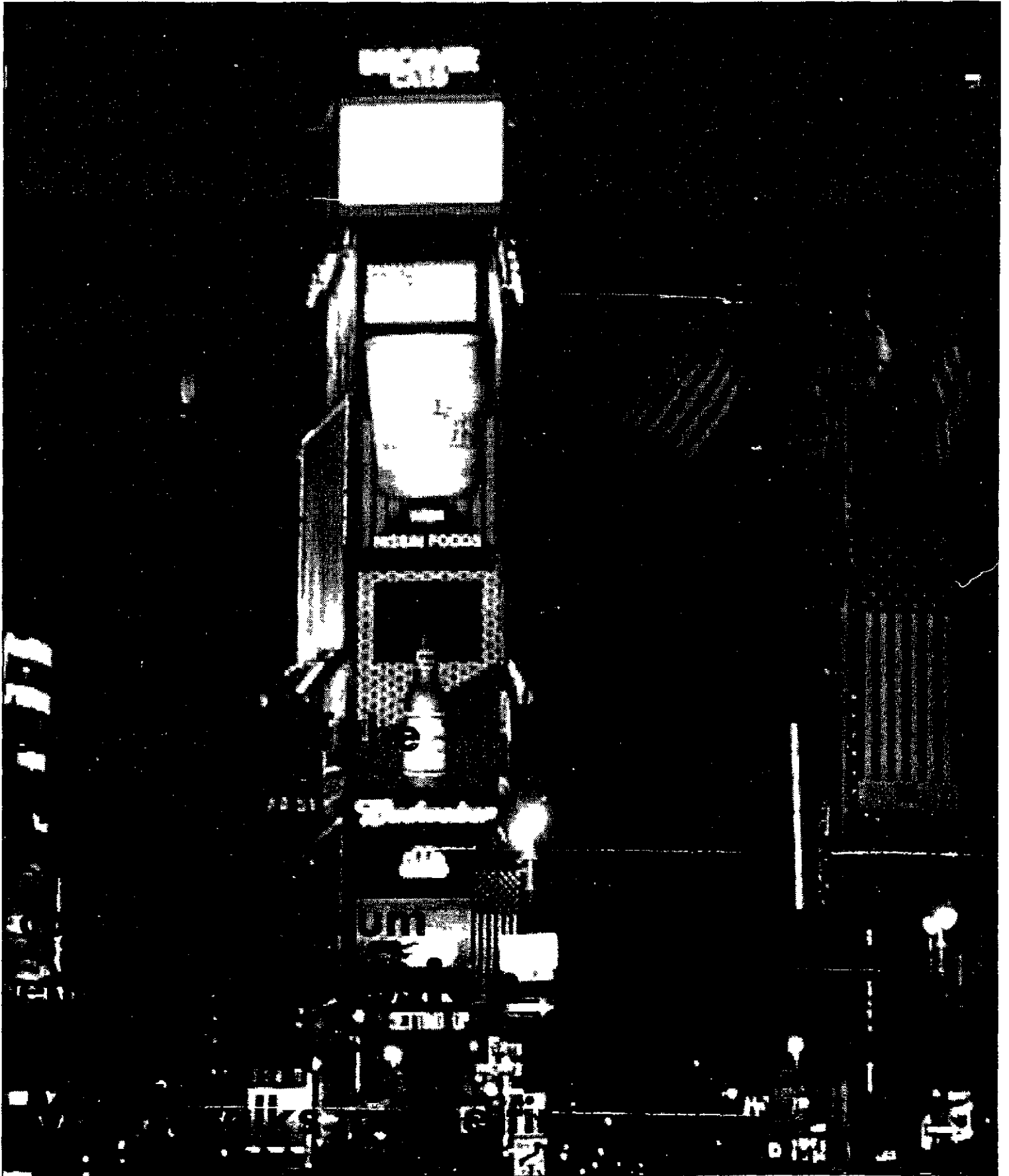


bernard bulletin

3 october 2001



letter from the editors

When Kiryn called me with the idea of putting together a special edition of the bulletin, it was as if she yanked me out of a very deep sleep. Since the twin towers, and consequently, the rest of the world came crashing down around all of our feet, I had been in a daze. The industrial revolution for sociology class, breakfast, even casual conversation felt strangely pointless. If I wasn't thinking about the thousands of lives lost, the rubble of appendages and concrete and the inconceivable emotional destruction, I felt guilty. If I was, then I was depressed. For the first time in my life I was experiencing real apathy.

But then there was the bulletin and all of this wonderful gumption that Kiryn had mustered up. She was so full of purpose and focus, so intent on creating a place for people to have a dialogue about what had happened. Her drive was contagious and soon I felt myself being pulled into the hours and hours of busy recruiting, decision-making, writing, and editing that goes into producing the paper. The rhythm of it all was so comforting. Read, pick up red pen, mark, discuss with Kiryn, communicate with

editors, write, read again. My body was so relieved to be moving again in a way that was familiar. My mind was happy to be producing, rather than processing. Even the monotony of copy editing was soothing. I was regaining some sense of equilibrium. I was moving all the time.

And everyone around me was moving too. Within the first week after the tragedy, posters were covering every wall and lamp post, candle light vigils were everywhere, and panel discussions were buzzing all over campus. The politician in all of us—English major and biochemist alike—was pushed into consciousness; campus life became one big stream of debates. Righteousness was seeping into all of our morning coffee.

All of our late hours in the dungeon that is this office and all of our idealism about the *bulletin* as a forum for truth paid off. When the special issue came out I felt, for the first time since the tragedy, a certain sense of power again.

Courtney E. Martin

Kiryn Haslinger & Courtney E. Martin
editors-in-chief

contributors

Kelly McCoy is a senior who chose to come to Barnard three years ago because of a sweet phonecall she recieved from a Barnard studnet. She is also *bulletin* superstar. She functions as both ad manager and arts editor for the *bulletin*. This week she writes for her section on the Socrates Sculpture park.

kelly
mccoy

Alison Baker writes this week about the aftermath of the terrorist attacks on New York City. She is a senior majoring in Comparative Literature and *bulletin* NYC Living editor. She hopes the *bulletin* will be the meeting place of different ideas and systems of thought to be covered peacefully.

alison
baker

Molli (Anil Kamal) Foreman is the newest member to the *bulletin* staff. She is a first year and our new weekly columnist. Molli is an English/Political Science double major. In her column, she hopes to present a firm argument on one side of an issue and stimulate conversation on the topic.

molli
foreman

barnard bulletin

editorial board editors-in-chief. . . kiryn haslinger, courtney e. martin **managing editor**. . . isa loundon **news editors**. . . karen shoum, k8 torgovnick **features editor**. . . alison wayne **arts editor**. . . kelly mccooy **music editor**. . . thea tagle **nyc living editor**. . . allison baker **commentary editor**. . . renata bystritsky **photography editor**. . . eliza bang **art director**. . . yoogin yang **web editor**. . . maya cohen **staff photographer**. . . sung ah kim **columnist**. . . molli foreman **copy editor**. . . apply!! **layout**. . . maggie ress, mary kunjappu, diana huang, liliana segura, k8 torgovnick **staff writers**. . . apply!! **management office manager**. . . liliana segura **advertising manager**. . . kelly mccooy **adviser**. . . cherie sheridan

REPORTS & COMMENTS

3 August 2001

news

- 4 community discusses ways to respond to terrorism
- 6 summer used to improve campus
- 7 speaker reports on campus safety
- 8 bear assistant
- 9 students learn about terrorism

features

- 10 BA's dual role in the city
- 12 NISOP brings back
- 13 digital Diva
- 14 local traditions



- 24 vegetarian restaurant
- 25 the city responds to terrorism

commentary

- 27 I was a summer maid

The *Barnard Bulletin* is published weekly by the bulletin student-staff at Barnard College in New York City. Subscription inquiries should be directed to Liliana Segura, and advertisement inquiries should be directed to Kelly McCoy at (212) 854-2119. Information requests and address changes may be sent to barnard_bulletin@barnard.edu, 128 LL McIntosh, 3009 Broadway, NY NY, 10027. Reproduction in whole or in part without written permission is prohibited. Letters to the Editor should be no longer than 500 words, and can be e-mailed to bulletin@barnard.edu. Please include author's name and affiliation with the College.

community formally discusses



By Allison DiPerte

Concerned students and faculty gathered together in two community forums, held on September 19 and 21, to discuss the possible domestic and international implications of the September 11 terrorist attacks on the United States.

The forums, both titled *In Terrorism's Wake*, were designed to draw the Barnard community into a discussion. "It is necessary for us to discuss what the political and military response is likely to be to these events and how we should be thinking about what is the most right and wise thing to do, and how we as citizens want to communicate with our government," said Barnard President Judith Shapiro in her opening remarks.

The professors active in the Friday forum represented an array of disci-

plines including political science, sociology, and religion. Shapiro said that it is fortunate that students live in a such a learned community. "It is hoped that Barnard students can learn to understand the world through the benefit of our various areas of expertise," she said.

Professor Linda Beck of the Political Science department began the forum, speaking on the infringement of civil rights of American Muslims. She cautioned the audience to be reticent in accepting the notion that all Muslim individuals approve of the attacks, and should thus be a target of hatred. In this vein, she quoted from an e-mail she received from Palestine. "The e-mail I received read in part: Palestinian friends would like to express solidarity to the American people for the horrible attacks," she read "We are with you in prayers."

Following Beck, Jeffrey Friedman of the Political Science department endorsed the abandonment of the term "evil" as applied to people, saying that the labeling of individuals as evil only serves to block understanding. "The misuse of 'evil' will result in a sense of control over the world we live in," he said.

Religion professor Jack Hawley drew upon the Bhagavad-Gita for inspiration. "The central, main idea of this work is that the hardest, deepest lessons are learned in times of extremity," he said. "The hero of the Gita is asked to kill his cousins and so are we. . . I wonder if our problem is that we first still need to learn compassion, and let that teach us where the battle is." These lessons, Hawley said could be applied to America in its time of extremity.

Moving from a worldview of reli-

varied responses to terrorism

gion, Political Scientist Alex Cooley used his allotted time to discuss US foreign policies and their implications. "It is important to study the simplistic choices that US foreign policy leaders have made in the past, and how these have contributed to crises of unmentionable proportions," he said. "I am also concerned that Bush's ultimatum to countries harboring terrorists—either they are with us or against us—might result in America repeating the same pattern of identifying certain evil, simplifying it, executing a plan, and have something out of our control come back a few years later as a result of those actions."

Alan Segal of the Religion department said that factors beyond religion were part of the terrorists' decision to attack. "I am not at all sure that religion was a motive of any consequence in the terrible acts seen in front of us, but I am sure that it has been a motive in our

response, and that is what I would like to speak against," he said.

Although he spoke of the respect he holds for non-violence movements, Segal disagrees with non-violence in this situation. "I do not think, unfortunately, that it will help us much here," he said. However, before any action is taken, Segal calls for a national debate to discuss the avenues open to America.

Sociology professor Rob Smith explained his work conducting oral histories of the World Trade Center bombing, focusing on a variety of different communities effected by the attacks. He said, "I know that any response to this tragedy will be pathetically inadequate, but at least this allows us to be helpful."

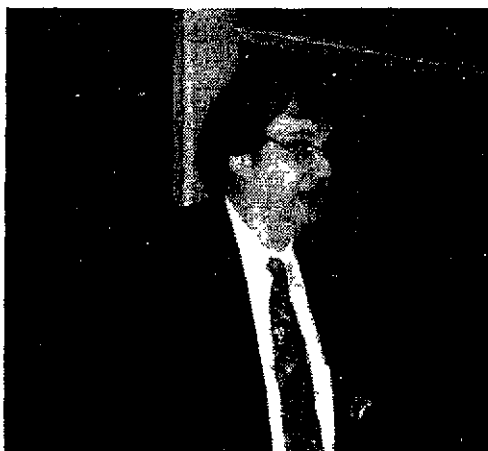
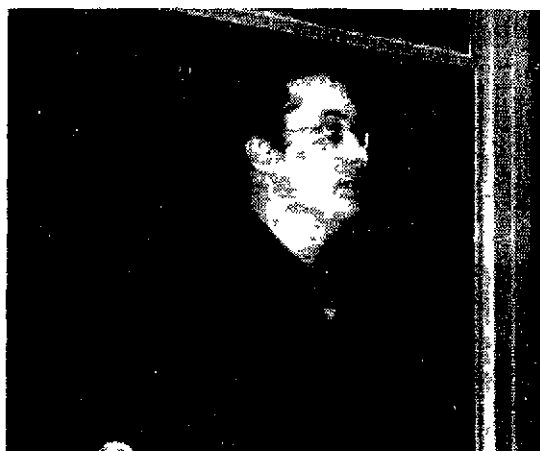
Drawing a parallel to the past, Peter Juviler of the Political Science Department discussed a personal concern. He said, "I am concerned by the gap between the semblance and the

insights that one hears and the sort of tears that one hears, in such communities as academia, and what I experienced from the President's speech [on September 20]."

He compared this gap to the one that existed between the political and national voices during the Vietnam War. "I think that it is necessary to find better action than we did during the Vietnam War," he said. If this is not done he envisions America enacting the same sort of errors and calamities that marked that period.

In her closing remarks, Shapiro noted the quality of the often-times emotional discussion. She said, "I want to provide another such opportunity because there is still more that needs to be said, and maybe we could move toward forms of action that we think might be useful to take."

Allison DiPerte is a Barnard senior.



