, but in truth Allison is only mirroring reality. Statistics show that abused children go on to abuse their children or become involved with abusive partners.

The film, which was screened by Zooprax and Take Back the Night earlier this month, was followed by an interview with Allison herself, "Two or Three Things But Nothing For Sure". As she has found ways to overcome the grief and humiliation of her childhood, the audience found a sense of completion, healing and hope. The discussion that followed the two films was spotty and somewhat forced, which I would attribute to the force of the film and the difficulty of the issues involved. And yet I would urge you to become aware of these

issues and most importantly to face things in your own life so that the subject of such a tragic movie doesn't become a script for your own life.

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

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musicpicks

for the week of april 25

april 25

G. Love and Special Sauce

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

Not only is he the cutest thing ever, G. Love (aka Garrett Dutton) is one funky white guy. Blues and hip-hop are G. Love and Special Sauce's forte, and they've perfected their sound for a mellow groove all around.

april 26

Mike Doughty

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

Since Soul Coughing's break up last March, fans of M. Doughty were left downloading copies of his internet-only release *Skittish* off Napster. Finally, Doughty's touring, and not only will hard copies of *Skittish* be on sale, but the man will be there in the flesh. Expect a more acoustic sound that will be sure to please old fans as well as new.

april 26

Reggae 2001, hosted by Kufunya & Friends

At the Roxy (515 W. 18 St.) For more info, call 243-4940

This is the Manhattan debut of SIZ-ZLA, a dance hall reggae act that is as socially conscious as it is fun. Special guests Prince Malachi and Turbulence are on hand to keep things moving. Forget Shaggy; this is the real deal.



Our Lady Peace guitarist Mike Turner optimistic about the Wonderful Future

...and our music editor realizes how little she knows about..stuff.

By Thea Tagle

I guess a proper interview would begin by telling you the entire biography of the band, and their albums, and the 'definition of their sound,' etc. But I won't do that. Our Lady Peace isn't just the sum of their four parts (Raine Maida-vocals, Mike Turner-guitar, Duncan Coutts-bass, Jeremy Taggart-drums); it does not matter that they released their first album in 1993, and haven't stopped since; and if I said they were 'modern rock,' what would that really tell you? If you can tell something about a group by one member, then this is the opportune time. Guitarist Mike Turner gave me one lovely hour of his time, and if talking to him was any indication, this band is full of smart cookies. Behind the talk of the tour, the new album, and the band (typical interview stuff) is a vision of the future, as realized in their new release *Spiritual Machines*. Besides realizing that I got the concept of the album entirely

wrong, I found myself remembering why this band can never be boxed into one thing—simply if it's because they know so much more stuff than I do.

Awkward introduction on the telephone, giggling on my part, fix the tape recorder, and start:

bulletin: So what are you guys up to now?

Mike: We're actually in Nashville, TN right now. Tomorrow we're going to Pittsburgh, and Sunday we're have a day off. We told our record company and management, "hey, leave us alone. We need to rest." Monday were doing this thing for VH1 and the show (at Irving Plaza), and Tuesday we have a show. We're doing Conan O'Brien on Friday (April 27). We've done Conan before, and it's a pretty good show, so we're excited about doing it again. We didn't really come to New York properly last time to promote the last record [*Happiness...is not a fish that you can catch*, released in 1999].

bulletin: Properly?

Mike: Last time, when we were touring for the record, we were opening for Creed. The only time we came into New York which makes it kind of crazy because, you know, New York has always been a pretty important spot for us.

bulletin: Do you think that the crowds in New York, and America in general, are different from the Canadian audiences?

Mike: They're just different in terms of scale. In Canada we just play bigger places. I think that we've been very very fortunate, in that what we seem to be able to do is have people connect. At least on this tour... it's been amazing. It's been nuts. We were in like northeast Arkansas and there's a bunch of people out and they know all the songs from the new record that's only, like, a month old. They're knowing tracks that are the deeper tracks off the record and they're singing along. You can see there's an emotional connection to it. I don't think there's a better way to enjoy playing the music as when that connection takes place. So whether it happens with twenty thousand or two thousand [fans in the audience], it's the same.

Note to reader: Mike Turner is big on connection. He talks a lot about connecting with the music, connecting with

can't relate.

bulletin: The new album is called Spiritual Machines, and is taken from Ray Kurzweil's book The Age of Spiritual Machines- When Computers Exceed Human Intelligence. Even though it deals with a mechanical type-future, the music itself is more basic, especially in comparison to the experimental nature of Happiness...

Mike: Well, we've been doing this for a while. I think the best thing that this did for us was that we had a chance to get comfortable in our own skin, you know what I mean? To have maturity as a musician, you have to have been doing it for a while, and that maturity is sort of what we have achieved. Wait. I shouldn't be saying that. It makes us sound like we're actually professional and shit (laughs).

