

bornardbulletin

17. oktober 2001



letter from the editors

contributors

The insect-friendly kitchen in our 9th floor Sulzberger Tower suite was hot as usual. Thursday night, that perfect window of time when your life slips from academic to playful, was upon us. Four girls with legs sprawled across couches and minds frenetic with activity slip into a conversation rich with childhood memory; we pluck the most tender, gruesome moments of our kid history from the back of our minds and laugh fully and nostalgically. There was a time when things were lucid.

"Rita was the most disgusting, perfect girl in the third grade. Her father worked for General Mills so she always brought snack food—perfect packages with shiny, cartoon wrapping—for school lunches. She had arms like spaghetti strings and rotting teeth. One time she ate an entire bag of Chewy Chips Ahoy and then vomited all over the slide in the playground. She was the coolest girl I knew."

"Four square was brutal! Remember when you would get that grizzly face and then you'd just bounce the red rubber ball—the one that always left your hand smelling like rubber bands—as hard as you could in the other person's square?"

"Girl Scout camp was a crock of shit. We didn't even set up our own tents. Instead, we arrived and they had these stupid wooden cabins and a real kitchen inside and everything. Boy Scouts got to do the best stuff."

In our tendency these days to revert to reminiscences is something far more poignant than just a group of seniors' longing for less responsibility-filled days. I am sure of it. Instead, I see pulsating under these tales of vomit and recess the makings of our infantilization. War has made us feel young again. Out of control. Powerless. And it is not that we long for this feeling, which I at first, surmised. I believe instead we are re-experiencing that moment when our parents acted above our heads, when we were made to feel small and spoken for.

War, I have learned, is like this. You wake up, walk around all day executing the normal routine that you have recently come to revel in so much, and go to bed. But, in between all the normalcy is a profound sense of loss. Your country, your president, your military, your government, moves in and out of foreign air space, draws color-coded maps of military strategy, delivers polished speeches to the citizenry, says goodbye to their mothers...kills people...in your name.

And you sit in your kitchen on the 9th floor of a residence hall and tell childhood stories because you have no idea how else to reckon with your new sense of powerlessness. Protests feel like Band-Aids in a world of gaping wounds. Philosophical dialogue seems to inevitably lead to the show-stopper: life is really that damn complicated. There are so many people you should be feeling horrible for: there are children who will never see their mothers again. There are so many people you should be praying for: the baby-faced men and women who thought they were just getting a free education but are now putting on the very adult uniform of a real soldier...not to mention the men and women of an oppressive government who, more than ever, have no safe space to sleep. All this to do. And none of it makes you feel any more grown-up.

Aliza, blonde and fresh from her LSAT test hours before, tells the last childhood story of the night:

"When I went to Israel for the summer we had to choose whether we wanted to do military or outdoor and I chose military. I learned how to shoot a real gun—an M16—and I got all my shots on the little target. The first time I shot it, though, I cried. My brother made fun of me so I never told anyone that story."

We are all silent as sleeping children.

Courtney E. Martin

Kiryng Haslinger & Courtney E. Martin

Armen Gemdjian is a Barnard first year who boasts fluency in five languages. This linguistic diva, although she's never left the east coast, proves her worldly wise additude in her interview with Columbia's hip-hop group, Odd Jobs.

armen
gemdjian

As the bulletin's weekly commentary columnist, Mollie hopes to stimulate a dialogue on a variety of topics. This native Atlantan enjoys drinking dihydrogen oxide and writes a scathing "letter to the editors" for this week's Mollie talks.

mollie
foreman

Allison Baker is the bulletin's New York City Living editor and a Barnard Senior. Trained in classical ballet to the age of 17, this Texan has traveled to Andorra (a country not many can place on a map!). She also likes ketchup and comparative literature. Check out her article in this week's New York City Living section, where she writes on the Staten Island ferry.

allison
baker

barnard bulletin

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columbia political union demonstrates BIPARTISAN UNITY on campus

By Karin Isaacson

On Thursday, October 4, the Columbia Political Union demonstrated that there is nothing stronger in the face of adversity than unity.