Professors Linda Beck, Jeffrey Friedman, Jack Hawley, Alex Cooley, Alan Segal, and Robert Smith spoke Friday, September 21 in a community forum addressing the September 11 attacks on the World Trade Center. These professors addressed a wide variety of view points on th attack and what should happen in response to it.



summer used to improve facilities

By Mary Kunjappu

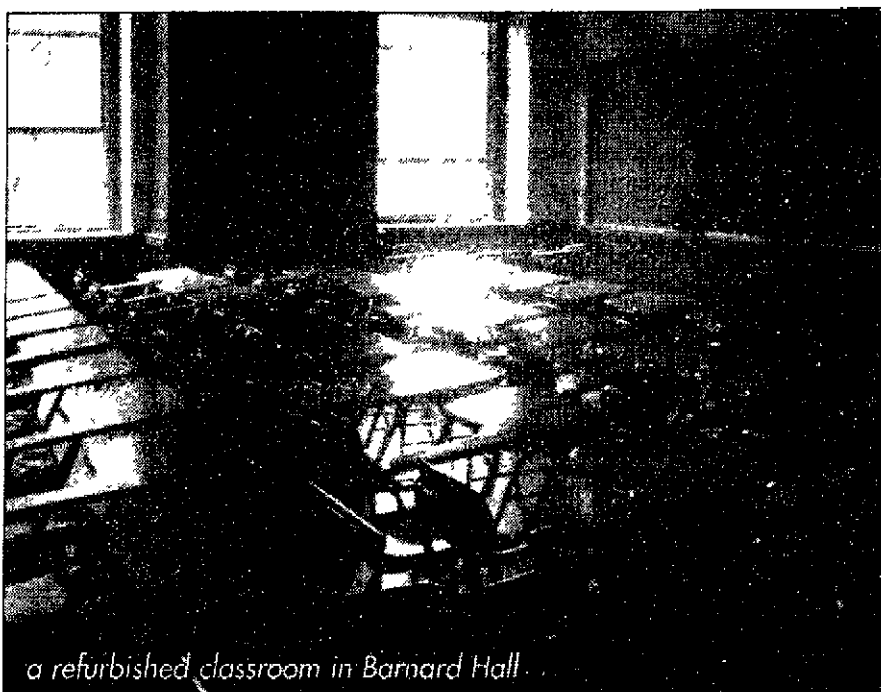
Wondering why Barnard's campus looks spruced-up this semester? All summer long, while most students were away, the campus was busy with the construction and renovations of classrooms, studios and media rooms. Students and faculty have been surprised to return to classrooms fitted with state of the art media equipment. According to Petra Tuomi, Associate Director of Public Affairs, "The college wanted to bring the facilities up to the level of the academic and student services."

The Achilles classroom in Barnard Hall one of the many rooms renovated this past summer, and it is fully equipped with slide and video projectors. The handicapped accessible lecture room has a computerized system to operate everything from the projectors to the lights. This system also allows professors to use floppy disks to aid with a lecture, instead of converting them into another storage device. Since the Architecture department mainly uses this classroom and for their benefit, Computer Aided Design (CAD) software has been installed in the computers in a media room on the same floor.

Several rooms on the third floor of Barnard Hall were also redone. A gift from a trustee allowed an art studio to be renovated. There is also an art library, which can double as a gallery with an advanced lighting system. Tuomi commented, "These new places will provide more working space for students and faculty."

Another large project that the college undertook this summer was the building of the Sloathe Media Center.

after Laura Sloathe (BC '66). This will include a multi-media classroom and a production room. These facilities will be open to faculty and students, including clubs, who might want to take advantage of the video and music recording systems.



a refurbished classroom in Barnard Hall

Other more obvious changes involve the addition of new rooms in Lower Level McIntosh. These rooms were carved from the old bowling alley. "The alley was not used much and there was a need for more classroom space on campus because of increasing class size," explained Tuomi.

Many felt that the loss of the bowling alley took away from the community. It was the venue for community birthday parties apart from regular use by the Barnard and Columbia bowling league. "It was a place used by the Barnard community at large, not just the students. For the past year or so, it has housed the mailroom to the archives, so there was no access to it," explained Doris Miller, Associate Director of College Activities.

Although they seem to be located in an unusual area, according to Tuomi, these classrooms are bigger than the average classrooms at Barnard. These rooms are Internet ready and include computer systems for the presenta-

tions of visual aids.

Another change that was obvious for returning students is the construction of office space for the Alumni Affairs Department on the second floor of the Sulzberger Café. The 24-hour lounge there was also redone—the second floor, which was used for seminar classes, was expanded. The Sulzberger Café also houses the Barnard Student Store. Jaime Wesker, manager of the store, stated, "I miss the high ceilings, and construction was a little bad for business because we didn't have anywhere to store our inventory." The Quad Lawn was also improved with a landscaping project and a new paved path that leads from Hewitt to Reid.

A relatively obscure but significant change has been the technological upgrade. Barnard students have extended CUNIX accounts, which permit prime time usage and printing facilities at Columbia. The labs in Sulzberger and Lehman have new computers and Brooks computer lab operates on a new printing operating system. Also, parts of the Barnard campus are wireless Internet ready, but only Upper Level McIntosh and the first and second floors of Lehman are currently equipped for this because it is beginning as an evaluative measure to see if students and faculty find it helpful. There was a general upgrade of the network and a new method of assigning IP addresses was instituted. "With the help of the dynamic DHCP server the process of accessing the Ethernet is much easier. Previously one had to get an IP address and register it. After a twenty-four hour wait, one was able to access the system, but with this new server, IP addresses <<page 30>>

speaker voices opposition to death penalty

By Ritu Khanna

Sister Helen Prejean was asked one evening if she would like to be pen-pals with a man currently sitting in jail, on death row, awaiting execution. When she accepted the offer, she did not know that this would be a life changing experience, the beginning of her moratorium campaign.

On September 13, Prejean opened the first lecture of Barnard's Women Seeking Justice series. A nun and an activist devoting her time to putting an end to the death penalty, Prejean is best known as the author of the best-seller *Dead Man Walking*. Her story, which was made into the 1995 movie starring Susan Sarandon, examines an issue very relevant in light of current events. "Why do we retaliate violence with violence?" Prejean asks.

Capital punishment is indeed a very controversial issue. However, as the story unfolds, it is possible to understand why Prejean has started such a campaign. Prejean wants to give people a chance to think about the death penalty, in hopes that they will come to the understanding that it must be abolished. To illustrate her stance on the death penalty, Prejean told of her experience with Patrick Sonnier, an inmate on death row.

Prejean's first letter to Sonnier read, "I am writing to you because I know you are a child of God, and I will keep writing to you every week, even if you do not write back." Sonnier did write back, and the two became pen-pals. They wrote to each other for several months before Prejean decided it was time to visit him.

The pen-pal relationship had evolved into a friendship. Prejean's

curiosity got to the better of her, and she was interested to know why he was on death row. She opened up his file, and in front of her lay a newspaper clipping about two teenagers killed one evening. She was horrified that the man she knew for so long could commit such a horrific act—he seemed so human to her.

Prejean explained that she understood the case of the victims' parents. "[They] cried for three years and visited the grave of their child everyday," she said. Every day of their lives they were reminded that their loved one was not with them because of one man. Why would someone want the person who committed such an act to continue to live?

When it came time for Sonnier to be

well as a personal approach, Prejean made a strong case for the inhumanity of the death penalty. She explained that many people on death row have been walked to the electric chair, brought back to wait for a couple hours because of legal questions, and then returned to the chair. On the death certificate of every individual on death row, the cause of death reads "homicide."

Prejean also explained that there is a racist and classist application of the death penalty. Two and a half percent of the people selected for death row don't have money for defense, and 98.5% of the people on death row are poor, she said. "One out of every seven black men cannot vote because of a felony record," said Prejean. "And one out of every four black men between ages 18-29 is in the prison system in this country."

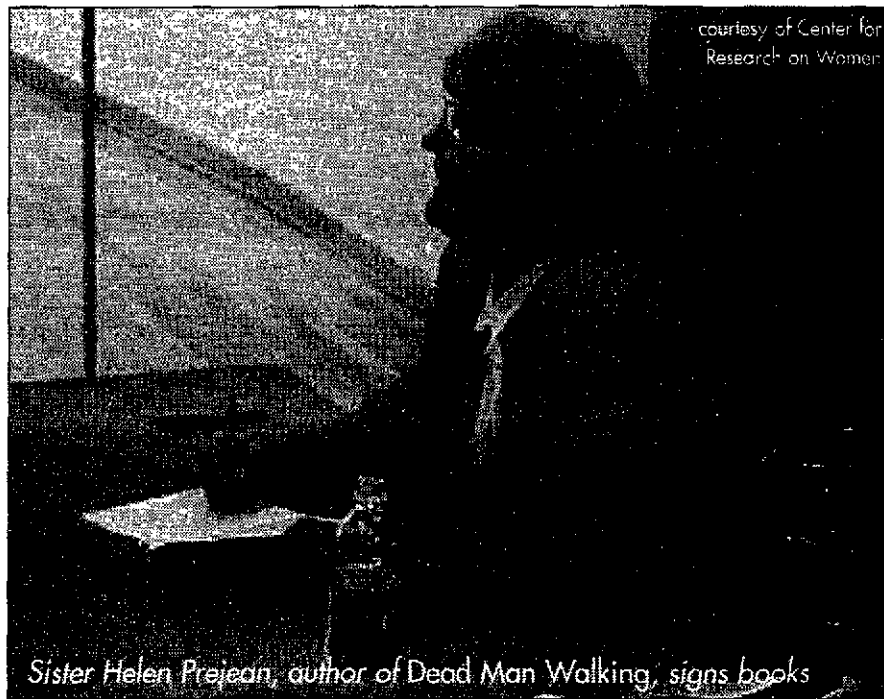
Prejean also pointed out that the government's budget for education is actually less than their budget for prisons.

Though Prejean is against the death penalty, she does believe that the justice system should reprimand those who have committed crimes. "But in protecting ourselves we must not imitate them," she says. "We are building a

country for the poor" by allowing such a law withstand today.

Most of the audience members seemed to agree with Prejean. Alison Butterfass, a Barnard junior, said, "Although I was already against the death penalty, I found Sister Helen Prejean's take on the issue interesting. She was more concerned with the rights and the dignity of the inmates, because we often tend to dehumanize them."

After the lecture, Prejean invited people to ask ques-



Sister Helen Prejean, author of *Dead Man Walking*, signs books

executed, he was allowed to have a spiritual leader walk with him to the electric chair. With "the strength and courage that is given to us, that comes when we need it," Prejean walked with him and was the last face that Sonnier saw before he was killed. She said to him, "I will be there with you. I cannot bear the thought that you would face death without seeing at least one loving face."

According to Prejean, the death penalty is torture. Using statistics as

beaessentials

This column, prepared by the Office of the Dean of Studies, will have announcements of importance for students. Please read it regularly to learn about requirements, services, and meetings which may be of interest to you.

FIRST-YEAR STUDENTS WHO ARE ELIGIBLE TO RECEIVE AP CREDITS must have an official report of their scores sent from the College Board to the Registrar's Office. These scores must be received and evaluated in order for you to receive credit for/or exemption from Barnard courses. All students whose official reports have been processed will have received written notice of credits in your Registration packets or mailboxes. If you believe your scores make you eligible for credit or exemption and you have not received notice from the Registrar, please contact the Registrar's Office to determine your status. The telephone number is 212-850-4204.

BENEFIT APPLICATIONS: Graduate students are eligible to receive financial aid.

Scholar receives \$2000 upon completion of her undergraduate degree and a stipend of \$15,000 for each of two years in graduate school. Interested juniors should contact Dean Rumsdorf at x42024.

FEBRUARY 2002 GRADUATES: Diploma name cards for February 2002 graduates should be turned in to the Registrar's Office by Friday, October 5, 2001.

STUDENTS INTERESTED IN STUDYING ABROAD: 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, please visit the U.S. State Department: Passport Information website at http://travel.state.gov/passport_services.html. For international students, we encourage you to speak with Dean Kuan Tsu (ckuantsu@barnard.edu) about the impact of study abroad on your visa. Please note that Dean Alperstein will be out of the office Sept. 24 - Oct. 8.

visiting study abroad programs. She will be available via e-mail at ckuantsu@barnard.edu during this time.

LAST DAY TO DROP A COURSE for the fall 2001 semester is Tuesday, October 9. Please pick up the appropriate form at the Registrar's window. Please remember that Barnard students are expected to maintain a minimum of 12 points each semester.

LOOK FOR TUTORS: Tutors are needed in Chemistry and Mathematics. Tutoring is a wonderful way to put your academic talents to use for the Barnard student community, as well as earn some extra cash. Interviews, in addition to excellent grades, are required. See Michelle Pearson in the Dean of Studies Office for details.

LONG WRITING CENTER is now open for the fall semester. The center's specially-trained peer tutors and faculty advisors will help you on everything from your first-year essays to your senior thesis. The center is open every day, and the door is always open to you.

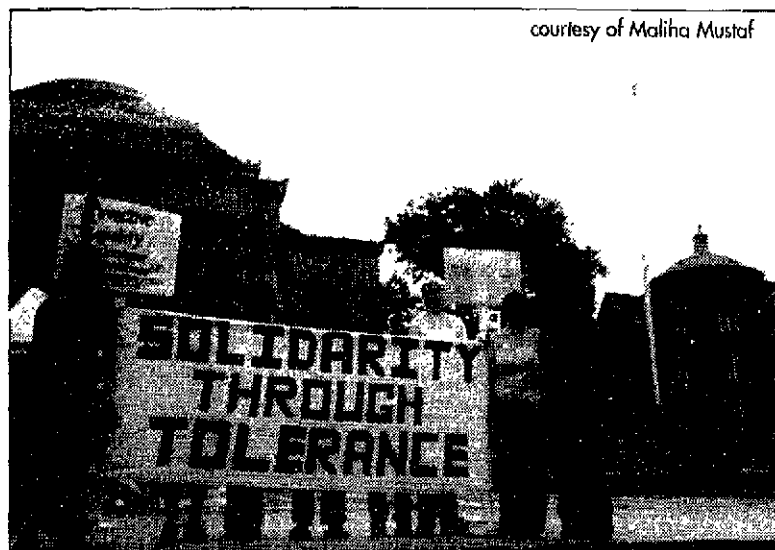
MATH HELP ROOMS: The Barnard Math Help Room, located in the Mathematics Department, is open every day. The room is open to all Barnard students. Evening hours are open to all Barnard students seeking help in any non-math course that includes computation and analysis. In addition, both the Barnard and Columbia Mathematics Help Rooms are available during all their hours. Barnard and Columbia students seeking help related to their math courses. They are open most of the day. Full schedules can be found via the Mathematics Department web page (<http://www.barnard.edu/math>).