I think that we know now what we are, what our opportunities are, and what our potential is. It makes it a little easier to steer your course. I know that on Clumsy, and definitely on Happiness... , there is still quite a large degree of experimentation. We tried a lot of different things musically deciding upon what we wanted to do. But in the new record, we did do a lot of learning to, in that we learned to trust ourselves. On this album, Raine would be a bit of a

It may not have been the best guitar sound ever recorded but there was an energy, a vibe. Once we learned to capture that, we learned to back away from it, not to smother it.

his band mates, connecting with the audience. He believes that though OLP has been "living a different life for the last five years, that doesn't make us different on a quintessential level. If the music connects the four of us [in the band], there's a pretty good indication that there is an opportunity to connect to it later on." If you think he's joshin' ya- listen to the song "4 a.m." on their second album, Clumsy. or "Made To Heal" on Spiritual Machines and see if you

ringleader, give a lot of attitude (laughs). He would say, "What if we try this? What if we try that?" Which is fun, but at the same time, someone has to say, "Okay, I get it. I feel the right feelings when I hear that music." So instead of going on and exploring, we just said, "okay, we're done." We tried to do that as much as we could. It may not have been the best guitar sound ever recorded, or the best set of drum tones. but there was an energy. a vibe I think once we <<page 25>>

musicpicks

...continued

april 27

Granddaddy

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

This critically acclaimed lo-fi band has made it from the depths of hell (an agricultural no man's-land in CA) to the top of the mountain. They will be touring with Coldplay in the summer, and if you want to catch this band before Jason Lytle's fragile voice is drowned out by the screams of teenagers, catch them now

april 30

Superchunk

At Maxwell's (1039 Washington, Hoboken, NJ). For more info, call 201-653-1703

Since '89, this little Chapel Hill band has been giving the world their pop punk music. Even though you may not admit it, there are those of you that have not seen the band ever, or at least since 1995. Go. Then pretend you've liked them all along

may 2

Goldfrapp

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

You loved her voice on Tricky's Maxinquaye but couldn't remember her name, and wondered who the great girl that was touring with Orbital was; now is the chance to see the face behind the voice. Alison Goldfrapp teams with composer Will Gregory, making the typical electronic experience absolutely ethereal.

a dry event on a rainy day



circumstance dampens the annual wbar-b-que

By Alison Wayne

On Friday, April 20, Aramark, WBAR, and College Activities joined forces to create an event for Barnard that would celebrate spring's arrival. Aramark provided an outdoor barbecue featuring grilled favorites and a surfeit of side dishes. College Activities coordinated street vendors to set up in front of Lehman and McIntosh. WBAR booked musical acts for between 2 p.m. and 12 a.m. creating the atmosphere of an all-day party.

Beginning at 2 p.m., the WBAR-B-Q featured both campus talent and outside musical acts. King Memphis, for one, had driven from Portland, Maine to New York for the gig. James Bucknell, Rob XIAN, My Favorite, Sage Francis, Las Malas Lenguas, The Orgasmabots, and Palomar all travelled in from their respective off-campus locations for the show. On campus acts such as DJ Manuel Stone, Alyssa Boxhill and Anna Schwartz, The Casqueades, Cadre Bravura, People Verses, Evelyn Alexander, Helicopter Ejection Seat, The Units, Karl Steel, and the Ridgemonts all performed during the marathon concert.

The planned events of the second annual WBAR-B-Q were, however, side-staged on Friday. The controversy surrounding the University's revocation of WBAR's liquor license, and the inclement weather that forced the barbecue into lower level McIntosh were serious dampenings to the good mood.

The controversy over the liquor license is the first such problem to hit the radio station. The campus liquor policy is accessible though not readily so and prohibits the

explicit mention of alcohol from being made in any advertisement that is to be distributed to any groups on campus. WBAR could not find the policy in their Program Planning Guide—there it referred only to the agency where the policy could be found—and had to do an online search and found the policy in FACETS.

WBAR members were disheartened with the lack of student inclusion in the proceedings that decided to revoke their privilege to sell alcohol. WBAR had planned to sell beer at their event—not as the primary attraction, as dictated by one provision of the University's event planning policy, but as one of their primary attempts at making money. "The first clause of that policy is that any event that serves alcohol cannot have the alcoholic consumption as its main focus. We weren't doing that. Obviously, we were billing the barbecue to be a multi-genre music event," said WBAR Executive Board member Alyssa Boxhill.

Being a radio station sponsored event, the music was the primary focus of the WBAR B-Q. In order to turn a profit, however, the station was to rely on sales of certain "libations" throughout the day. The plan was to sell beer in conjunction with other WBAR merchandise. WBAR purchased red reusable plastic cups with the WBAR logo on them for the occasion, as well as pre-purchasing large quantities of

the controversy surrounding the University's revocation of WBAR's liquor license, and the inclement weather that forced the barbecue into lower level McIntosh were serious dampenings to the good mood.

beer. The event was free to the public other than the drinks and raffle tickets that were sold. The original intent was that once a cup was purchased, beer would then be provided throughout the rest of the day.