The Columbia College Democrats and Republicans came together to host a dinner and silent auction in Lerner Hall's Roone Arledge Auditorium to raise money for the Red Cross and the Firefighters 9/11 Fund. The group sold over 400 tickets to the event and raised five thousand dollars over the course of the evening.

Michael Ricci, president of the Columbia College Republicans, told the crowd of how he received an e-mail from Jonathan Klein, the College Democrats president, suggesting the joint event. "We wanted to have a diverse program and a diverse audience," said Ricci.

He also expressed the desire of the Republicans and Democrats to affirm their faith in our nation in the face of adversity. Ricci said, "Though our politics may differ, we believe our democratic government works."

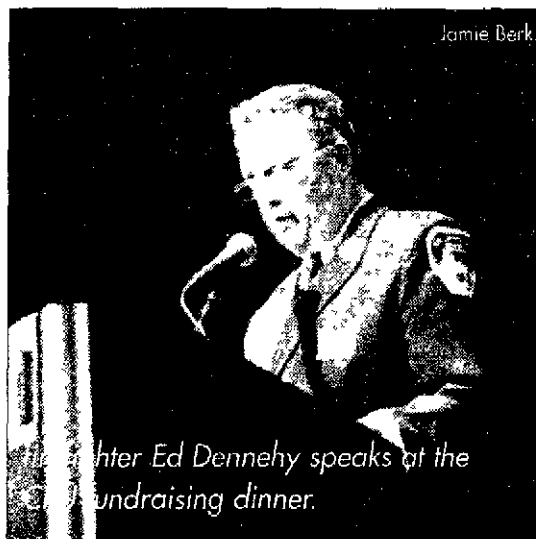
Klein agreed. "Compassion must triumph over fear," he said.

Lisa Anderson, Dean of the Columbia School of International and Public Affairs, gave the keynote address for the evening. Remarks were also made by SIPA professor and former New York City mayor David N. Dinkins. Also amongst the speakers were firefighter Ed Dennehy, Red Cross volunteer John McGee, and Professor Ed Sullivan of the art history department.

Anderson, an expert on Middle Eastern affairs, discussed the difficult position of the United States at this time. She pointed out that no manifesto or list of demands was issued after the events of September 11, leaving the country and the world wondering who is to blame for the atrocities committed. "It's not a simple matter to fight an unseen enemy" she said.

Anderson also made a point to mention that the US's ill-advised policies in the Middle East in recent years have been no secret in the political world, yet the attacks were orchestrated by people who knew more about United States foreign policy than Americans themselves. For example, Anderson said that she had heard some Americans wondering why the terrorists targeted the Trade Centers. "They should be better informed to have to ask that," said Anderson.

She also named other possible motives for the attack, such as the effects



of globalization on underdeveloped nations and age-old grievances against the US.

Anderson cited numerous issues raised by the events of September 11. "They are individual, local, national, global," she said. Anderson explained that many businesses that lost offices to the attacks might not be eager to come back to the city, leaving it lacking thousands of dollars of revenue. She cited other economic hurdles the city has to overcome at this time, such as unemployment and the cost of the rescue efforts.

Despite all of this, however, Anderson was optimistic about the future of the city and of the nation as a whole. "We will not be defeated by this trial but made stronger," she affirmed.

Each speaker was anxious to praise New York's response to the tragedy. Anderson applauded the city's natural, unrehearsed desire to help victims and rescue workers alike. Former mayor Dinkins praised his city and its residents. "As the World Trade Centers collapsed, the wonderful mosaic that is New York cracked, but did not crumble," he said.

Dinkins also commended the university community for its involvement in blood and clothing drives and fundraising. The former mayor discussed the more personal effects of the tragedy on the city. He spoke of his pride in his friends who gave their lives to save others at ground zero. He issued a warning to the grieving, angry population of New York. "We must guard against danger begetting extremism," he said, pointing out that the New Yorkers who died were from a diverse group of nations around the world.

The speakers urged the event's attendees to involve themselves in the rescue efforts through fundraising or volunteering. Said Dinkins, "Each tear we wipe away with busy hands makes us stronger."