HEALTH INSURANCE: The deadline for purchasing Barnard complementary insurance is October 15th. Extend hospitalization coverage from \$5,000 to \$50,000 for \$43 per semester. Information and applications are available in Health Services (Brooks) or from its website (www.barnard.edu/health). This insurance is highly recommended for students with no family coverage or geographically restricted coverage.

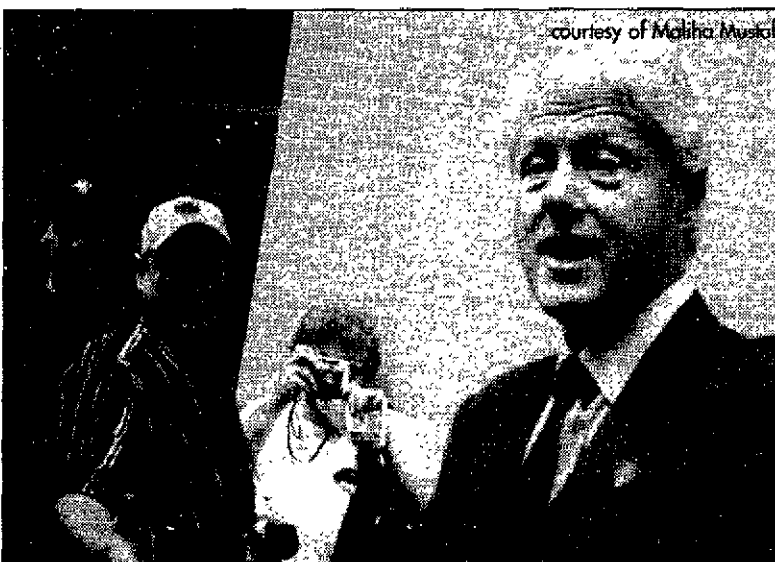
got a beef?

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

students leaflet for peace, tolerance



courtesy of Maliha Mustaf



courtesy of Maliha Mustaf

On September 19 and 20, Barnard and Columbia students took to College Walk and Rockefeller Center in hopes of deterring violence following the September 11 terrorist attacks on the World Trade Center and Pentagon.

Calling the event Leafletting for Peace, these students stressed that the terrorist attacks should not inspire violence towards those of Arab descent. "Terrorist behavior is not determined by religious, ethnic, and racial background," reads the flyer handed out by leafletters. "Although we are justifiably outraged and wounded by the acts of terrorism, we cannot perpetuate the same hate from which it stems."

The leafletters are concerned by the discrimination and violence being shown towards Arab-Americans, and hope that these actions will stop in the future. "Arab-Americans are afraid to walk the streets because they are afraid of being attacked," reads the pamphlet. "Their children are afraid to go to school because they are harassed by their classmates. And people of color are afraid that they may be mistaken for an Arab and harassed or assaulted."

One highlight of Leafletting for Peace was handing a flyer to former President Bill Clinton outside of Rockefeller Center. "We briefly spoke to [Clinton]," said Maliha Mustaf, one of the leafletters. "He said he would do the best he could to address the backlash towards Arab-Americans, and thanked us for doing our part to address the problem."

The leafletters stressed that their objective was to address discrimination and violence—not to minimize the impact of the attacks, to call for the protection of known terrorists, or to dictate how the United States government should respond to the attacks.

-K8 Torgovnick

Zooprax Film Society

Wanna Watch a Movie?

Zooprax is now amassing a DVD library open to its members. Our collection offers classics, foreign, cult, and indie films.

\$20 membership per semester= unlimited usage and free admission to screenings

email am739@barnard.edu for more info.

RAs discuss roommate conflict, programs,

by Alison Wayne

No, no, just first years, but every Barnard student has one of these ladies in her corner, whether or not she realizes it. They are the Resident Assistants, and they bring well being to the Barnard community. Having to deal with a bad day or needing advice on taking the 2 train, each RA can spout from memory a wealth of information. But why be an RA and not just a human encyclopedia? What made these Barnard students choose the tough but important job of making life cushy in the Quad or breaking up parties in Elliott?

The *bulletin* found out when we talked to First Year Focus senior Shannon Kearns of Reid, junior Rebecca Kinburn of Brooks/Hewitt, First Year Focus sophomore Louise McLeod of Reid, sophomore Daniella Pressner of Plimpton, sophomore Jessie Warner-Cohen of Plimpton, and sophomore Charlotte Williams of Elliott.

Bulletin: What are the hardest things to deal with as a RA?

Kinburn: The hardest things to deal with are roommate conflicts and people who don't want to come to programs.

Kearns: Roommate conflicts are hard to deal with because it is just two people's conflicting ideas about the world or just one of them's not willing to budge on a certain issue and it's sometimes the strong personalities butt heads and there's nothing you can really do to compromise with them. Because we have such a space crunch at Barnard it's so hard to move them out of a situation sometimes and we have to work with them and sometimes they don't want to work with us, so that's probably the hardest thing. Other things that really suck in being a RA are having to break up parties, not that we have to do that in First Year Focus so much, but in other areas. As well as things like catching people smoking pot or disrupting due to drunkenness—you know that's never fun to deal with, but it's part of the job.

McLeod: I think disciplining the residents and setting a precedent on the hall because I feel really bad when I have to get them in trouble for certain things they can't do in the residence hall, but at the same time it's important to establish a healthy community for everybody to live in.

Williams: I think the idea that people are watching what you do and you have to make a good impression.

Warner-Cohen: You really have to balance your time between your RA responsibilities and your school responsibilities, and of course, school comes first. There's a lot of work that goes into being a RA.

Pressner: The hardest thing about being an RA I think is trying to maintain that friendship relationship but still having to give specific rules, maintain rules within that community to make that work.

Bulletin: Does it work being friends with your residents?

Williams: Because they're not [first years], because they already have some connections, already know people. . . I pulled in a couple of people that I knew, so of course, I'm already friends with them and that's working out fine. They haven't done anything; they haven't put me in an awkward situation. Most people already have connections and they don't really need the same kind of support that first years would have to have, so we're definitely friendly. . . but we're not buddy-buddy all the time.

Kinburn: It's actually a pretty relevant question since most of the RAs have people they pull in [to their floor]. So we do have friends on our floors. . . You just have to make sure that you retain the authority, you say 'Hey, look, this is not ok. Because you're my friend I'm not gonna turn my back if you are doing something that's illegal. I can't not report you for that.' And as long as you and your friends recognize that you are the RA and you are the authority figure, it's not much of a problem.

Pressner: It's a pleasure [being friends with my residents]. I mean everyone's really friendly and really nice and I think people want that, especially when you get past the first year mark. It's a more open environment—everyone wants to meet each other.

Bulletin: Is there a support network for RAs?

Kinburn: There's a ton of support from the area directors and the GAs. [graduate assistants]; all the other RAs are really great about helping you out if you have a problem. So, there's rarely a problem that you can't go to someone else to [help] fix.

Warner-Cohen: Oh definitely, from every angle. From every office on campus, [they're] just so helpful—I love it. You can go into every office and everyone's willing to help and it's great.

You just have to make sure that you retain the authority, you say 'Hey, look, this is not ok. Because you're my friend I'm not gonna turn my back if you are doing something that's illegal. I can't not report you for that.'

and becoming friends with residents

Bulletin: How did you decide to be First Year Focus or an upper class RA?

Kinburn: I really wanted to work with upperclassmen because it seems like there are a lot of different things going on with upperclassmen; it's more of a relaxed atmosphere and you're kind of there as both an advisor and a friend, someone who's more of a resource than someone you go to every day, but also someone you can have a real relationship with, which is something I'm really looking forward to.

Williams: As a sophomore, or a freshman last year. I had to apply to be first year Focus but they waitlisted me and they called me back and asked me to be an RA in Elliott. I just got placed—it wasn't my decision. It just happened to work out that way.

Kearns: One reason is Cristen Scully-Kromm, who is the area director, is the most amazing person I've ever met and . . . she really inspired me and I really had a great experience with her as a supervisor last semester. And the other reason is that I had a really awesome floor last year and just the way that my residents responded to my community-building activities, and just being a community on the floor was just really positive, and it got me into working with first years and working with their enthusiasm and their energy. So I hopefully want to have that experience again.

McLeod: Initially I thought that I wouldn't want to live in first year housing as a sophomore, but it was the only thing that you could be, as an RA. But at this point, I really like the convenience of the Quad and getting to meet first years and really putting forth that extra effort to shape their initial experience at Barnard.

Bulletin: How was your first year Focus RA and did that affect your wanting to become a RA yourself?

Kearns: My first year RA rocked. I loved her. She was totally the reason I became a first year Focus RA over any other area. The reason that I became an RA at all was

because she was totally invested in us and was so fun and so willing to give up her time to just talk to us and get to know us on a personal level and we became pretty good friends. We are still in contact today.

Warner-Cohen: I wanted to be a RA because I like doing stuff and planning things.

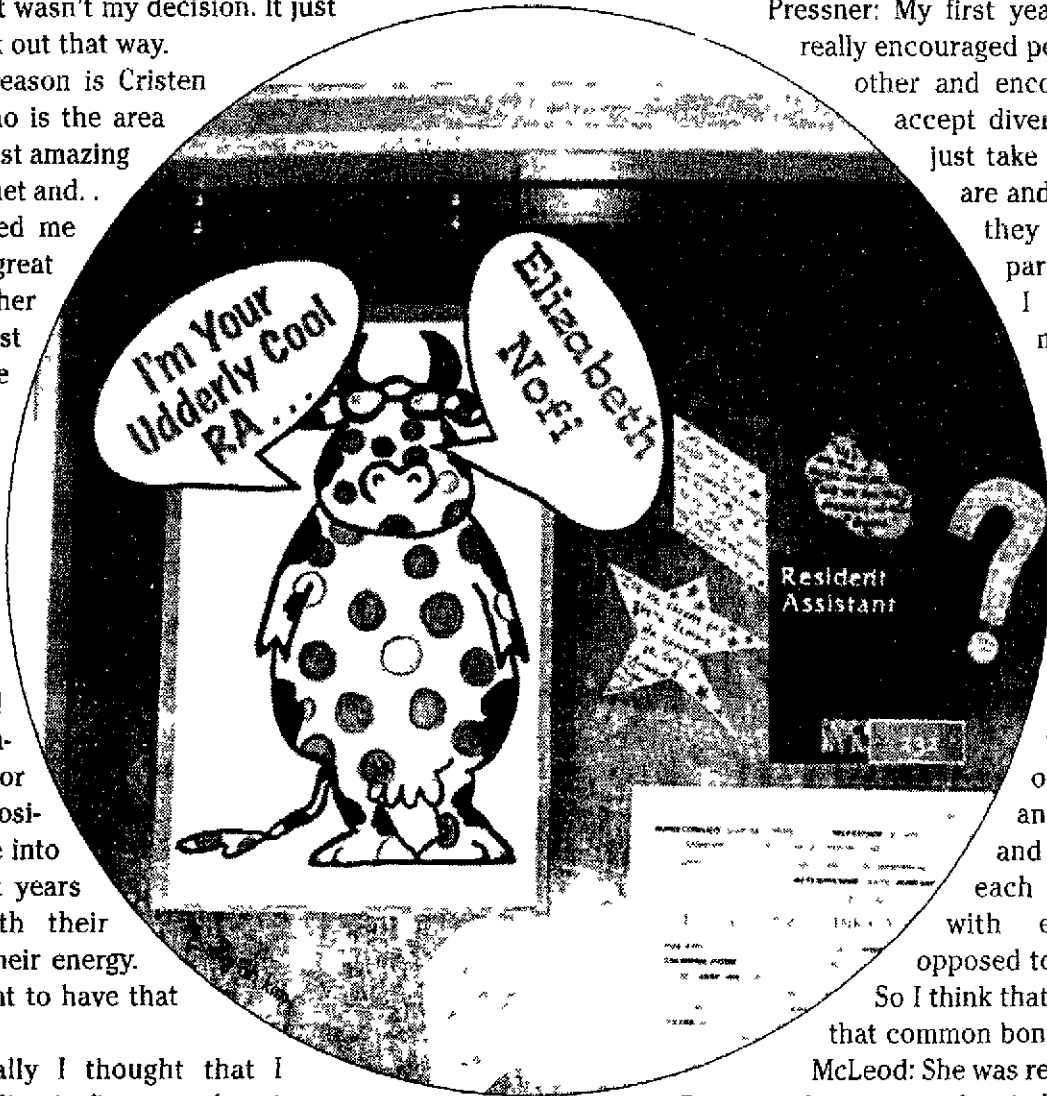
Kinburn: My first year focus RA was great especially when it came to just talking when you had problems. We didn't have a heck of a lot of programs though, which is actually something that happens with a lot of RAs because when people don't come, people stop having programs. But she was great; she was very there if you needed her.

Pressner: My first year RA I would say really encouraged people to meet each other and encouraged people to accept diversity and basically just take pride in who they are and make part of who they are, an integral part of that floor. And I guess that made me want to be an RA in the sense that it allowed me to realize that being in a community . . . is to take everyone's individual perspective and individual lifestyle, and watch how everyone can coincide and live peacefully and just learn from each other and grow with each other, as opposed to being so divided.

So I think that the goal is to find that common bond.

McLeod: She was really good. She's an RA again this year on the sixth floor of Reid and I think that she did a really good job of making people feel comfortable. I think that it's a position that I've always sort of been in. I went to boarding school before I came to Barnard and when I was junior in high school I held a position called freshman class advisor, which was a lot like being an RA only at the high school level you didn't have the same disciplinary responsibilities.