"Everything that we did in the process of getting the barbecue ready with anything having to do with alcohol was completely legitimate," said Boxhill. "We obtained a temporary wine and beer license; we filed the forms for proctors; we notified every responsible party having to do with getting the alcohol process through to my knowledge, and we were publicizing the event with flyers that were pasted all over the campus where the only thing that was mentioned was 2 IDs to drink."

What vexes several members of WBAR is the discrepancy of when the policy regarding alcohol being served at campus events is enforced. Seniors routinely receive emails from the college asking them to attend activities such as the "Champagne Toast." Students see flyers plastered everywhere about the Bacchanal kick-off at SoHa. Certain on-campus events that took place over the weekend featured unsupervised, unproctored distribution of large quantities of alcohol. That College Activities chose to make an example of WBAR for faultily publicizing their event to people mostly on the outside of the group therefore seems suspect to many members of the WBAR staff.

The exact cause of the discipline on WBAR was triggered by promotional emails, none of which were sent by the WBAR promotions team. Elementary, the University's hip-hop club (which is not SGA approved), sent two emails to bring further awareness to the community about the upcoming WBAR-B-Q. "On Wednesday, I talked to Adam from Elementary and asked him if I could get Elementary send out emails because they have a massive email list and I thought it would be great promotion for the barbecue," said Nick Mitchell, the Urban Music Director at WBAR.

The first email that was sent contained a reference to alcoholic beverage consumption and was quickly replaced by a second email that contained no such reference. The first email was sent out mistakenly, but unfortunately, the large number of University administrators on the Elementary mailing list received the first email.

Security was forceful in its insistence that a meeting be called regarding WBAR's privilege to sell beer at the event. Thursday morning, College Activities halted WBAR's plans. "The decision to not sell alcohol, to shut our beer down, was made without allowing any member of WBAR to present our case and defend ourselves," said Boxhill.

The musical extravaganza may not have gone down the way WBAR anticipated, yet students nevertheless seemed to enjoy themselves, dancing away late into the evening to the sounds of rockabilly legends King Memphis. "The music was great, the radio crowd was receptive, and I think that despite the odds, a good time was had by most," said first-year Lizann Bolger.

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

<<page 23>> learned to capture that, we learned to back away from it, not to smother it.

bulletin: What made you decide to base your album on Kurzweil's book?

Mike: For us, there was no pre-planned decision to make it like this. It was just a product of what it is. When we were on the last tour, I spent a lot of time reading when we were on the bus. I just went into a bookstore one day, and Kurzweil's book had a shiny cover. And that, I swear to God, is the only reason that I picked it up. It's funny, because on Happiness...Raine in his lyrics already talks about a lot of things that have become more prevalent on the new record. I think [the book] just gave it more fuel, it added to a creative fire that was already burning...

I'm not really happy with the term concept record [which is what people may wrongly mistake it for]. It's not like we sat down and said "we need to write an album about this book. These were the issues we were dealing with at the time. Like Happiness...had to deal a lot with mortality, this is where our heads were for the new album.

Then me, the interviewer, in my stupidity asked:

bulletin: And you don't really believe in the Orwellian concept of machines taking over the world, do you?

Which led to a very long answer that I could not go into here (it would take up the entire *bulletin*) but it could basically be summed up as:

Mike: I think people are interpreting this album in a very strange way. They assume it is going to be us here, and we'll walk over there and say, "uh, oh, it's the machines. Here they come." But it's not going to be like that.

Technology is an enabler. It will never, ever generate the motives [for doing things]. The motive is something that is human, that is where it comes from. And that to me, is what will never change.

bulletin: Oh, I knew that.

Mike: as for the future we talk about in the record, Raine makes a very good point about it. He was saying, "this is all wonderful, and you can make up thinking this is all incredible this [technological revolution] is gonna happen in my lifetime. I'm gonna see these things and it's just awesome, but you know what? I just got a phone call from my brother who's in a shit mood trying to figure out what he's gonna do with his life." There are real, emotional, personal problems to deal with now, before we get to the future, and that is what we deal with on the record. You can think of a wonderful future, but it doesn't really change anything right now. A song like "Are You Sad?" is an example of that- it's about Raine's brother having a crappy day, the emotions, and feelings, all that machine's currently aren't- and there <<page 30>>