McGee urged students to join the group of 19,000 volunteers that have registered with the Red Cross since September 11. "Take the passion you felt that Tuesday morning and become part of something bigger," he said.

Dinkins called upon university students to exercise their political voice as well. "By voting in the upcoming elections, we show the world what it means to be free," he said.

In his remarks, Sullivan reiterated that call. He spoke of the civil duty all Americans have to advise their country and underscored its importance in a time of need. "We thrive because we advise each other," he said of Americans. "The only un-American thing you can do at this time is to be silent."

Karin Isaacson is a Barnard first year.

Joseph Berger speaks at Forum on Migration

By Rachel Brown

A wide range of ages filled Held Auditorium Thursday night for Barnard's latest Forum on Migration led by Joseph Berger, an editor and reporter for *The New York Times*. Berger is also author of *Displaced Persons: Growing up American after the Holocaust*. Berger, a Russian born Jew and the son of Polish Holocaust survivors, recounted what it was like growing up in New York City's Upper West Side as a bridge between his European parents and his American friends: the Old World and the New.

President Judith Shapiro spoke welcoming words, and Assistant Professor of Anthropology Marco Jacquemet introduced Berger, speaking of *Displaced Persons* as a success story rather than a somber memoir. Berger began by giving an historical background of post-war Europe, including the conditions of Displacement Camps and the effort among survivors to reunite after the war. Because survivors had no Jewish communities to which they could flee, they started their own communities in these camps, and would sometimes stay there for up to seven years. "Spirits in Displacement camps were actually very high," Berger commented.

These spirits were also high when his parents moved to the United States, where they worked hard to earn a living and a place in Manhattan's Upper West Side community. Berger's parents developed an active social life, as did many other Jewish Holocaust survivors who came to America. "They found new friends by detecting a snatch of Yiddish or Hungarian," Berger said. He commented that when his par-

ents had friends over, he could always hear loud laughter.

Berger discussed the goal of his memoir: to portray what was a gloomy life at times, but more importantly, a happy and loving one, with hard-working, supportive parents. He hopes through his book to convey what he called the "endurance, perseverance, and pluck" of Holocaust survivors coming to the United States to start anew. "One of the nice things about writing a book is that people come out of the woodwork from the past that you haven't seen for a while," said Berger.

Berger also brought these people out of the woodwork through the anecdotes he shared, including memories of going to Orchard Beach with his parents and brother, and starring in a school play as George Washington. All of these experiences, he said fondly, were slightly colored by his immigrant parents' "refugee ignorance and clumsiness." These uniquely immigrant experiences are what made Berger decide to write *Displaced Persons*. "I always knew that I had this life I wanted to write about," Berger said.

Several audience members shared their thoughts on *Displaced Persons* with Berger after he spoke. One audience member spoke of her experience as a European gentile who also immigrated to America after World War II. "I read it and I enjoyed it because there are many, many strands of similarities," she said. "It's not just a Jewish experience, but a human experience."

Another participant called Berger's memoir "a loving and truthful tribute to his parents." Berger responded, "They are proof for the human potential of regeneration."

Rachel Brown is a Barnard first year.



got a comment?

we want to hear it.

email the *bulletin* at bulletin@barnard.edu

bea**essentials**

STUDENTS: Interested in brushing up your study skills? Dean Webster will be offering a four session course to address time management, note-taking, reading techniques, and exam preparation. E-mail webster@barnard.edu for more information and to sign up.

MAJORS: Please check with the History Department Chair, Lehman, about the enrollment seminar applications.

LAW STUDENTS: There are several upcoming events for law students both on- and off-campus:

Wednesday, Oct. 17 at 5pm in the Lewisohn Lounge (School of General Studies): The deans of admissions of Stanford, UC Hastings, and Northwestern will speak on applying to law school generally and also about their particular schools.

Friday, Oct. 27, 10am-4pm: Law School Open House at the School of General Studies. The event will feature information sessions with law school admissions officers from Stanford, UC Hastings, and Northwestern. There will also be a panel discussion on applying to law school and a Q&A session with the panelists.