Alison Wayne is a Barnard sophomore and bulletin features editor



NSOP brings the barnard flavor to students

by Karin Isaacson

Remember this: the mini van finally unpacked, the dorm room stuffed full of personal belongings, the roommates introduced. Mom and Dad said their "goodbyes," leaving the new first-years in the faithful care of none other than a bunch of upperclassmen in multicolored t-shirts?

Is this what college is supposed to be all about? At this moment, you discovered it—you were not yet experiencing college, but "Orientation," the series of events meant to acclimate new students to the challenges and opportunities of campus life at Columbia University.

The members of the Columbia New Student Orientation Program organize this event annually. Drawn from Barnard College, Columbia College, and the School of Engineering and Applied Sciences, the NSOP Committee tries to make first-years feel at home on the campus and in New York City. Upper-class students of the three schools, who make up NSOP's crew, organize and staff all of the orientation events.

But who is pulling the strings behind the curtain?

The NSOP Committee is made up of thirteen students hired in February. This small group then interviews other upper-class students to fill 26 crew chief and about 200 orientation leader positions.

Crew chiefs serve as mediators between the Committee and orientation leaders are responsible for a crew of eight to ten orientation leaders with whom they run certain events.

Orientation leaders deal directly with first years that are split up into groups of six to eight students.

Once the staff is in place, the Committee deals directly with the administrations of the colleges, discussing what orientation events to plan. The NSOP Committee's diverse, dynamic group sacrifices their time throughout the spring semester and the summer to plan orientation activities for the incoming-

first years. The committee is responsible for much more than just a schedule of events, however. They create the mailers that go out to students, their own website, the facebook, and the schedule book. The committee solicits ads for the publications.

What inspires the dedication in the upperclassmen to go to such lengths for incoming students? "I love Barnard, and I basically want to show every first year how much I

love it and how much they should love it." said Sara Sternstein, a Barnard junior.

mic deans and representatives from various college offices speaking to first-year students.

For those nervous about taking their first college-level courses, first year class dean Catherine Webster and a faculty panel discussed the "Bear Essentials," standard protocol for Barnard classes.

"Higher Learning: Diversity Dialogues" was another daytime event. In small groups of six to seven students, first-years took turns writing down their first impressions of others in the group on post-it notes, which they then stuck to the student. Each student then got a chance to dispel the myths and stereotypes that the others had made about her based on a first impression.

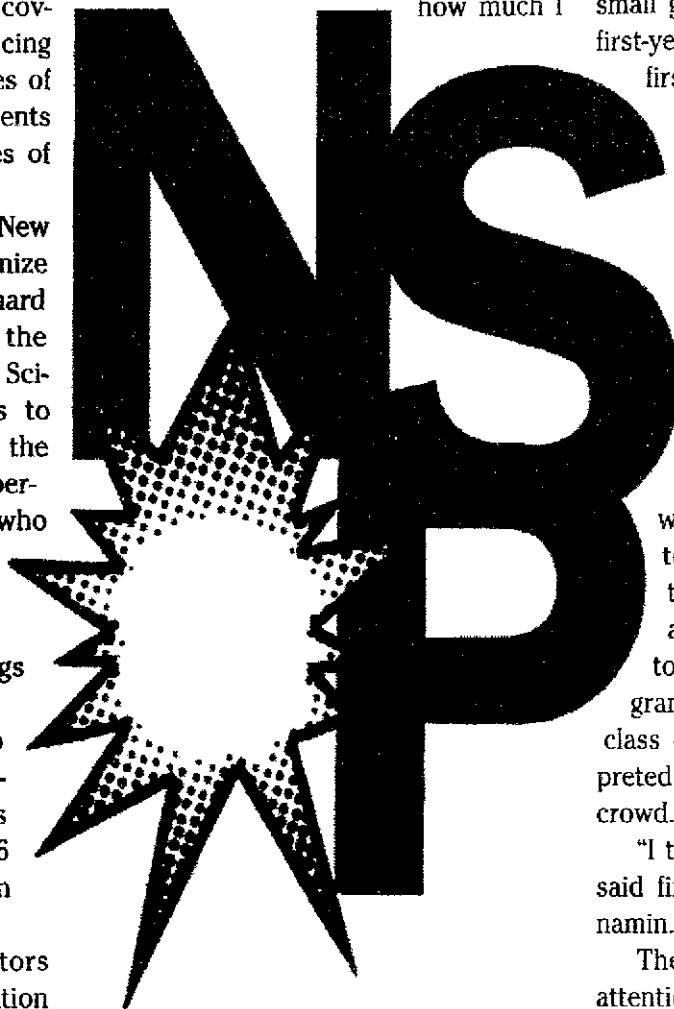
"It was very interesting to see what others wrote about you," said first year Jillian Wein.

"Six Degrees of Separation" was another program that served to heighten class awareness of their own diversity. Excerpts from admissions essays were woven together to create a dramatic program that served as the voice of the class of 2005. Six NSOP staffers interpreted dramatically the excerpts for the crowd.

"I thought that was very powerful," said first year student Kristina McMenamin.

The events that garnered the most attention from the students, however, were the night activities. "CUnity," one perennially popular event, functioned as a campus-wide mixer. All of the first years from Barnard College, Columbia College, and SEAS gathered on the South Lawn to dance, play games, and have a great time while meeting their fellow members of the class of 2005. "It was a little goofy, but I liked it," said Maya Wainhaus, a first year at Barnard.

Students were given the opportunity to familiarize themselves with New York nightlife through walking tours led by various NSOP staffers. <<page 30>>



digital divas: e-mail for the less computer literate

A bi-weekly column by RCAs—write to resnet@barnard.edu with column suggestions. This week's Digital Diva is Ritu Khanna.

Q How do I set up my Outlook Express to receive my Barnard e-mail?

A You can use Outlook Express to receive e-mails from a number of different servers. To receive your Barnard e-mail through Outlook, just follow these simple steps: Open your Outlook Express. In the Tools menu, select accounts. Click on the Add → Mail button on the right hand side.

You have to follow the directions as the wizard guides you. First you put in your name as you want others to see it when they receive mail from you. Then type in your e-mail address. (Example: az123@barnard.edu) Make sure your client server is set to POP3. Where it says incoming mail server, you have to type in ecolse.barnard.columbia.edu. For outgoing mail server, type in smtp.columbia.edu. On the next screen you just type in

your e-mail address and password and you are all finished!

Note: For a Columbia e-mail address, the procedure is basically the same, except you put imap.columbia.edu for your incoming server and smtp.columbia.edu for your outgoing server. Note: Sometimes Microsoft Outlook does not work for Barnard e-mail.

Q How do I open attachments from telnet?

A To download attachments from telnet, you need an FTP program called EWAN for PCs or Fetch for MAC's. You can download these programs from the Barnard Residential Computing Website at <http://www.barnard.edu/at/resnet/manuals/index.html>. For instructions on how to use these programs refer to the Student Computing Guide, which you should have received from your RA.

cooking on a shoestring budget

By Alison Wayne

Think about it: you could buy Lay's, Kraft Macaroni and Cheese, and Hershey's Chocolate Milk to eat for dinner at a cost of about \$5. Or, if your suite's kitchen has a non-stick frying pan, garlic, and some olive oil. . .you could make home-made stir-fry for about the same cost.

Lucky for Morningside Heights, every Thursday there is a farmer's market right on 116th Street between Broadway and Claremont. To change dinner from a manufactured, pre-packaged affair to a gourmet delight, head to the market this week. Buy two or three types of produce (red pepper, onion, zucchini, broccoli, string beans are all good choices). Hopefully this costs you no more than \$4, because you need to save your extra dollar for later.

Heat a tablespoon or two of oil and a clove of chopped garlic in the frying pan. (If you weren't in college, you'd have a wok, but you definitely do not need one.)

When you can smell the garlic in the air but it is not burned,

add the vegetables.

If you are particular about how the vegetables cook, you can add the hardest vegetables to the pan first and stagger adding the rest one at a time so that all the vegetables end up the same crispness.

Sauté for ten to fifteen minutes, or until the vegetables have achieved their desired tenderness, or until you can't take it any more and must eat.

While someone watches your food, run to the closest Chinese restaurant and order a pint of rice (make it a quart if you have invited company) and make sure to grab a couple of extra packets of soy sauce on your way out.

Just before serving the vegetables, sprinkle a packet of soy sauce over the vegetables and toss to coat evenly.

Serve hot with the rice (that you just bought with care).

Alison Wayne is a Barnard sophomore and bulletin features editor.

got a comment?

we want to hear it.

email the *bulletin* at bulletin@barnard.edu

Well Woman: Prevention and treatment

Q How does one acquire tuberculosis and is it still fatal? Can one get immunized?

A Tuberculosis is a mycobacterium mainly transmitted through airborne droplets spread by coughing. Because TB is spread through the air, poor ventilation and close quarters increase transmission. Although TB was a serious problem in the 19th and early 20th centuries, increased quality of life and better medication have greatly lessened the

number of infections in the U.S. today. Approximately 5% of people with normal, healthy immune systems who are exposed to TB will develop active disease over their lifetimes. Tuberculosis can be treated by continuing to take drugs, which are effective, certain side effects, and a need to undergo medical supervision. The best of all, TB does not seem to have become resistant to drugs, but it can spread to other areas such as the liver, brain, and bones, and is generally fatal.

In terms of prevention, a vaccination called BCG is currently used in some countries to decrease the likelihood of infection in an individual. Its use, however, is controversial, and its effectiveness is debated. BCG is not widely used in the U.S. The Mantoux test (PPD) is the standard skin test used to determine if you have been exposed to TB. A positive test may indicate active TB or merely exposure at some time in your life. If you do not have active TB, you are not infectious to others.

"Well Woman" is a weekly feature in the magazine, written by the Well Woman Peer Educators, answer questions from members of the Bernard Center. Questions may be submitted to the Well Woman Office, 109 Hewitt. The information provided is for informational purposes only. Please refer to your healthcare provider for medical concerns.

**Come to the
Psychology Club's
first official
movie night! We
will be showing
Sybil starring
Sally Field.

Thursday,
October 11
328 Milbank
8:30pm**

**Do you feel overwhelmed by
your emotions?
Do your emotions or
relationships feel
out of control?
Do you often feel empty,
abandoned or
self-destructive?
You may qualify for
one-year
psychotherapy/
medication
in a research study.

Call (212) 543-6232 for
screening
NYS Psychiatric Institute &
NY Presbyterian Hospital**

**EGG DONORS NEEDED
\$7500.00 (Plus all
expenses)**

We have many infertile families in need of the help of compassionate women in order to realize their dream of having a child. We are seeking women who are intelligent, between the ages of 18-28, physically fit and maintaining a healthy lifestyle. If you desire to help a family and would like more information please contact us.

1-800-264-8828 darlene@aperfectmatch.com
www.aperfectmatch.com

What are you
doing next
semester?

STUDY
ABROAD
with
SYRACUSE
UNIVERSITY

Italy
London
Spain
Hong Kong
France
Africa

1-800-235-DIPA (3472)
<http://sumweb.syr.edu/dipa>



DAR WILLIAMS

PERFORMING LIVE AT
THE BEACON THEATER
SATURDAY, OCTOBER 6
WITH SPECIAL GUEST RON SEXSMITH

TICKETS AVAILABLE AT THE BEACON BOX OFFICE
OR VISIT OUR WEBSITE WWW.CHEFMASTER.COM

**NOW IN
STORES**

FEATURING 16 FAN
FAVORITES INCLUDING
"AS COOL AS I AM",
"ARE YOU OUT THERE",
"WHEN I WAS A BOY"
AND "SPRING STREET"

artspicks

for the week of october 3rd

oct 3

Amateur Night at the Apollo

Intimidate local talent by joining the infamously honest audience of Amateur Night at the Apollo who boo-ed Luther Vandross off the stage five times before he became famous. It's the only really raucous way to spend a Wednesday night anywhere near campus, plus nine bucks and a booming voice is probably the cheapest way to get televised with your decency intact. The Apollo is at 253 West 125th Street, and if they're trying to sell you "under 5 ft 6 only" seats—don't go. There is always next Wednesday.

oct 4

The Russian Ballerina: Modeling National Legitimacy, a lunchtime lecture by Catherine Nepomnyashchy, Professor of Slavic at Barnard, takes place at noon today in The Center for Research on Women, 101 Barnard Hall. Bring a bag lunch.

Women Poets at Barnard presents poetry readings by Laure Anne

Peace Kitchen showcases

By Tara Coleman

When tragedy strikes, some people respond with anger. Some protest, and some quietly reflect. On and around campus these past few weeks, we have seen people doing all of these things. Meanwhile, the national scene has been dominated by words like "war" and "justice". However, the participants in Peace Kitchen suggested a different way of reacting to the tragic events of Sept. 11, 2001. They used a word that has not always been in the forefront of people's minds—peace.