Harper proves himself with *Live From Mars*

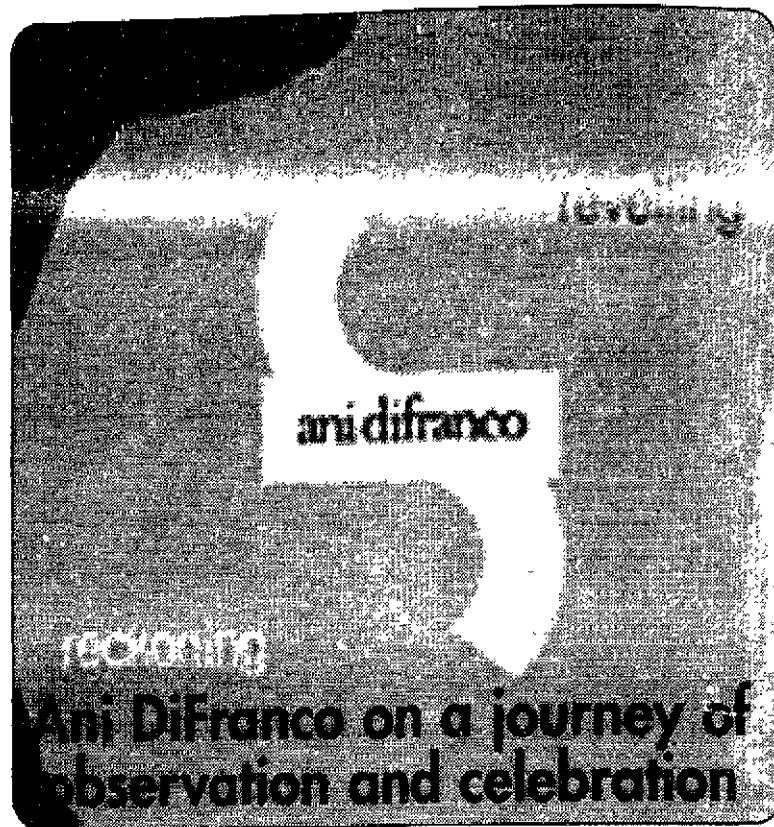
Ben Harper succeeds once again with his album *Live From Mars*, released by Virgin Records. Harper rethinks his typical sound for this concert. Putting his emphasis on guitar and vocals, rather than on percussion, makes for a more intimate recording. From the crowd's excited reaction, this new sound was phenomenally successful.

While listening to *Live From Mars*, I was impressed by the diverse range of sound that Ben Harper and the Innocent Criminals offer. Quite simply, Harper's songs don't all sound the same. By taking away a lot of the percussion, Harper's voice shines through. Each pause, crescendo, and syllable can be heard. This recording is all about Ben Harper. He sings many of his classics such as: "Woman in You," "Steal My Kisses," "Burn One Down," "Waiting on An Angel," "Power of the Gospel," "Not Fire, Not Ice," and "Another Lonely Day." This is the best recording of "Another Lonely Day" and "The Power of the Gospel" I have heard of, and fans that have other Harper albums should be pleased with his new takes on these songs. All of the performances on the album are strong, and for a two-disc release, it is completely worth the extra money.

It seems as though here in the United States, Ben Harper's popularity has peaked and reached a plateau. In the States, Ben Harper's name and albums appear in the shadows behind artists such as Dave Matthews, while in Europe he is an idol. For those American fans wishing him to break out, this album may just be the one. *Live from Mars* redefines Harper as an artist and a songwriter. Whether in a full stadium or a full bar, Harper's lyrics and energy create a real connection between himself and his audience. Unlike many artists today, Harper's lyrics are just as strong as his talent as a musician.

I believe that Harper's music is made for live performance, and this recording proves just that. This album is perfect for kicking back at the beach this summer. Perhaps this album will help Harper reach new heights.

—Aidan Flaherty



Ani DiFranco has finally done it. She has made an album that highlights her vivacity as a bandleader without relinquishing her folk roots. DiFranco's newest venture, entitled *Reveling, Reckoning* is a musical journey that starts with a bouncy funk-infused groove on the giddiness of love and ends with an introspective, quiet meditation on the difficulty and beauty of marriage. Not all songs on the two disc, twenty-nine song record are about relationships, however. "The Garden of Simple," one of the many tracks on which Ani plays solo, she poignantly blends the personal and political. "Science chases money/and money chases its tail/and the best minds of my generation can't quote to make bail/but in the garden of simple/where all of us are nameless/you were never anything but beautiful to me," she sings, her voice floating over a sparse acoustic guitar.

Although DiFranco continues to experiment with different instruments (touring band members Shane Endsley and Hans Teuber play horns, flute, and clarinet on the album) what makes *Reveling, Reckoning* more exciting and more complete than 1999 *To the Teeth* is the prominent position that DiFranco's guitar assumes. Almost every song on the second disc, *Reckoning*, is constructed around the guitar, with other instruments occasionally filtering in and out, lending the songs a more expansive quality. Even on *Reveling*, the half of the album that features DiFranco's touring band, her guitar remains the focus.