Saturday, Nov. 6, 10am-4pm: Legal Defense and Education Fund Law Day 2009. Workshops, panels, and information tables. Open to all. Access

ible by public transportation or reserve a place on a chartered bus by calling 739-7517.

For more information about any of these events, please contact James Abdoo in the Dean of Studies Office, x47599, or email abdoo@barnard.edu.

GROUP WITH LOSS SUPPORT GROUP: The group meets every Friday at 11am in 102 Hewitt. If you are interested or want more information, please call Giselle Harrington, M.Ed., psychotherapist and group facilitator, at 854-2092.

TRUMAN SCHOLARSHIPS: Juniors with very strong academic records who are considering graduate school and a career in public service may wish to consider applying for a Truman Scholarship. For further information, please call x42024 and sign up for Dean Schneider's information session, which will be held on Thursday, October 18, at 6pm. In addition to strong academic records, candidates must have extensive leadership and public service experience.

TUTOR TIPS: Tutoring is a great way to improve your academic learning and to gain a sense of community, as well as earn extra money. If you are an excellent student, you may be interested in becoming a tutor. Contact the Dean of Studies Office for more information.



confused cab driver drives on to campus

On October 6 at 3:45pm a cab driver mistook Barnard's 119 St. entrance for a thoroughfare, jumping the curb and driving through the entrance, but getting stuck on the steps. Two elderly alumnae were in the back seat and had indicated that they wanted to get as close to the gates as possible. A tow truck was called to remove the stranded vehicle. There were no injuries, but there was some damage to the steps, which has already been repaired.

please recycle
this paper.

Green wins democratic primary for mayor



Mark Green and Fernando Ferrer shake hands.

Former Public Advocate Mark Green edged out Bronx Borough President Fernando Ferrer 52 to 48 percent in the Democratic mayoral run-off held on October 11. Green will now face Republican candidate Michael Bloomberg in the mayoral election on November 6.

Campaigns for both candidates are swinging into full force. Green is focusing on his ability to create unity. "We need somebody who has public experience at creating coalitions, bringing people together, and getting things done," said Green to Channel 1 News. "We are one city with one future, united we stand. And when I'm your mayor, united we'll stay."

Professor Kimberley Johnson of the Political Science Department expects that both campaigns will center around issues stemming from the World Trade Center disaster. "People are now motivated by questions of security and concern about the economic future of our city. People are thinking about who will have the best administration to help New York," she said.

K8 Torgovnick is a Barnard senior and bulletin new editor

anthrax threat targets press, causes fear

In a fourth case of anthrax poisoning since September 11, Erin O'Connor, assistant to Tom Brokaw of NBC news, contracted anthrax last week, setting off fears of bioterrorism in America. O'Connor contracted the bacteria from a letter addressed to Brokaw that contained anthrax in powder form.

A Microsoft office in Reno, Nevada received a letter also laced with the bacteria. No Microsoft employees have tested positive for contact with anthrax.

Five employees of American Media, Inc., in Florida where the first three anthrax cases occurred, have also contracted the bacteria and are being treated.

The eight cases of anthrax poisoning have all been connected to media outlets, except for the one letter sent to Microsoft. There is no evidence connecting these to the September 11 attacks on the United States.

Despite the small scale of these cases of anthrax poisoning, the cases have many people very worried. William McCann, spokesman for St. Vincent's Hospital, said "New

Yorkers are nervous about terrorism at this point, and for good reason. I think people heard the word 'anthrax' and panic followed, but there's no reason to panic."