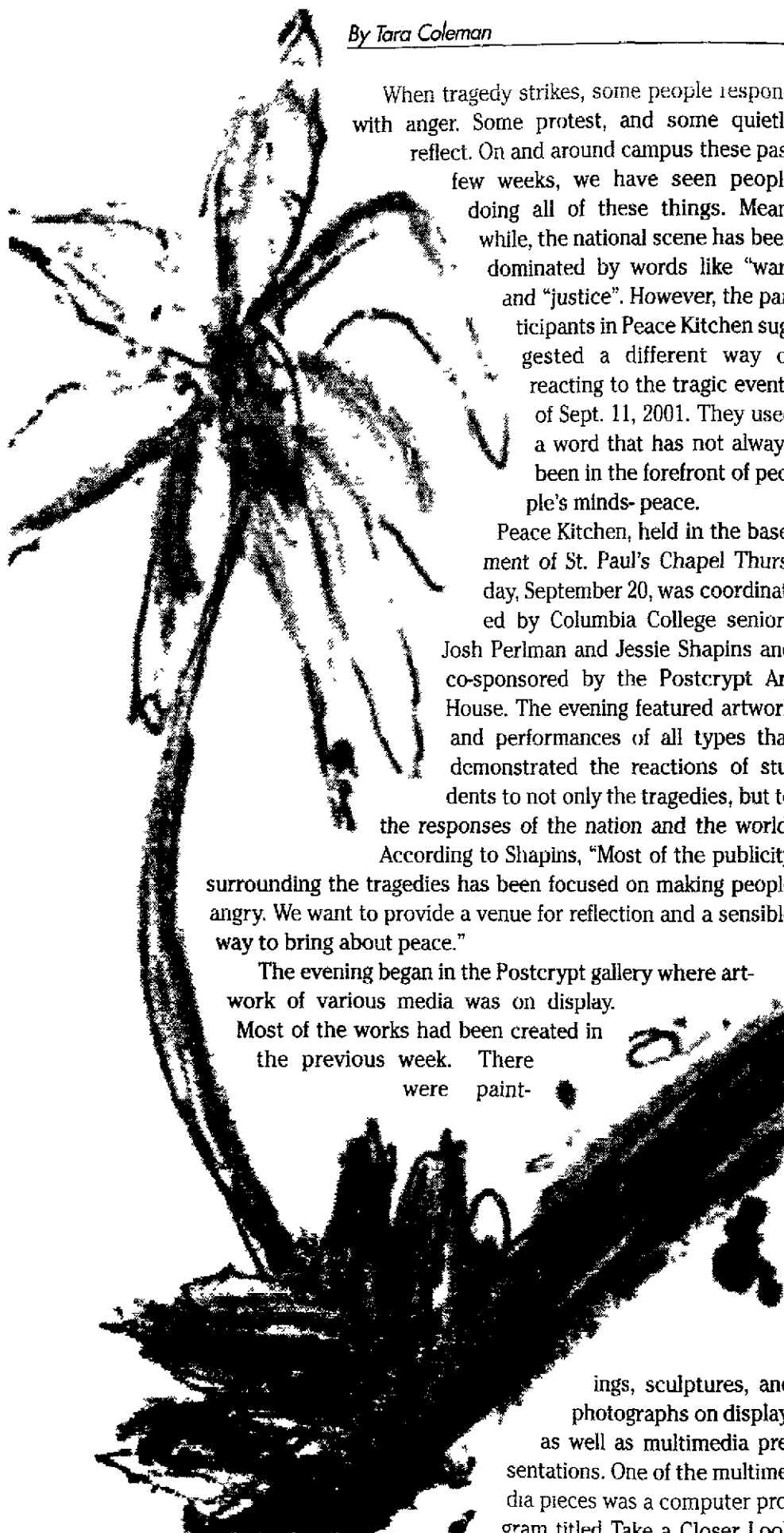
Peace Kitchen, held in the basement of St. Paul's Chapel Thursday, September 20, was coordinated by Columbia College seniors Josh Perlman and Jessie Shapins and co-sponsored by the Postcrypt Art House. The evening featured artwork and performances of all types that demonstrated the reactions of students to not only the tragedies, but to the responses of the nation and the world.

According to Shapins, "Most of the publicity surrounding the tragedies has been focused on making people angry. We want to provide a venue for reflection and a sensible way to bring about peace."

The evening began in the Postcrypt gallery where artwork of various media was on display.

Most of the works had been created in the previous week. There were paint-

ings, sculptures, and photographs on display, as well as multimedia presentations. One of the multimedia pieces was a computer program titled Take a Closer Look



artistic reactions to attacks

by Columbia senior Brian House, where as you stared at a picture of Osama bin Laden on a laptop display, your own face was surprisingly projected on the screen by a video camera. The message of the piece was to recognize the hate in ourselves before we look too carefully at the hate in the faces of others.

Other pieces included Shapins's collages. One of these featured e-mails from friends across the world expressing their pain and concern. One of the e-mails was his own, in which he wrote, "I do not believe that the solution to the problems at hand is more violence. As Ghandi said, 'An eye for an eye only makes everyone blind.'"

Not all of the art present was created specifically for the tragedies, but the ones that were not were amazingly appropriate. One of these was an untitled group of paintings depicting portions of black and white sketched faces on bodies of stark color and dramatic forms. The artist was Barnard first-year Jennie Johnson. She said, "When I found out about Peace Kitchen, I called my mom and told her, you have to bring up my paintings."

After examining and discussing all the paintings in the gallery, the attendees of Peace Kitchen moved into the adjacent Red Room, where performances ranging from interpretive dance to poetry readings began. Perlman spoke for a few minutes to introduce the performances, at which time he called for delicate diplomacy, saying, "We need to treat these events as a crime, not a declaration of war." He stressed the need to let people know that the entire American public is not behind military retaliation one hundred percent. He also quoted Martin Luther King Jr., saying "Darkness cannot drive out darkness; only light can do that. Hate cannot drive out hate; only love can do that."

One student, who identified himself as Joe, sang an old sixties favorite that got many in the room singing along with "Everybody get together, try to love one another right now." This moment demonstrated the relaxed and community-oriented environment of the event. A spo-

ken-word group called "String on a Hot Tin Can" read a collection of letters from soldiers in the Civil War that were written to loved ones or companions at home.

People for Peace itself was formed at a candlelight vigil on September 12 with the common goal of promoting peaceful responses to the terrorist attacks. They were able to organize and put on Peace Kitchen in only a week. According to Christopher Drelich, a member of People for Peace who does not attend Columbia University, "A group of about two dozen of us started talking at the vigil and we got the idea to put on this event and we went with it... Now, People for Peace has about 150 people on its mailing list."

The message for peace does not end with the conclusion of Peace Kitchen, however. People for Peace has plans to promote their message not only on Columbia campus, but in and around the city. According to Drelich, their mission is fourfold: they wish to mourn the death of the victims, promote anti-war efforts against things like bombings and economic sanctions, to stand as anti-racist and to oppose the obstruction of civil liberties. In short, "We wish to show that there are options other than war." Drelich says that they are currently waiting for a Columbia charter and non-profit status, and that they hope to continue promoting their message throughout this crisis and beyond.

Postcrypt, the other sponsor of the event, was originally planning on having an exhibition of its own on Thursday before it joined with People for Peace. They are planning on having two more this semester. According to Columbia College senior Nepal Asatthawasi, Postcrypt exhibitions occur about twice a semester. Five students will curate; usually two old members and three new ones. They put out a call for artists a few weeks prior and they pick and choose from the submissions. Postcrypt is the only venue for undergraduate art that currently exists on Columbia's campus.

Tara Coleman is a Barnard first year.

artspicks

...continued

Bosselaar, Phillis Levin and Marilyn Nelson at 8pm in Sulzburger Parlor, in the first of a series of poetry events this semester.

oct 5

Anya Gallaccio's work isn't particularly genius, it's just that touring the galleries on Greene Street, beginning with this fresh reflection on fruit, is the most peaceful reason to visit downtown that we've heard in quite some time. Like the rest of the city, Soho is plastered in Stars and Stripes, but Lehmann Maupin's show of Gallaccio's work owes more to apple blossoms and the ephemeral than the onslaught of Hilfingeresque window displays the rest of the city will allow for. **Anya Gallaccio - blessed** is at Lehmann Maupin, 39 Greene Street through October 20.

oct 6

The Butterfly Conservatory: Tropical Butterflies Alive in Winter

Nabokov's pin-pierced specimens are put to shame by the Natural History Museum's real-life

artspicks

...continued

assortment of papilio s, prima donnas of the insect world in from Central, South and North America. Skip the overstuffed beasts of burden and seclude yourself in this citrus smelling butterfly vivarium. Watch cocoons unravel and hunt for nectar sources. Relish the endless summer that only Manhattan's Mother Nature could intend. Opening today at the Natural History Museum, 79th Street and Central Park West.

oct 7

St John the Divine draws over 5,000 people and their pets each year for **The Blessing of the Animals**, also known as the Feast of St. Francis, a celebration of creation that includes special mass and a procession of animals to the altar. Stay late for the fair on the lawn and the blessing of pets by clergy. Just don't ask where these critters are kept the rest of the year.

Easier on the sinuses is the **Autumn Tibetan Festival** at the Jacques Marchais Museum of Tibetan Art. This neo-Tibetan Monastery has the finest collection of Tibetan art in the Western

sculpture and art haven



the stone sculpture of Isamu Noguchi at the Garden Museum in Long Island

By Kelly McCoy

Here's the quip: whether sculpture is monumental or structural, built on brainy ideals or balls-out brawn, what on earth is it doing in Long Island City?

The west coast of Queens is not an obvious draw for the city's cultural elite, but the persistence of high art in a non-typical destination has more to do with chance proximity and coincidence than any thought out scheming. The charms of Long Island City are not the usual tourist fodder (there is an, aww cute, Greek area, but really, derelict factories and corporation housing in areas like Queens have kept rent high in Manhattan for quite some time), but the strange closeness of several interesting museums has rubbed a walking tour into the

streets of Long Island City and surrounding areas.

Socrates Sculpture Park, illegal dumpsite turned art space by Mark di Suvero and friends, is an obvious draw for the urban artist since it's practically the only place with the means, not to mention the willingness, to exhibit large scale experimental art. Try crashing a space pod in Soho these days—unless you've got friends, or flat and minimalist approach to cosmic travel, chances are you'll be arrested before you have time to explain the aesthetic intent. But at Socrates, this is just what they've done.

In addition to the pod, they have stick-your-head-in greenhouse, the spherical permutation of a brownstone, and an incredible view of Roosevelt Island. The park currently features its 2001

found in Long Island City

Emerging Artist Fellowship Exhibition, the result of an initiative whereby young artists receive financial support, administrative assistance and much needed space to create new sculptures for the park. There's nothing established about this place, works are the musings of fumbling, on-the-verge types and the lawn could use a trim, but trading white walls for trees leaves a lasting impact.

Down the block is The Isamu Noguchi Garden Museum, a peaceful enclave that owes its existence to this low rent area the same way Socrates does. While the government is willing to shell out bank for art museums, they will not, in fact, sign the same life-lease for artists, no matter how many breakthroughs surely lurk around the corner. So while Marc di Suvero's I-beams are making their way across the nation (one was recently spotted at a midwestern sculpture commune), his large studio continues to jut into the right bank of the East River, a fateful tugboat ride away from the established scene. Unwilling to settle, Suvero took to the 'city park' next door, with ample room for said I-beams, marked X on the spot, and in came funding and sculpture park status. Designer Isamu Noguchi also owned a Long Island City studio, where he too found ample work-space, and the perfect museum convert once his art became prolific.

Now, The Isamu Noguchi Garden Museum enjoys international visitors who come to see his stone, wood and clay works. On view presently are hand-made Akari lamps, commissioned in 1951 by a Japanese mayor in effort to salvage a dwindling paper-lantern economy. The light sculptures are wonderful, like his stone works without the weight. The building's own architecture is quite nice and landscaping pleasing. This wholistic approach pays homage to Noguchi's all around excellence as designer, landscaper and sculptor.

Not far from these neighbors is P.S.1 Contemporary Art Center, a space in kohootz with the Museum of Modern Art, though focusing solely on contemporary art. Their current exhibition on uniforms

brings together all types of expression—video, audio, installations, 2 dimensional—in an analysis of how we dress ourselves for war. The onslaught of imagery is overwhelming, so usual connoisseur etiquette must be flung out the window. Drool. Stare. Watch the naked flute player ring his ding-a-ling. Let yourself feel disturbed, distrustful and watched.

This show caters to all kinds—one is certain to find a powerful piece after sifting through every possible take on military fashion, and once that prized mouthpiece is found it is worth crawling through for a good amount of time. Works here seem researched, self-conscious and reference laden. It is not enough to see the art, feel it, or even empathize with it, but a complete concept of world orders, past and present, powerful and even the small but irritating, must be mastered before gaining a real insight into many of these pieces. A sense of duty is not lost on the patrons of this show.

Sculpture Center, a few blocks from P.S.1, is a non-profit devoted to the works of cutting-edge contemporary sculpture. The space is small, but brings lectures, workshops and a resource library in addition to solo and group exhibitions. The center is new to the neighborhood, relocating from a space on Manhattan. The Museum of Modern Art runs a private shuttle bus, the Queens Artlink, to Long Island City and surrounding areas free of charge on Saturdays and Sundays. The bus stops at each of the museums mentioned, plus the American Museum of the Moving Image. This sideways glance from midtown is an initiative to lure artsy and quasi types off Manhattan and create a Queens art culture, and just in time for MoMA's own two-year relocation to the neighborhood. MoMA QNS will play temporary home to the museum's permanent collection and special exhibitions over the next two years while the 53rd Street space goes down for renovation.

Kelly McCoy is a Barnard senior and bulletin arts editor and advertising manager.

artspicks

...continued

Hemisphere, plus artifacts from Nepal, China, Mongolia, a sculpted garden and a lily pond. Museum of Tibetan Art, 338 Lighthouse Avenue, Staten Island Ferry from Battery Park then the S74 bus to Lighthouse Avenue

oct 8

On Dance: Conversations, Films, and Lectures, the first installment of Barnard Dance Department's Monday evening series, will be a conversation between Barbara Horgan of the New York City Ballet and Lynn Garafola of *On Dance* on issues of artistic property. The event will take place at 7:30pm in 304 Barnard Hall.

Body Outlaws:

oct 9

Confronting Body Aesthetics across Cultures is a panel discussion that looks at the ways women use their bodies as sites of power, resistance and expression. The lecture aims to break stereotypes that are transmitted through visual language. The event will take place at 7:00pm in Sulzburger Parlor, Barnard Hall.

musicpicks

for the week of october 3

oct 3

Travis

At Radio City Music Hall (1260 Sixth Ave. @ 50 St.)