The reemergence of the guitar as the focal point does not mean that DiFranco doesn't take risks. There are a total of seven instrumental tracks spread out over the course of the two discs, an inclusion that DiFranco has not made on any previous. There are also two poems set to music, an appearance by funk legend Maceo Parker, and a showing by acclaimed trumpet player Jon Hass. *Reveling, Reckoning* leads DiFranco further along the path that she's been on all along—one of observation, contemplation, and celebration. Hopefully, she will continue to save a spot for us on her journey in the future.

—Lisa Poggiali

Renata's ramblings

By Renata Bystritsky

It seems like we spend most of the year avoiding it, but as the year draws to a tentative close, we are all suddenly on the lookout for it, sniffing it out everywhere—websites, magazines, even signs in windows.

I'm talking about work. To be more precise, a job. A job that lasts between 2 and 3 months, pays a little something (or a lot something, if you are trying to pay rent for a summer residence), and looks impressive on the resume. You know, something that points a flashing arrow at your sense of humanity while amply illustrating that you are—what is it they say? "Quick, punctual and capable of good work under pressure." And suddenly, that plum job you had working in the computer lab just isn't impressive enough—not with law school applications looming just a year and a half away.

It figures that right now, right when people are looking for something decent to do for the summer, almost all the jobs listed on our school websites are absolutely pathetic. You can be a summer nanny, or a porter or a waitress. (Yes, graduate schools are all just dying for someone with "Professional Groveling" on the application.) There are a couple of places that have a decent name (you know how impressive that "&" sign is, right?), but they are looking for an "office assistant". And, my dears, after 8

hours of filing, typing and answering the phone only to inform the old lady on the other end that she has called a wrong number (and then to endure her 15-minute apology), I am just about ready to assist

someone to the other side.

Naturally, all the good jobs were up and beckoning during the school year. For the spring semester I had offers from companies as diverse as

Oxford University Press and Playgirl.

(Yes, Playgirl. Yes, naked men. Yes, I am crazy for not accepting it.)

Do you suppose they conspire with school administrators to tempt us to give up our studies? To test our loyalty to the classroom?

I don't mean to make a bigger deal out of it than it is—the truth is, there are jobs out there, especially for those of us who come from a school with a "name". But there are other issues to tackle. Yes, it is true that beggars cannot be choosers, but time is passing and it's time for us to, as Marilyn Monroe sang, "specialize". Which means that, no matter how much we love computers, if we're planning to go to law school, we might have to forego that fun, \$25-per-hour gig at the dot-com startup, and take the boring, low-paying internship that will provide you with that coveted "& Associates" on your resume.

A summer job, all of a sudden, isn't just to make a few extra bucks. Nor is it to "kill time". It is a step. It can provide you with valuable experience. It can get you contacts. It, and the quest for it can drive you quite bonkers, but that tidbit remains unmentioned.

I am finishing up my sophomore year here, which means that my time for "gooling off", is running out. This summer, I am plan-

ning to take Kaplan courses, because I am neurotic enough to plan on taking my LSAT's early—

but, of course, I must also figure out a way to

squeeze in a job

or two (something that's

meaningful

and something

that will give

me direc-

tion

towards

my future).

What

exactly is my

future? It's fright-

ening to contem-

plate—I am nearly 20 years

old (a freakish enough fact on its own, considering that I seem to

have left my mind back in junior high). I have declared my major

(English), and most of my future is planned out fairly neatly. Still,

there is this yawning uncertainty before me — my lack of concrete

summer plans is merely a tiny portion of it.

Because every time I log on to a job search-engine, every time I

update my resume, I realize that sooner or later (and probably

sooner), I am going to have to search for a real job. Not some-

thing to slap on a piece of paper or something to do instead of giv-

ing myself skin cancer. It's going to be a real job, that I will need to

support myself—and, probably, my family.

Wow. You know, when I consider something like that, my junior-

high mind can't help but leap about in glee. At least I don't have

to make that sort of choice right now.

You know, maybe the search for summertime employment isn't

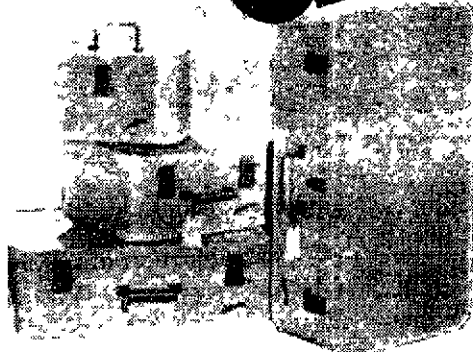
all that bad.

Renata Bystritsky is a Barnard sophomore and bulletin columnist.