Joe Bertolino, Barnard Dean of Community Development



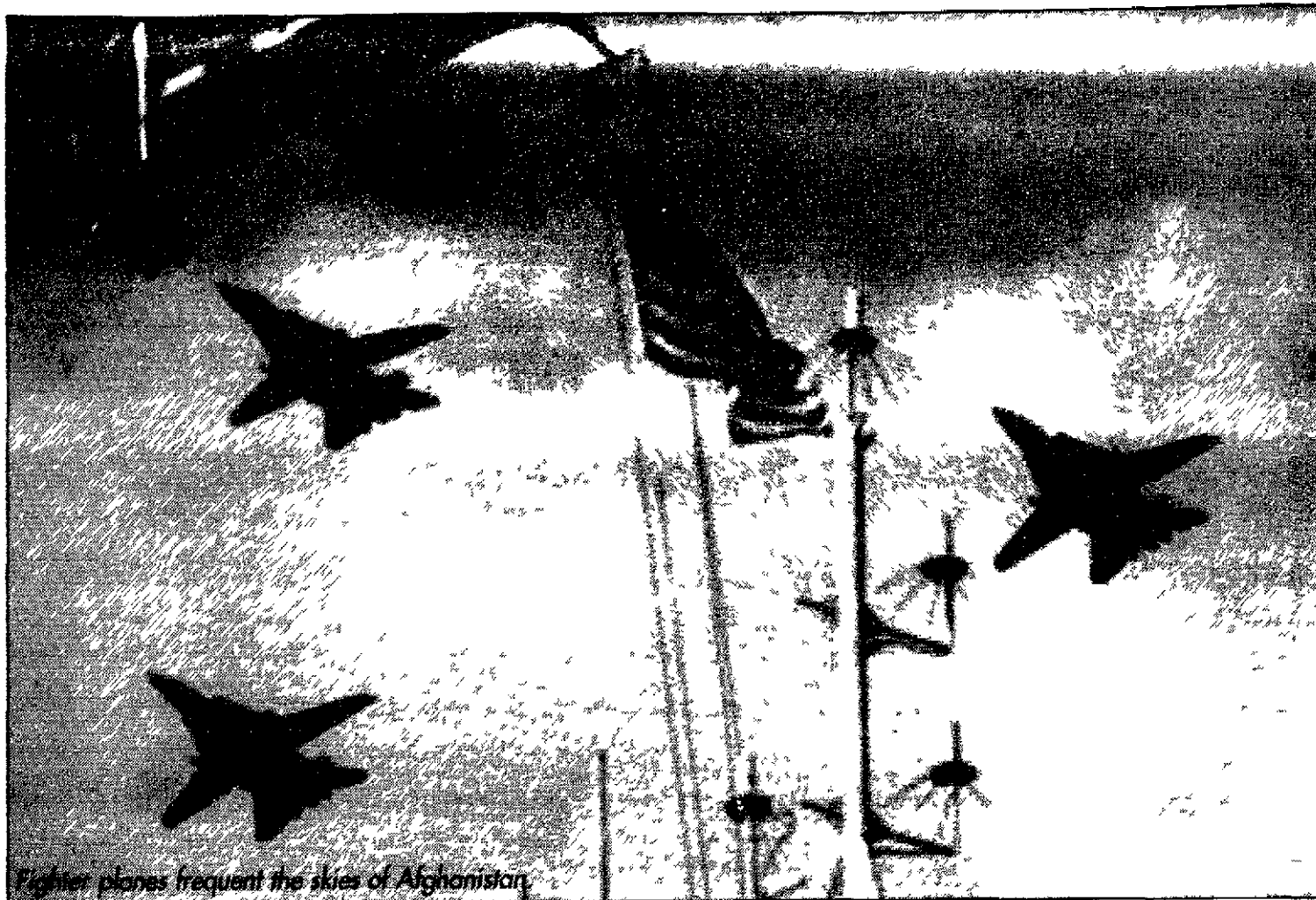
Health professionals say it's not time to get a gas mask.

sent an e-mail to all students addressing the unlikelihood of contracting anthrax. "It would be unlikely for anyone to be exposed without being aware of something odd having occurred—for example, having opened an envelope containing dust or a powder, or having been directly sprayed with dust, powder, or liquid," he said. "Chances of coming into contact with the bacterium are extremely remote."

Still, the threat of anthrax has many students worried. Barnard senior Kirsten Eller said that she is somewhat

worried about anthrax and that she has changed plans to avoid the threat. "Living in New York, I'm worried that they might put something in the subway," she said. "I was supposed to take the GREs today, but they were in Penn Plaza so I stayed home."