For tickets, call 247-4777

These Scottish boys have brought the ballad back to American shores. Listen to their soft and yearning melodies in one of the city's finest venues. You might even meet a cute bespeckled poet at the show.

oct 4&5

Quasi

At the Knitting Factory (74 Leonard St.)

For tickets, call 219-3006

Dubbed the 'indie Fleetwood Mac,' Quasi's moved up from being Elliott Smith's backing band to doing their own thing. Their newly released album **The Sword of God** is a lo-fi gem, and if you wanna see a Roxichord in action, their live show should not be missed.

oct 5

St. Germain w/ guest DJ's Etienne De Crecy and Ron Trent

At Hammerstein Ballroom (311 W. 34 St.)

For tickets, call 307-7171

Is it jazz? Is it electronic? It's both. St Germain elegantly fuses the two genres, creating a unique medley of sound worthy of any audiophile's ears. Five years between albums, his 2000

Music Industry Reels;

Artists brace for change in wake of tragedy

By Kare McGinnis

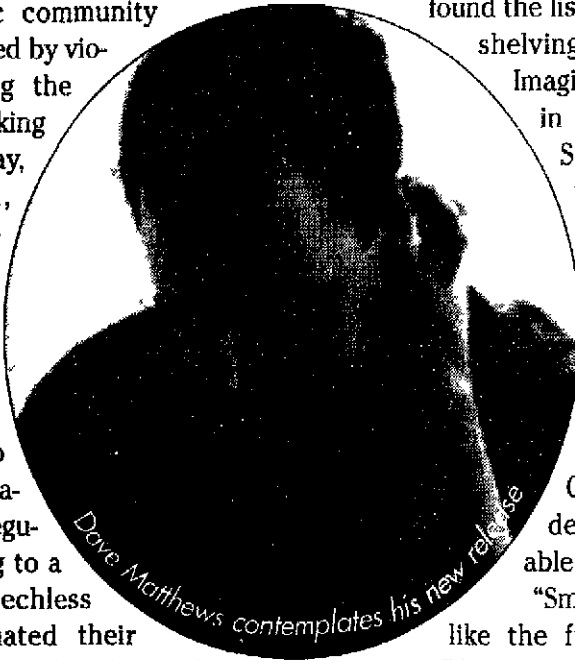
During the twentieth century, America looked toward its music for escape and healing during times of national turmoil—from World War II to Vietnam. Now, as the nation encounters unrest in the twenty-first century, Americans are turning to a music community suddenly changed by violence. Following the tragic and shocking events of Tuesday, September 11, the entertainment industry virtually shut down. Concerts and shows were cancelled, radio and television stations ground regular programming to a halt, and speechless artists re-evaluated their songs and public roles. Although most activity in the music industry has resumed to some extent—with profits and dedications more often than not going toward relief and support of victims and rescuers—the recent traumatic events and the possibility of further conflict have ignited a change in popular music.

Artists and music industry executives reemerged from silence with a heightened sensitivity toward audiences and subject material. In light of the attacks, many songs that were deemed inappropriate by radio programmers were removed from radio stations' play lists. According to the New York Times, Clear Channel Communications, a company whose 1,170 radio stations reach 110 people every week, released a list of 150 songs that stations were asked not to play. The extensive list includes all songs with references to images related to the event such as skyscrapers, airplanes, fire, explosion, the day Tuesday,

New York City, and violence in general. Many songs that were originally written and received as inoffensive or humorous, such as Foo Fighters' Learn to Fly, are now being re-evaluated in a completely new context. While all agree that sensitivity is important in the wake of such a tragedy, some station managers found the list—which suggested shelving John Lennon's Imagine—a bit ludicrous in certain respects. Some artists, too, were surprised to find their songs listed. Dryden Mitchell of Alien Ant Farm, whose cover of Michael Jackson's Smooth Criminal was deemed questionable, was puzzled.

"Smooth Criminal is like the funnest song out there," he said, "We sing in falsetto. It's supposedly about murder, but nobody really knows what that song is about, including me. The last thing we are is some serious band. We're just positive and funny."

Other artists took it upon themselves to re-examine their music as it will be perceived in its new social context. Dave Matthews decided not to release When the World Ends, the band's next scheduled radio single—a song that includes the lines "We will rise as the buildings crumble/Midst the burnin' we'll be churnin' "—because it would seem insensitive. In another eerie example, California-based band The Coup are redesigning the album cover of their forthcoming hip-hop release, Party Music, because it depicted band members holding a detonator with the twin towers ablaze in the background. The image was immediately removed from the band's website and the album set to be released November



6, will be redesigned. A case such as this illuminates a cultural turnaround, as it seems that artists formerly so intent on depicting shocking violence have been suddenly silenced by the horrible reality they previously sang about.

On the other hand, Americans are tuning to and turning up patriotic classics such as God Bless America-Irving Berlin's tune that became popular in 1938 while the threat of World War II loomed over the United States. This song has now become the number one anthem, surpassing the national anthem in popularity. The Congress even broke into the song on the steps of the Capitol Building on Wednesday, September 12; the following day, many Broadway shows reopened with the same song.

Musicians and their management were caught up in the public's debated dilemma-

To mourn or move forward? Hundreds of live shows were cancelled throughout the world out of respect for the national tragedy. Other artists decided to use their music as a tool for healing and continued tours a few days after the attacks.

Regardless of their choice to stop touring or to keep going, many artists did agree on using the power of celebrity and finance to aid relief efforts.

Madonna, Janet Jackson, and the Backstreet Boys have already pledged tour proceeds to help related charities. Britney Spears has pledged all profits from merchandise, as well as one dollar from every ticket sold during her fall tour, towards helping the children of rescuers killed at the World Trade Center.

Artists are also coming together in order to compound their efforts. In a quickly thrown-together telethon called "America: A Tribute to Heroes," shown commercial-free on major networks on September 21, musicians and actors set

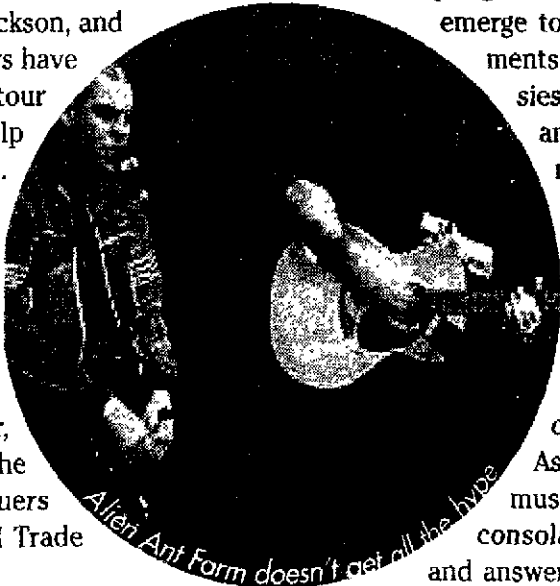
aside the usual glitz. Instead, they came together to tastefully honor those lost in the tragedy. The somber television special showed artists putting aside commercial plugs and singing songs to celebrate American spirit.

The pop world also made an attempt to express something similar, though with less success. MTV is currently airing the video for a new version of Marvin Gaye's classic song What's Going On that was originally intended to benefit AIDS research. Now, fifty percent of sales profits will go toward United Way's September 11th Fund. The track and accompanying video seem confused and washed out-with twenty-five big names and voices jammed into one song. The music video features a who's who of the pop world in the recording studio interspersed with footage of the tragedies. While the artistic result is merely adequate, the profits from the single should provide a sizable donation to both causes.

As the parade of pop stars come out to show their support, one has to wonder how their careers will be affected by this cultural turning point. Perhaps the more commercialized forms of bubblegum pop and gangster rap will take a backseat to more introspective music.

Perhaps great songwriters will emerge to voice the sentiments and controversies of a less naive and more sensitive nation. Perhaps only time will tell, but the music will surely reflect, and perhaps influence, the mood of a new America. As we look toward musicians for the consolation, healing, and answers, how will they respond? What will the new voices of this generation-one that emerged on a tragic Tuesday-sound like?

*Kate McGinnis is a Barnard first year.
Photos courtesy of VH1.com.*



Allen Ant Form doesn't get all the hype

musicpicks

...continued

release, *Tourist*, mixed house and jazz for full effect. Guest deejays add to the fun at the live show, and guarantee a good time for all.

oct 6

Beulah

At Bowery Ballroom (6 Delancey St.)

For tickets, call 533-2111

You won't get a better weekend deal for ten dollars, the price of fix to Beulah. These Berkeley-based indie darlings are just poppy enough to get you moving, but not too cheese to make you hurl. Any band that promises to "be your lampshade" is worth a listen.

Dar Williams

At Beacon Theater (2124 Broadway)

For tickets, call 496-7070

The new face of folk music, Williams has been on a slow and steady rise. Her honest lyrics are refreshing amidst the swirl of contrived pop, and cross boundaries to appeal to a wide and willing audience.

oct 9

Neil

Innes, backed by *Yo La Tengo*

At Village Underground (130 W. 3 St.)

For tickets, call 777-7745

He's a Monty Python man. He's part of the Rutles, the crazy Beatles spin-off. He's Neil Innes. Comedy, music, sheer madness. You decide.

I n c u b u s

performs in spite of the odds, and offers fans a much needed release

By Jessica Conn

Incubus @ Hammerstein Ballroom, September 15

In Manhattan these past few weeks, there has been no escape from the tragedy of the WTC disaster. But for rock/funk band, Incubus, the tragic events were not about to stop their performance at Hammerstein Ballroom on September 15. Rather than contributing to the disruption of people's daily lives, the band did their part to demonstrate to the city that we will move on. Not only did the band perform, they also generously donated all of the proceeds from their New York shows on September 15 and 16 to relief funds for the city. Both the Metropolitan Entertainment Group and K-ROCK, the promoters of Incubus' show, chose to donate their proceeds as well.

Attending a rock concert only four days after the attack was a unique experience due to the incomparable solidarity of the fans. Desperately seeking refuge from the chaos of the outside world, scores of fans retreated to the show. Walking into the venue, it was expected that all thoughts of the disaster would be put behind the door. Yet, all such hope was fruitless once the audience joined together to chant "U.S.A...U.S.A." Once again, we were all reminded why we were seeking solace in the first place.

However, after the show's presenter came out and thanked the audience for making it despite the current situation, Incubus came on and the music washed away all thoughts of the disaster. The set-list presented an excellent blend of their last two major albums, *Make Yourself* and *S.C.I.E.N.C.E.* The various songs played included the more energized *New Skin* and *A Certain Shade of Green* to the low-

key ballad *Stellar*.

The band's version of *Vitamin*, off of *S.C.I.E.N.C.E.*, included a fascinating interruption. No one would have expected to hear Incubus covering Madonna's *Like a Virgin*, but they transitioned into the '80s hit with ease. The mix of the two songs exhibited that Incubus has quite a range of influences and the ability to give older influences a contemporary flare.

The apex of unity and energy occurred when Incubus performed a song that was all too related to the recent events. The *Warmth* off of the band's last album *Make Yourself*, touched everyone as it called on people to remain strong in hard times. The words, "So don't let the world bring you down/ Not everyone here is that fucked up and cold" resonated through the ears of the audience and meant more in that moment than it ever had before.

In addition to their older material, Incubus performed a small sampling from their upcoming album, *Morning View*. The songs included *Wish You Were Here*, *Nice to Know You*, *Warning*, and *Mexico*. These songs were a nice preview of what can be expected from the band's next album, which will be officially released on October 23.

Overall the night was rather inspirational. Of course, once the set was finished and the room was quiet, the cries of "U.S.A." began again, and our time away from tragedy was over. But the band did not leave without etching their message into the spirits of the audience. These lyrics from *Drive* remained with fans, a simple reminder to stay strong in the face of adversity and to keep moving on: "Whatever tomorrow brings, I'll be there/ With open arms and open eyes."

Jessica Conn is a Barnard sophomore.



Solex works hard for the money

Solex—*Low Kick and Hard Bop* (Matador Records)

I thought three things when listening to Elisabeth Fssclink (aka Solex)'s new album *Low Kick and Hard Bop*. In no particular order they were: Nancy Sinatra, West Side Story, and Louis Armstrong. Throw in a little bit cutesy-yelling vocals a la Cibo Matto, and what you've got is the gist of *Low Kick and Hard Bop*.

If there was a movie that was part cheesy western musical, part 70s blaxploitation, this would definitely be the soundtrack. And don't get me wrong, because I loved this little album. Not quite electronic, not quite new funk. Solex breaks all genres to make a musical-melting pot. Solex is a master at mixing good ole country and jazz guitar riffs with hip hop beats and sonic sound effects. The blend of crazy sounds and snippets was a delight, and left me waiting to hear what she had to throw out next.

Her sparing, but thoroughly amusing lyrics, are deeper than they seem. At least, they are if you dig out what she is saying from under the layers of music (although I cheated by looking up the lyrics online). A seemingly innocuous song is made more meaningful by looking at the title of the song, which ends up explaining everything. In "Have You No Shame, Girl," Solex sings: "The show's highlight was a good cat fight, the dancing girls have been practicing their high kicks. I've also been shaking across the kitchen floor to these sounds." Is it possibly a hint that she is feeling sympathy for the dancers she sees in divey bars? Perhaps. Is the usage of archaic sound bytes with new technology a throwback to the old and lost days of our youth? Maybe.

In the middle of writing the last paragraph, I realized that I was intellectualizing the music. With *Low Kick and Hard Bop*, it doesn't even matter what the meaning is! The album is fun, funky, and should be listened to purely for enjoyment. Solex is clearly enjoying herself, and this record is a fresh break from the somber mood we have been in for the past few weeks. Good album, good fun, good job, go get.