**job search
getting
you down?
here's a few
thoughts to get you
thinking**



tales from a broad abroad



by kiryn haslinger

After three months I can finally say that I am comfortable with my language skills in Spain. I feel completely comfortable talking to the locals and making Spanish friends, as long as they don't mind putting up with my American accent. This development has given me a whole new view on Spanish life and customs. I have stopped comparing every detail of my experience to my life in New York, and now I even appreciate the differences more. Since I arrived at a level of comfortableness with the *Castellano* (Spanish—in Spain) language, I decided to torture myself by visiting Barcelona.

Barcelona is the capital of Cataluña, a Spanish province on the French border whose residents are very proud of their province's history and culture. Most people consider themselves *Catalán* before *Español* and they would prefer to have a *Catalán* nation independent from Spain. As a result, there are two official languages—*Castellano* and *Catalán* (to a great degree a mixture of Spanish and French)—of which the latter is preferred by the locals. It was almost like being in Paris again. I couldn't read the street signs, but at least I could communicate since all the citizens are bilingual.

Barcelona is larger than Sevilla and

much more cosmopolitan. The city is famous for its beautiful architecture, much of which is designed by a *Catalán* native, Antoni Gaudí. I have never before seen an entire city where each and every building is unique and artistic. Most were built in an early twentieth century *modernista* (art nouveau) style with lots of interesting colors and patterns. My favorite Gaudí construction

was Park Güell, a veritable wonderland on the outskirts of the city filled with twisting mosaic benches constructed to comfortably fit the adult human body. As you enter there is a giant mosaic iguana crawling down the stairs that is surrounded by caves of more mosaic columns. Inside the park there are a variety of caves, hills, and grassy areas to explore. The top of the park offers the most unobstructed view of the city of Barcelona. It's all breathtaking.

Down in the city, one of the main attractions is *la Ramblas*, a boulevard filled with gaudy street performers and tourist vendors. Everyone told me that visiting this street would be the high point of my trip, but after taking their advice, I would recommend skipping it. Or walking through quickly (and carefully: there is a lot of tourist theft there) on your way to the *Barrio Gòtico* (Gothic neighborhood in *Catalán*). In this neighborhood, east of *la Ramblas*, there is a cathedral (think baby Notre Dame) and a more interesting and young side of the city. A few blocks from the cathedral is Barcelona's Picasso Museum. It's a small collection of much of Picasso's early work and one later study, a tribute to

Velázquez's *Las Meninas*. The *Catalán* people take much pride in their artists (Gaudí, Miró, and others) and they especially claim Picasso, actually a native of Málaga in Andalucía who spent much time in Barcelona.

Barcelona was beautiful and grand. They even had some non-Spanish restaurants (not that many). But I think I made the right choice in selecting to live and study in Sevilla to get a greater sense of Spanish culture. While in Barcelona, everyone I met asked why I would possibly leave Sevilla during *Semana Santa*, the cultural event of the year. Before leaving the city, I saw four days of the processions, which were just as I had expected: marvelous, strange, ritualistic, festive, a little scary at times and very crowded. I'm glad I saw it, but I'm also glad I didn't stay for more than four days. More interesting than

visiting Cataluña

the processions was the general ambiance of the city. It wasn't a wild party, but more a festive and happy atmosphere.

The streets were very crowded, but as long as you weren't caught in a parade and you knew which streets to avoid you could pass. On one occasion, I turned a corner into a plaza where there was a twenty-piece orchestra playing classical music for a small street audience in front of a church filled with decorative Jesus and Mary floats (*pasos*). With music filling the streets and strange costumed men walking around on 85-degree sunny days, how could you not love it?

Sevillanos really like their week-long spring festivals. The first week in May is *Feria* (Spring Fair), an enormous party for singing, dancing, eating, and drinking that doesn't even claim to have a religious significance. Women walk around in Flamenco dresses and men ride horses to the fair grounds where everyone is festive all day and through the night. They say that nobody sleeps during *Feria*. I'll just have to wait and see.

Kiryn Haslinger is a Barnard junior and a bulletin columnist.

first-year ruminates on Sexual Misconduct policy

By Alison Wayne

A few months ago I wrote a news article about the Sexual Misconduct Policy in relation to a forum sponsored by the American Civil Liberties Union- Columbia Chapter. When I began my research, I had little foreknowledge upon which to rely. In fact, being a first-year student, the extent of my knowledge was completely based on my Orientation experience last August.

During Orientation, we first-years went to a presentation about sex in the city and then participated in an hour-long discussion of dating and eventually, the then-newly passed Sexual Misconduct Policy. The policy was explained, but when the discussion ended so did any retention of the Policy's meaning. I say this not to discredit the Orientation program; it was merely that the timing of such a discussion (in the second day of college) was inopportune to have much of an effect on me, as a brand-new émigré to Barnard. In short, to my chagrin, I began my research knowing virtually nothing about the Sexual Misconduct Policy.