United States continues



Fighter planes frequent the skies of Afghanistan

By Boyoon Choi

"Good afternoon On my orders the United States military has begun strikes against Al Qaeda terrorist training camps and military installations of the Taliban regime in Afghanistan," said President Bush in his opening statement to the American public from the Treaty Room of the White House at 1pm on Sunday, October 7

The attack on the alleged terrorist camps and military installations of the Taliban regime had begun at 12:30pm, Eastern time, nighttime in Afghanistan. According to the Associated Press, the initial strike involved 50 Tomahawk cruise missiles launched from American and British ships, as well as 15 bombers and 25 strike aircraft, both sea and land-based. The attacks were primarily aimed for targets in the city of Kabul, the capital city of Afghanistan. However,

damages were also reported in the cities of Kandahar and Jalalabad, located in the vicinity of Kabul, as the attacks progressed through the course of the week starting on October 7

According to the Associated Press, Afghan sources in Pakistan said the attack had damaged the Taliban military headquarters and a radar installation control tower at the airport in Kandahar. However, it was reported that both Osama bin Laden, the main suspect behind the September 11 attacks, and Mullah Mohammed Omar, the Taliban leader, survived the attacks. Instead, civilian casualties were reported by Taliban officials, whose numbers cannot be verified and keep increasing as US military strikes continue throughout the week. It was later reported on Tuesday, October 9, that bombs dropped by American warplanes succeeded in destroying at least seven of

the largest and most sophisticated training camps of the Al Qaeda terrorist network

President Bush had finally reached a decision to commence the attacks after four weeks of struggling with the Taliban, demanding the turn-over of Osama bin Laden and other Al Qaeda network leaders as well as the closing of terrorist training camps in Afghanistan and the return of all foreign nationals, especially American citizens detained in Afghanistan. President Bush declared, "None of these demands were met. And now the Taliban will pay the price." However, he strongly enforced that, "This is not a war with Islam."

Prime Minister Tony Blair of England, asserting a similar sentiment, said, "The United States of America is a friend to the Afghan people. And we are friends of almost a billion worldwide who practice the Islamic faith."

battle against terrorism

President Bush was clear in expressing that, "This military action is a part of our campaign against terrorism."

According to the New York Times, administration officials indicated that this military campaign named "Enduring Freedom" consists of an opening aerial campaign that could go on for a week and that would be followed by ground operations by Special Forces units to garner information and hunt down the leaders of the Al Qaeda network. However, the Associated Press reported that special forces have already been operating in Afghanistan as the aerial strikes went on. Furthermore, this campaign is also being accompanied by ground-based attacks by a coalition of Afghan opposition forces against the ruling Taliban. The group of rebels that are most active and well known currently is the Northern Alliance. Also, the United States has been dropping gifts of food and medicine for Afghanistan civilians in need.

Domestically, security is being intensified especially after the renewed threats from Osama bin Laden through a televised videotape. The Associated Press reported that signs of heightened security concerns were evident, as officials took Vice President Dick Cheney from his residence to an undisclosed secure location and security was increased around the Capitol as well as in government nuclear weapons labs.

On Sunday, October 14, the Taliban offered to negotiate with the US, proposing to hand over Osama bin Laden to a third country if the US would furnish proof of his culpability. President Bush rejected this offer demanding, "We know he is guilty. Turn him over," according to

the Associated Press.

The Barnard and Columbia community is starting to form its first reactions to the attacks in Afghanistan. "I think we should rethink our strategy. It's too risky. The missile bombings have too high of a chance of making mistakes that result in the death of innocent civilians," said Barnard sophomore Mary Kunjappu.

Columbia sophomore Jeewon Paek agreed with Kunjappu. "Most of the time violence just brings out more violence and to reply back in the same manner is futile and dangerous," he said. "Force and physical control may seem to have power or bring immediate change. However, just because of the fact that it does give evident visual change in matters, it does not mean it solves the core of the problem."

Columbia senior Nicole Civita

taught that diplomacy is key in resolving conflicts in a globalized world such as the world we live in today I think that our decision to go to war was a little bit hasty. Our government has not shown us in detail the efforts that were made to resolve this conflict in a peaceful manner through diplomacy. It did not show us we did X, Y, and Z, and then as the last resort attacked the Taliban."