—Thea Tagle



courtesy of Matador Records



xenomusic brings world together

The time for global unity is now, and it seems like the world is only getting smaller. What better time to expand our horizons, and begin to appreciate things that we would not have noticed before. One such place to do that is XenoMusic.com, an online network of musical and cultural information from Central and Eastern Europe. From Gypsy to Hungarian to Russian to Jewish, XenoMusic provides access to cultural jewels that are impossible to find elsewhere.

Some of the musical artists highlighted in their catalog are very relevant to today's situation. The album *Dominus Conterans Bella*, by Croatian composer Josip Magdic, was written during the years 1992-1995 while the musician was in Sarajevo. The haunting tunes he plays on the organ make the listener realize that while we are only beginning to taste political unrest here, such strife has been going on for many years elsewhere.

In an effort to promote cultural diversity, XenoMusic is hosting a contest. It involves mixing a certain number of tracks from the over seven thousand catalogued songs available on the website. The winner receives a set of turn tables and publicity on the site, while second and third runners-up received MP3 players. The next top ten entries acquire a one year membership to the Xeno Club, a BMG-style music club of sorts. While the prizes may be nice, it is also a way to experience music from across the globe, such as songs recorded from a Hungarian refugee camp.

While music may not change the world or the current situation, it is a force that can bring people closer to understanding one another. XenoMusic is one such avenue for exploration, and one worth taking.

—Thea Tagle

vegetarian restaurants serve meatless delights

By Avni Doshi

I am a vegetarian. Let's get it out in the open. I know that it causes great inconveniences when I go to someone's house for dinner. I am aware that it can also be bothersome to my friends and family when we go out to eat, but I always try to defend my choice by saying that it was also an inconvenience to the animal served! Most restaurants have options suitable for my kind, but there is an occasional waiter who will refuse to be flexible about the meat sauce on a certain pasta dish. Who doesn't love it when they forget to mention that the Thai papaya salad has fish sauce mixed in the dressing? But there aren't any pieces of meat, they insist.

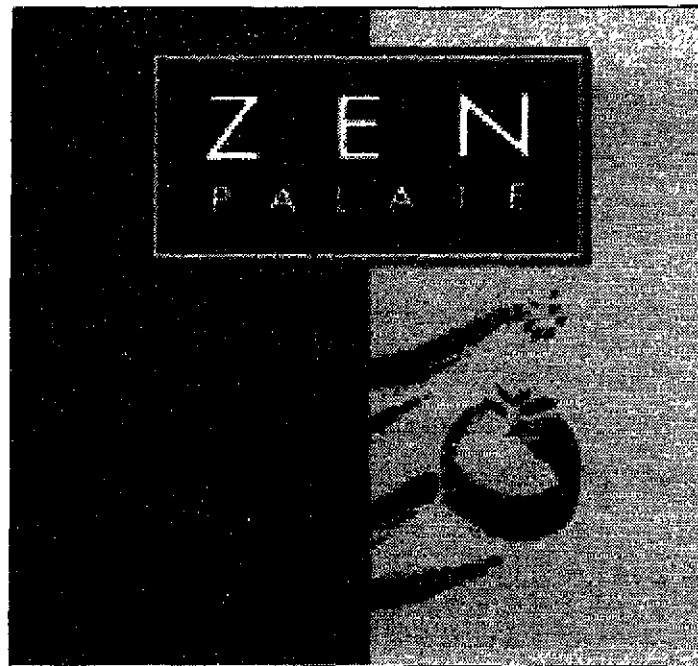
After many spoiled dinners, I was overjoyed to know that there were always vegetarian options in the cafeteria here at Barnard and that many of my fellow students were also vegetarian or vegan. Living in New York City, I figured that there had to be some restaurants that I could go to and be assured that what I was eating was really vegetarian. . .

The first restaurant I had to check out was Zen Palate. It sounded like a dream come true: tasty, affordable, and most importantly, vegetarian. The décor could only be described as sleek, and the atmosphere shared the same Asian-fusion touch as the food. I have to say that when I eat inexpensive Asian food of any variety, I question the cleanliness of the kitchen (dare I mention Ollie's), but at Zen Palate, there is a feeling of cleanliness in the entire atmosphere.

The menu was pretty extensive, with a variety of rolls and dumplings for appetizers and some excellent vegetable dishes for the main course. I particularly enjoyed the eggplant with basil that they served with brown rice. The dessert of nondairy banana pie was surprisingly yummy, and would make a fine choice for any diner, vegan or otherwise. The

service was quick and attentive and I didn't get the feeling that they were waiting for the chance to shove the check in my face and push me out the door.

But I was most struck by the way I felt when I left the restaurant. I felt stuffed (as I should have considering the way I ate), but not unpleasantly so thanks to the excellent food, which was light and not overcooked. Zen Palate is conveniently located on Broadway and 77th street. You can also find Zen Palate in Union Square (when you go to visit



your NYU friends), as well as on Ninth Avenue and 47th street.

No, she is not a part of the Pussy-cats. The Josie in Josie's Restaurant is all about conscious eating and being aware of the effect food has on the body. The eclectic cuisine is dairy free, and all ingredients used are organic. This is not a strictly vegetarian restaurant because they serve some free range meat, but I thought it might be an interesting choice for vegans and others interested in all natural food. (And the waitress also assured me that the vegetarian food was prepared without coming into any contact with meat.)

When I entered the restaurant, I had really high expectations, because I had heard so many excellent things about the food. The atmosphere was clean and casual, very organic chic. So far I was

very impressed. When I looked at the menu, I was almost ecstatic. Vegan pizza with a spelt crust! Vegetable stir-fry! Portobello mushroom sushi! I didn't know where to begin! The waitress suggested I start one with of their special drinks. After a long period of deliberation, I decided on the mango-ginger lemonade, which was delicious and extremely refreshing.

After the excellent drink, however, things started to go downhill. The service became what can only be called slow; I had to wait almost 45 minutes for my appetizer, and the disappointing truth is that when my food finally did arrive, I really didn't think it was all that good. The sushi was ok, but nothing special. The vegetable stir-fry was tasteless and I began to wonder, did health conscious have to mean bland? Where was the garlic, the ginger, the spice, the flavor?

No matter how far I dug into my bowl, I couldn't seem to find it. I prayed that the pizza would be the saving grace for Josie's, but alas, this meal could not be redeemed. The soy cheese was edible, but the sauce once again fell into the flavorless category, lacking basil, garlic, even salt and pepper. But the crust of the pizza was what actually had me appalled. It was soft and doughy. I was unable to tell whether spelt always has this quality or whether they simply undercooked it.

After this, I was presented with the dessert menu. The Chocolate Mousse Torte sounded tempting, as did the non-dairy sundaes, but I passed up the opportunity at dessert and left Josie's. I wasn't sure if I was up to another course.

I still have a few more restaurants on my list, like HanGawi, located on 32nd street and 5th Avenue, but until then I know I can count on Zen Palate for a truly "zen" dining experience.

Avni Doshi is a Barnard first year.

the city responds to tragedy

By Allison Baker

A lot has been said about the way that New York and the country have reacted to the World Trade Center catastrophe. The clean-up and rescue operation is probably the most organized and efficient of its kind ever seen. More than 15,000 people in New York City alone donated blood during the week of the terror attacks. Donated socks filled Yankee Stadium's parking lot. Politicians whose popularity was questionable have sky-high approval ratings. The man who received such flak for declaring the art in the Brooklyn Museum's *Sensation* exhibit unfit for viewing is now considered a paragon, an exemplar of grace under pressure.

New Yorkers have been so kind to each other that the rest of the country is starting to take notice and say that we are nice after all. I would venture that New Yorkers are just as officious as ever and that in this time of tragedy our directness and efficacy simply translates into a direct, forward-moving rescue operation. Barnard professor of sociology Kelly Moore terms it "competitive volunteering." She describes the response as "a very New York response: we are the faster, the better volunteers" and identifies a "profound need for people to have a connection that ties them physically to the events," whether that connection is

through donating blood, sending home-baked goods, or socks to the rescue workers. Even among student groups on campus, Moore perceives a competition to see "whose group could do more and show that they really cared."

I came in direct contact with some of the ground zero volunteers. My parents live in Tribeca and the day after the incident, I went down to Chambers Street with my mother to try to get to our cat who was trapped in their apartment. I

New Yorkers have been so kind to each other that the rest of the country is starting to take notice and say that we are nice after all.

was not wearing a mask and a nurse approached me and told me that I had to have a mask on if I was going to stay in the area. The feeling I got from her was one of frustration. There she was, ready to care for the wounded, but posted at Chambers Street, far away from triage stations and victims alike. It was not that she did not care about me, rather she just wanted to make sure that I did not become a hindrance. Her strain of volunteerism was not gentle or friendly. Rather, she wanted the medical operation to run as smoothly as possible,

and if I was passed out from inhaling fumes she could not help someone who might be in more serious need of assistance.

Beyond volunteerism, there is a more universal reaction that pervades the city. It is a kind of everyday courage that escapes notice. It surfaces in places like 380 W. 33rd St, where the damaged Church Street post office distribution has been set up. The Church Street post office covers six zip codes: 10007, 10008, 10048, 10249, 10281, and 10282, all zip codes that are downtown. The postal workers face frustrated crowds, many of whom are displaced from their homes and yet they respond patiently and supportively. The same courage exists in the mother who must stay in a one-bedroom hotel room with three small children. Also the police officer who says to my confused mother,

"Just talk, honey, cause it's part of my job to listen." And the executives handing out business cards who say "the office is gone, but the e-mail still works."

Although New York is still a city full of strangers, the officiousness that can seem so brusque under normal circumstances becomes balm to wounded psyches. The man who reminded me abruptly that my backpack was open was vastly reassuring.

Allison Baker is a Barnard senior and bulletin nyc living editor.

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

The articles in this week's commentary section are the finalists in the *bulletin's* contest for a new weekly columnist. All the submissions were wonderful, and it was a hard decision. Mollie Foreman (page 29) has been selected as our weekly columnist. Look for *Mollie Talks* in future issues of the *bulletin*.

got an opinion you want to share?
issues that are meaningful to you?
we'll go ahead and submit it.

Unless you're chicken.

email bulletin@barnard.edu

I was a summer math tutor (really)

by Liliana Segura

This summer, upon returning home from a semester abroad, I found myself in the sort of limbo that afflicts those who have taken a break from “real life” – disoriented and culture-shocked. Perhaps more than anything, I found myself at a complete loss when it came to the question of employment.

A job? What? How was I supposed to go from traipsing across the vast cultural landscape of Europe to working behind a desk? Or, worse (insert shudder here) – at our local mall? The answer came from an unlikely source: my mother, as we sat in the kitchen over cups of coffee.

“You could tutor your brother,” she said casually, like she knew this was not an option.

“Ha!” I responded, understanding that she was only kidding. Wasn’t she?

It wasn’t so much that the notion of tutoring my 13-year-old brother was unheard-of in theory. The real issue was that a) the subject was math, and b) the subject was algebra.

“Ha,” I laughed again, weakly, even though I was already considering the possibility. My mother, perhaps sensing my hesitation, went on to lay out some specifics. It would have to be serious – one hour a day. My brother required some remedial work, a lot of encouragement, and, at times, infinite patience. And yes, I would be paid.

All of this notwithstanding, the real doubts I had regarding this proposition had little to do with money, or even the whole “infinite patience” clause. It was that haunting word: Math. Memories of algebra still make me shudder. The fear of being called on. My evil teacher who wore enormous earrings and resembled a peacock. The sense of betrayal I felt when letters I had known since kindergarten (“x” and “y”) suddenly turned up nestled between numbers and equal signs. Worse, when they completely replaced the numbers altogether in a sort of nightmare language I did not understand.

Algebra was a struggle for me – I don’t mind admitting it. That I prefer letters in the context of grammatically sound sentences makes sense for me as an English major. So how was I – a former algebra victim and self-proclaimed right-brained individual – supposed to teach my brother the same concepts that so tortured my middle school years? Not yet having an answer (and no closer to another form of

employment), I decided to go for it. I would tutor Santiago.

One week later, there we were, my brother and me, seated at the dining room table armed with Number 2 pencils and graphing calculators. An electric blue hardback algebra book sat between us. I had made up a lesson plan the night before. Fractions, Inequalities, the Law of Exponents. I had it all planned out.

An hour later, my lesson plan had flown out the window. I decided the structure would have to allow for flexibility. And so it went.

The weeks that followed brought similar experiences. Planning (and self-teaching) one night, and detouring the next day. My brother surprised me (“PEMDAS? No problem!”) and frustrated me (“Two times negative two is NOT

six!”). One afternoon, despite his protests, I dragged him to a café for a change of scenery. A chocolate chip cookie (his) and two cups of coffee (mine) later, we’d plowed through three pages of work. It was one of our best sessions.

People laughed when I told them what I was doing over the summer, appearing more amused than impressed. But my brother began to end our hours with “Good session!” Tutoring began to take precedence over his social plans – and he was not embarrassed about it. As time went by, my own confidence rose.

Long-forgotten concepts returned to me. I wrote word problems incorporating my brothers for added amusement. “Nicolas and Santiago share a 20-piece Chicken McNugget meal. If Nicolas’s portion is N and Santiago’s is S . . .” I began to enjoy myself.

Eventually, I got to thinking. Why did I doubt my ability to do this? Teaching is hard work, no doubt about it. Teaching math – well, I never thought I would do it in any capacity. But why had I felt so defeated by math in school? Was it because there was the pressure to perform? The fear of being tested? Now I was teaching myself in ways that my middle school teachers never tried. And, somewhere along the way, I began to learn.