I attended the ACLU forum, admittedly, with only the background of having read the policy. The most apparent aspect of the forum was the (non-existent) relationship between the ACLU and Students Active For Ending Rape. The forum was filled with comments about how SAFER was not interested in working to reform the policy in concert with the ACLU. While Sarah Richardson, the person from SAFER with whom I spoke, later acknowledged that SAFER was not really interested in working with the ACLU for political reasons, both SAFER and the ACLU see areas that could be subjected to further reform.

I was overwhelmed by the amount of published material that existed regarding the University-wide policy. Just reading

SAFER's website provided a wealth of information. The policy's language was tough to maneuver, especially the first section of declarations. But the provisions of the policy were relatively clear. What I found was a comprehensive, protectionist policy, long-debated in order to make it fair to the University Senate.

After reading the Policy, I moved to the Backlash section of SAFER's website. I noticed the strong criticism stemming from liberal press such as *The Village Voice*. Due process was all of a sudden a big issue.

The difference between these two groups was their point of vantage. SAFER saw the new policy as a great improvement over Dean's Discipline, a procedure of which I had never even heard. Dean's Discipline lacked oversight and formal procedure.

The ACLU, however, felt that the new policy merely introduced new problems, especially in regards to due process. Their concern lay in the ability of stu-

**my predisposition is to side
with those who feel that the stricter
the enforcement of sex crimes,
the better.**

dents who were charged with sexual misconduct's ability to defend themselves.

This is an honorable concern, but a difficult position to maintain on a city college campus where women dominate the demographic ration 7:3.

Hearing "both sides" of the Sexual Misconduct Policy made me realize that there was much miscommunication between SAFER and the ACLU, and misconceptions circulating.

Because neither position has direct contact with the other, the interconnectedness of each group's position is under magnified. Really, both SAFER and the ACLU are looking out for students' best interests.

Take Back the Night was this past week. Keeping in mind what I had recently learned about the Sexual Misconduct Policy at Columbia University, I sought to find a point of view regarding this matter.

Perhaps I am not qualified to have an opinion, merely being a person who has read the Sexual Misconduct Policy. Nevertheless, I do want to have an opinion on a matter so important to our community.

It is difficult for me to take a stance on sexual misconduct, never having been subjected to it, here or anywhere else. I count myself as having been very fortunate in this respect. I don't want to belittle the emotional and physical severity of what happens to someone who is sexually assaulted. My predisposition is to side with those who feel that the stricter the enforcement of sex crimes, the better.

I do, though, understand the need to protect those who are accused of these crimes, not out of pity, but because of the precedents where people have been wrongly accused and judged for actions not taken.

"Due process" is a legal term, and I am not terribly familiar with anything legal. Yet the idea behind the term is clear. Due process means a fair fight, and I am for that. If someone is accused of a crime as heinous as sexual misconduct, every precautionary measure should be in place to protect both the plaintiff and the defendant.

Take Back the Night is a necessary event. It reminds each person in our community that rape and sexual offenses happens to lots of people: those with whom we are best friends, and sometimes ourselves. Emotion reigns over this night. Emotion, however, cannot blind justice when the crime of sexual misconduct is at stake.

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

<<page 25>> are those that say they never will be capable of doing. There's a certain schizophrenia about all of it.

Not knowing what to say to all that, I go back to asking about going a bit more on 'an' 'eat' and 'fish' and from serious conversation with a band member.

bulletin: So where do you go from here? What are your future plans—you're not doing anything epic soon, are you?

Mike: No, not yet (laughs). Our attention span is pretty short, the chance of us doing something like Godspeed You Black Emperor—some of their pieces are twelve, fifteen, seventeen minutes long—I don't see us doing that in the near future. That would be epic to me. We're not about to go down that road.

bulletin: Um, who's Godspeed You Black Emperor?

They're this Canadian band, actually they're more popular here in the States.

Dumfounded again. Going to wrap up interview soon. Nervousness and mass dumb-ness is becoming too much for me.

bulletin: Thanks so much for talking with the bulletin. One last question—what are your musical influences and how do you feel about being categorized as modern rock? It's such a mixed bag.

Mike: That's the beauty of modern rock though—it's such a broad category right now that you can do anything. Our influences (pauses). Perhaps the most unifying aspect of our influences—we all listen to a lot of different things—is that you can always tell the person that was making the music loved it. That it meant the world to them. Bands like U2. Across their career, you always knew it was U2. You sensed a real passion, an identity, and a relationship in the music that was crucial to them. And that is something that you always feel. R.E.M., same thing. You can hear a unifying passion by the musicians for the music regardless of its reception. That's the music that influences us. And that is the kind of music we've always striven to create.

Relief. It's Over. Yet sadness that the meeting was only for a fleeting moment. A brilliant band whose *Spiritual Machines* is a musical success, and whose members are just as bright.