Said Columbia senior Mathias Daniels, "I believe that at this point, military action is necessary. These people are militant people bent on the destruction of the United States. Given the course of events, we have entered into military action in a completely timely manner."

Barnard sophomore Henaz Bhatt said, "I think it was the wrong decision to go to war because we are giving them more reasons for terrorism to occur.



Us bombing level a UN headquarters in Kabul

Afghanistan is a country that has suffered with long-term civil war and destruction, and oppression often leads people to resort to terrorism as it happened in the case of World War II for the Germans." She further added, "Although we are today conducting a war against terrorism, there is no way to end all terrorism in all the world."

"One of the only things that I would have liked better, is to have

expressed a different opinion. Civita said, "At this time of uncertainty, I believe it is time for people to stand united to reclaim our rights of life, liberty and the pursuit of happiness. We don't want to live and raise our children in a world where fear dominates. Therefore, it is a time of action in which we are obligated to protect our citizens."

"We are all afraid to go to war," remarked Barnard sophomore Kate Woodall. "Our generation has been

better defined goals for this military campaign," said Daniels. "War on terrorism is a bit vague. I think it is absolutely necessary to get whoever is responsible for these terrorist acts," concluded Daniels.

As the bulletin goes to press, air strikes by the US military on Afghanistan continue.

Boyeon Choi is a Barnard first year.

mission impossible:

By Talya Cooper

The stereotypical opinion of Hewitt food is that there's room for improvement. Just look at the expressions of Barnard women waiting in the dinner line, anticipating their beef stroganoff. Most diners would probably assume that given their own difficulty finding a meal to suit their personal taste, it must be even harder for someone with dietary restrictions—a vegetarian, vegan, or kosher observer—to find anything suitable to eat. Oddly enough, that doesn't seem to be the case. Both vegetarians and Jewish students who eat kosher seem to be largely satisfied with the options open to them at Hewitt and with Dining Service's attention to their needs.

Kosher food, for those of you who need a quick primer, has to be prepared in strict conformity to the laws of Kashrut, which mandate the exclusion of certain types of meat and the total separation of meat and dairy products. This separation extends to a need for different utensils and appliances for the preparation of meat and dairy meals, and to separate sets of dishes for meat and for dairy.

Hewitt does not have the facilities that would be required to make kosher meals, so all hot or baked food is brought in from an outside caterer. Cold kosher food, like salads or fruit, is prepared in Hewitt under the supervision of Hillel Rabbi Charles Sheer.

Junior Amanda Eis supervises the kosher food as it is being served, making sure that the appropriate utensils are being used. "It's very important to [Dining Services] to make sure they're

doing everything right," she said.

Students who eat kosher are more than pleased with the food. "It's the best food I've had in my entire life," declared sophomore Beth Schuss.

First year Ariel Irwin concurred: "It's excellent. I like it a lot."

Some students, however, feel that while the food is good, there is not a wide enough variety of food among the meals. Many expressed a desire for kosher soup, which is not offered at this time of year. In addition, a number of kosher observers are distressed by



Students enjoy fine dining in the Dining Hall

the use of disposable dishes and utensils for all kosher meals.

Hewitt makes similar efforts to cater to the needs of the large number of vegetarian students. There is always one vegetarian entree in the main hot line, in addition to veggie burgers and non-meat options in the grill and sandwich lines, vegetarian fare is always at the salad bar.

Vegans, who eat neither eggs nor dairy and usually do not eat honey or any other animal-derived products, can eat from the warming trays opposite the main line. One of the two soups offered daily, and at least one pizza, is always vegan. Additionally, vegan students can—in one of the college's bet-

ter-kept secrets—dine in the faculty dining room, where there are extra vegan entrees and fruit.

Because vegans maintain different dietary standards, Hewitt executive chef Jack Freedman said that dining services attempts to "cater to each individual." If a vegan who feels her needs are not being met brings recipes to dining services, the kitchen will make an effort to prepare them. He also noted that, based on the number of comments dining services has been receiving, there seem to be fewer vegans in this year's first-year class than last year's.