Why are we taught to shy away from math? Could it really be that I was caught in the paradigm of a gendered educational system? Why did I always simply define myself, as did countless other girls, as “not a math person”? Was it that I never gave math a chance, or was it, in a way, the other way around? Perhaps after this summer I am no closer to becoming a math major. But neither <<page 30>>

...There we were, my brother and me, seated at the dining room table armed with Number 2 pencils and graphing calculators...Fractions, Inequalities, the Laws of Exponents. I had it all planned out.

globalization in Chiapas

By Sarah Hines

Spending three weeks in Chiapas, Mexico this summer with the Barnard-Columbia Chiapas Delegation opened my eyes to the way globalization functions and directly impacts people's lives and their environment. The situation in southern Mexico epitomizes why it is critical that people around the world, especially people in the United States, should fight back against their governments and institutions such as the International Monetary Fund (IMF) and the World Bank that perpetuate a cycle of poverty and exploitation, both in the Third World and here in the United States. A brief look at the situation in Chiapas will hopefully communicate the urgency of the struggle against the ravages of multi-national corporations and their domestic government allies.

According to Ryan Zinn of Global Exchange, an international non-governmental organization that has been working in Chiapas since 1994, biopiracy—the illegal appropriation of life and the traditional knowledge that accompanies it—is one of the worst threats to indigenous people in Mexico today. In Chiapas, biopiracy boils down to multi-national corporations teaming up with intermediary bodies such as universities, governments, and non-governmental organizations (NGOs) to go into areas with diverse ecosystems and steal the indigenous people's knowledge about herbs and plants. This knowledge is then patented to use for the development of medicines, pharmaceuticals, foods, cosmetics, and biogenetics—all without permission or due compensation. The patents they put on life forms deny healers access to their traditional medicines and force

farmers to pay royalties for patented seed and livestock. Patents prohibit them from saving their seeds or diversifying their crops and livestock. Meanwhile, companies are making millions off the products derived from stolen knowledge. Ninety of the 120 most used pharmaceuticals are derived from

resources will be respected...so that the process is a process of sustainable development with everybody's agreement and participation." But participation is not what is being encouraged in southern Mexico. Zinn of Global Exchange argues that there is a "consistent correlation between militarization and privatization."

The government militarizes areas like Chiapas that pose a threat to privatization in order to suppress opposition through intimidation and varying degrees of violence. Thus, the army supports increasing bio-piracy in Chiapas—protecting natural resources, not for human need, but for the pharmaceutical industry giants who are interested in Chiapas' natural resources, land, and

the indigenous people themselves as a source of cheap labor power.

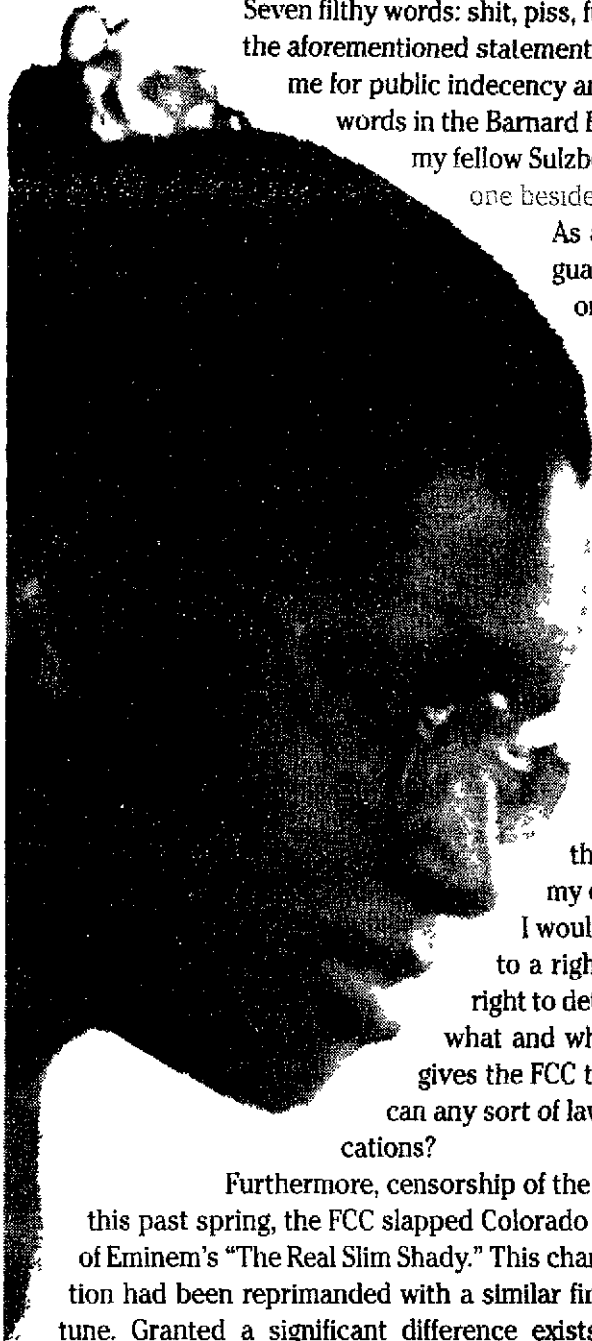
In order to facilitate that process, Mexican President Vicente Fox and the leaders of seven Central American nations signed a joint declaration in June committing their nations to the Plan Puebla-Panama, a scheme that would allow multinational capital to wreak unprecedented havoc in Mexico and Central America. The basic idea is to build a giant strip of maquilas (sweatshops) spanning from just south of Mexico City all the way through Central America to the Panama Canal. The industrial region would likely be much like the maquila zone that is currently along Mexico's border with the United States where there is a long history of bad pay, poor conditions, environmental disasters and attacks on genuine union organizing. As they have done in the past, the Mexican government would encourage foreign corporations to come in and build factories by offering them special <<page 30>>

This is the reality of globalization. We can't escape our place in this system, but we can act to change it. We must hold our own government accountable for its key role in this system that profits those on the top and leaves those at the bottom literally fighting for their lives.

traditional knowledge. Our very own U.S. government has its own such program, the publicly funded Maya-International Cooperative Biodiversity Group, an active biopirate in Chiapas since 1994.

While there are international laws to protect traditional knowledge and practices, they are rarely enforced by national governments and are undermined by more powerful international organizations such as the IMF, the World Bank, and the World Trade Organization (WTO). The WTO ensures that no member country is able to escape the clutches of bio-piracy. Multi-national corporations can sue countries that fail to comply with the WTO patenting standards which mandate that countries permit the patenting of microorganisms and allow for patenting of animals and even human beings.

Yet Mexican President Fox has the audacity to state that "all subjects dealing with ecology and natural



Seven filthy words: shit, piss, fuck, tits, cocksucker, mother fucker, and cunt. If I were on the radio when I made the aforementioned statement, the Federal Communications Commission would reserve the right to imprison me for public indecency and fine the station for which I work several thousand dollars. But if I used these words in the Barnard Bulletin, at the absolute worst, I would receive only one round of high-fives from my fellow Sulzberger Seven hall mates; at best, several rounds and a hug or two. Now does anyone besides me see anything wrong with this picture?

As any six year-old can tell you, America is a free country. The First Amendment guarantees every American citizen the right to freedom of speech, implying that one has the right to express him or herself freely. If I choose to use any or all of the seven "filthy" words in a sentence, I am constitutionally ensured the right to do so. This principle should apply to any medium in which I choose to express myself: radio, television, Internet, or print. However, according to current FCC regulations governing "indecent language," I am not only denied the right to do so via radio but am also subject to fines, imprisonment, or permanent expulsion from whatever radio station I broadcast from. Censorship of the American media infringes on constitutionally certified rights by applying an unjust standard across the major communications media.

For example, the Internet has yet to be seriously regulated by any government agency concerning censorship of broadcast media. In other words, my seven dirty declarations would not warrant any legal repercussions there, let alone such extreme consequences as a prison sentence. Had I been on television when I used my seven "filthy" words, four to none of my words would have been "bleeped," depending on the station from which they were broadcast and the time of day. In terms of print media, an arched eyebrow and wary look from my editor would embody the extent of my censorship. Yet, had I been on the radio, I would have violated federal law. How can censorship apply such a sliding standard to a right guaranteed by the highest of federal laws? Ultimately, the FCC reserves the right to determine what constitutes and what does not constitute "indecent language" and what and what does not merit constitutional protection. The vague nature of the statute gives the FCC the right to pick and choose what comprises the "decent" and "indecent." How can any sort of law with such vague criterion as "indecent language" carry such dramatic ramifications?

Furthermore, censorship of the American media encumbers artistic, musical, and literary freedoms. In May of this past spring, the FCC slapped Colorado radio station KKMFG-FM with a \$7,000 fine for broadcasting a censored version of Eminem's "The Real Slim Shady." This charge came a few short months after a Wisconsin station had been reprimanded with a similar fine for playing an uncensored version of the same tune. Granted a significant difference exists between the censored and uncensored edits of the song, but the FCC penalized the radio stations with the same fine for the same so-called "crime." The radio stations reacted by taking the song out of their playlists and regular rotation. If this trend continues, musicians may be forced to make a grave moral and artistic decision: to preserve their musical integrity and reserve their rights to express freely or to produce censored, edited versions of their works purely for the sake of having a medium through which to express themselves. This brand of inconsistent censorship sacrifices artistic integrity for what may and may not offend people.

Censorship in the American media not only undermines the First Amendment but inhibits artistic freedom and expression. Its inconsistent standard applies unjust and extreme punishments based on federal laws with ambiguous diction: a trump card for conservative, conformist condemnations of "indecent" materials and a breeding ground for tyranny. Moreover, it gives the federal government the right to decide what is and what is not indecent, thereby curbing the rights of artists, musicians, and writers to express themselves without fear of sacrificing their integrity. And in conclusion, shit, piss, fuck, cunt, mother fucker, cocksucker, and tits.

Molli Foreman is a Barnard College first year and Bulletin columnist



**MOLLI
TALKS**

<<page 6>> are assigned each time you connect. So, when moving from place to place, one doesn't have to reconfigure. That means one can use any Ethernet port on campus," explained Dean Carol Salcione.

"There was a much bigger amount of work than usual" on the past few years we've spent applying for \$25 million in capital improvements, classrooms, and technological infrastructure" pointed out Lucas Held, Vice-President of Public Affairs. According to him, this has been a part of the long-term goals of the college which are slowly becoming a reality.

There are other projects in the making, such as the reconstruction of the Deanery in the Alumni Affairs offices, however improvements to the Barnard campus and facilities are an ongoing process.

Mary Kuniappu is a Barnard junior

<<page 7>> tions. Many were concerned about the fate of the terrorists responsible for the World Trade Center destruction, seeing a parallel to Prejean's beliefs about the death penalty. She responded by saying that they should not be killed "Killing terrorists spawns more terrorism," said Prejean. "The FBI is an army of soldiers on terrorists. They are seen as martyrs among the terrorists."

Prejean has founded a support group for murder victims' families and is an honorary member of Murder Victims for Reconciliation. She has been nominated for the Nobel Peace Prize four times and is the honorary chairperson of Moratorium 2000 (www.moratorium2000.org), a group gathering signatures for a global moratorium of the death penalty.

Ritu Khanna is a Barnard first year.

<<page 12>> Amongst the offerings to first-years were excursions to the East Village, Nuyorican Poet's Café, and Small's Jazz Club. These events filled up quickly, however, and students hoping to attend them often had trouble selecting activities. Said Samantha Rebovich, "All the good ones were scheduled on one night."

Yet, the tours were not planned in vain. Maya Williams, another Barnard first-year pointed out that many students have subsequently visited these suggested nightspots.

The candlelit traditions of College Night and Convocation hold the best memories for most first-years. "It was really welcoming," said first-year Rose Ginsberg.

The love of convocation is not a just sentiment of the class of 2005. Sternstein cited it as her favorite memory from her own orientation two years ago. As she said, "It was really at that point that there was something very special about being a Barnard student."

Most Barnard first-years give their orientation experience a positive assessment, finding it exhausting but necessary. Moreover they appreciate the efforts of the NSOP staff, said Melissa Mann. "They gave you the behind-the-scenes information."

Some students like Wainhaus, were even more impressed. "I might do [orientation] next year," she said.

Karen Isaacson is a Barnard first year.

<<page 27>> am I confined to the silly notion that I just can't do it.

My last session with my brother took place at Starbucks the day before I was returning to Barnard. I wished him luck, told him I was proud of his (as I was of my own) accomplishments. But I was anxious about how he would do upon returning to school.

The last time I called home, my mother informed me that Santiago had returned from school claiming to be "way ahead" in math class. He later informed me that on his last quiz, he had gotten a 34 out of 35. Relief on my part soon turned to a pride unlike anything I'd ever felt for myself.

My brother will still need help in math. And I will probably never break revolutionary mathematical grounds. But neither will the word "math" render me helpless by mere association. Maybe, one day, I'll even have a daughter who, like me, will claim not to be a "math person". And maybe I will try my hardest to prove her wrong.

Liliana Segura is a Barnard senior.

<<page 28>> incentives and privileges.

The maquilas would span the coast of southern Mexico, enabling the government to divert the population of the interior of southern Mexico to the coast in order to free the land for "conservation," i.e. stealing the natural resources—drilling for petroleum, building hydroelectric plants, and covering their traces by planting trees. Thousands of people would be displaced and relocated to the zone to serve as sweatshop workers.

This is the reality of globalization. We can't escape our place in this system, but we can act to change it. We must hold our own government accountable for its key role in this system that profits those on the top and leaves those at the bottom literally fighting for their lives.

Sarah Hines is a Barnard senior.

Please
recycle this
paper.

the barnard bulletin

wants you!

the barnard bulletin is a student-run newsmagazine which seeks to reflect and inform the student body here at barnard. join us, and make your voice heard!

we're looking for writers, artists, photographers, people with layout experience and all the rest of you who have always wanted to get involved but just don't know how...

now's your chance!

come to our weekly meetings
mondays at 7:30pm
in our office - 128 LL Mac.
questions? call x421 19 or
email bulletin@barnard.edu

Want to **do something**
about **Sexual violence?**

**VOLUNTEER at the Rape Crisis/
Anti-Violence Support Center.**

**Training for
Peer Counselors and
Peer Educators
In October**



**For More Info or to RSVP:
Call 854-4366
or visit columbia.edu/cu/rcavsc**