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

A.S.A.P. alcohol and substance awareness program

108 Hewitt — x42128



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



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letter to the editor

Dear Editors and Readers

Cultural norms are funny things. In the late 60s, Barnard took disciplinary action against Linda LeClare for "living in sin" with her boyfriend, off campus. When the story was published in the paper, people wrote letters to the editor, advocating that Barnard change its name to "Prostitute University." Now, thirty years later, a Barnard senior writes openly in our college newspaper about her job as a dominatrix. And no one seems to react. On behalf of myself, my suite mates, and everyone with whom I have discussed these articles, I would like to react.

I am disappointed with the judgment of the *Bulletin*. I know that I can barely begin to comprehend the difficulty of finding interesting stories and getting the students to bother reading something into which they obviously put so much effort. But running stories (plural) about a dominatrix is a tactic worthy of Jerry Springer. Not our college newspaper.

Furthermore, I have a number of objections to "Dominatrix" herself. I admit frankly that I disapprove of her career choice on moral grounds, but that is not the subject of this letter. Whatever my feelings on the subject, it would be a presumption on my part to tell a stranger how she ought or ought not live her life.

I dislike the tone with which she concludes her first article, which appears threatening, daring the reader to dis-

agree with her. She seems to believe that her work is compatible with feminism on the grounds that she is practicing sexual liberation at its most extreme, criticizing feminists for limiting the choices women can make regarding their bodies. She is deluding herself.

Yes, women have the right to sexual desire and pleasure every bit as much as men do. And everyone of either sex has equal rights to the sexual fantasies of their choice and the sexual practices of their choice with a willing partner. D. writes that "the problem with the patriarchy [is] that it objectifies and dominates women, limiting our choices in work, repressing our sexuality and divesting us of our natural bodies." The fact remains that, however much D. declares that she is being liberated sexually through her work, she is being paid for being objectified by men. This does not strike me as being either liberating or positive towards feminist causes.

Women have had a long and hard fight to control their bodies, which D. dismisses because in "try[ing] to protect [our] body--[feminists] deprive us of many sensual desires." The feminist struggle for women's empowerment exists on many levels. The most basic issues of this struggle are centuries old, and illustrated in books such as Hardy's *Tess of the D'Urbervilles*. Tess, a sixteen-year-old girl, is raped by a rich and powerful man. She is unable to bring charges against him and bears a child, which dies in infancy. Years later, Tess marries,

but her husband abandons her when he discovers that she is no longer a virgin. That she is "tainted." Women have always been vulnerable to the will of men, and only relatively recently have women been able to begin finding protection and justice. And social norms were so strict regarding women and sexuality that at the turn of the century, women often drifted into prostitution because they had lost their virginity, or been raped, and were disowned by their families as tainted. They did not have the kind of choice and freedom that D. possesses. Control of our own bodies and fighting the double standard on one hand and getting society to concede on the other hand that women have the right to fulfilled sexuality is a complex and on-going battle. I do not have enough room here to sufficiently address the issue, but the need for demonstrations like "Take Back the Night" make it obvious that men are still objectifying women.

Feminism and women's sexuality has come a long way. Today, nobody would dream of expecting any college or university to punish a female student for engaging in pre-marital sex. D. claims that her work is compatible with feminism and dares the rest of us to contradict her by claiming that we are narrow-minded if we don't. My friends and I are just as "good" feminists as D. is. And I dare to contradict her.

—Sara Robinson, Class of 2001

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.

barnard **bulletin** fall 2001 staff application

deadline for submission: monday, april 30 @ 7pm.

open positions will be filled for the fall semester of 2001 only. those wishing longer tenure as board members will be encouraged to reapply at the end of the coming semester, at which point regular elections will be held for the calendar year 2002.

all barnard students encouraged to apply.

experience is recommended, but not necessary.

those selected will be contacted on tuesday, may 1.

the following positions are open to application:

managing editor features editor

music editor arts editor

nyc living editor commentary editor

web manager copy editor layout staff

photographer staff artist ad manager

to apply: answer the questions below on a separate piece of paper, attach any pertinent samples of work (writing, photography, layout, whatever), and a letter explaining why you're applying for a position at the *bulletin* and what you envision for the upcoming year (be candid and detailed - what do you think the bulletin's role on campus is? what changes would you make?) Applications may be emailed to bulletin@barnard.edu or dropped off at the office, 128 LL McIntosh, by 7pm on monday, april 30.

- name, class, phone number, email, McIntosh Box, summer contact info and position(s) for which you're applying.
- have you worked for the *bulletin* before? if so, in what capacity?
- do you have past newspaper, magazine or publication experience? if so, please list.
- what is your level of familiarity with computers? pc/mac experience? any Quark Xpress experience?
- what other extracurriculars are you involved in? how much time can you devote to the *bulletin*?
- would you be willing to accept another position? if so, which one?
- name three things you find genuinely interesting about yourself, and think we would, too.

email bulletin@barnard.edu with questions