Senior Casandra Sibilin, the president of the Barnard Vegan and Vegetarian Advocacy (VaVA) Group, does not feel that the declining number of complaints is due to a drop in the number of vegetarians. "I think that they're just happier because [the options] have gotten a lot better," she said.

According to Sibilin, first year vegetarians have expressed concern over three issues: clearer labeling of vegetarian/vegan food, more variety in vegetarian selections, and more careful separation of utensils used for vegetarian and meat products at the sandwich bar and the grill. VaVA plans to petition dining services to address these perceived problems and will also be creating a vegan cookbook to give to the Hewitt staff.

Vegetarian and vegan students are decidedly less enthusiastic than kosher diners. "It's often a carbo overload," complained sophomore Marcia Sanders. Other vegetarians agreed, saying that they subsisted mainly on pizza and peanut butter and jelly sandwich-

Vegetarian and Kosher Dining at Hewitt

es, relying on the beans in the salad bar for protein. Mostly, however, Barnard vegetarians seem to feel that Hewitt provides adequate nourishment and has been responsive to comments and complaints. Sophomore Mimi Ghosh, for instance, was delighted by the recent reintroduction of hummus to the salad bar.

The minority of students who are both kosher observant and vegetarian or vegan are in general, not overly pleased with the options offered. First-year Tiferet Zimmern-Kahan felt that

there are insufficient kosher vegetarian choices, and that those served are "a little watery." Other students in her situation agree, and feel that the vegetarian kosher main course is usually not substantial enough to eat as a main course.

A major complaint among kosher vegetarians is the Sabbath meals, which are paid for in advance and served family-style on Friday nights and Saturday afternoons. In these situations, there is often no vegetarian main course, and a vegan student noted that

at these meals all of the side dishes except for the green salad usually include eggs or honey.

Despite any concerns on the part of kosher, vegetarian, and vegan students, almost all those interviewed also wanted to emphasize that the dining service staff—especially the servers—are very friendly and helpful. "The Dining Service people are the best!" noted kosher-observer first year Rachel Kessler.

Talya Cooper is a Barnard first year.

Fall 2001: Be at the Center

Center for Communications

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cooking on a shoestring budget

kitchen guru Alison Wayne shows you how to cook for cheap

You wake up one morning in early October, your window rattling in a sharp wind. Gusts upwards of 30 miles per hour tear at the posters on your walls, and you shiver under your summer comforter. It's cold. Summer, already over according to the equinox, is certainly over today. The first thing you do (after closing the window) is to get ready to eat comfort food in the warm, basking glow of your insulated kitchen. But what foods will do the trick? Shoestring cooking sense gives you the skinny on eating cheap and warm this autumn.

Baked Apples: The old adage goes 'an apple a day keeps the doctor away'. Stay healthy by serving up baked apples to your friends. As with most recipes, the cook can add her own flair to the basic directions. What goes into the apples varies according to your own tastes, but the basic recipe is this:

4 Golden Delicious apples (cut across the top third of the apple to make a lid and then cut the core out of the bottom)

Half-cup apple juice

2 tablespoons butter (cut them with two butter knives into little pieces)

Quarter-cup granulated sugar or brown sugar

Combine the apple juice, sugar, and butter into as close to a consistent mixture as possible. Place apples without "lids" into a baking dish and spoon the juice mixture over the apples. It is fine to have the mixture overflow into the dish. Put the lids on the apples and bake in an oven, pre-heated to 350-degrees, for one hour or until tender, but not falling apart. Serves four.

A variation on the dish that makes the apples more like a crisp without the crumbly topping is to slice Granny Smith apples French-style (really thinly) and layer them in a baking dish. Sprinkle the same apple juice mixture over the top and cook for twenty minutes or until the apples are tender.

Biscuits: Even if your mom didn't make you biscuits as a kid, they are a simple pleasure that reeks with nostalgia. Maybe it is nostalgia from last night, when you consumed the entire recipe of biscuits with your best friend, but it is nostalgia nevertheless. Biscuits are always cheap, using this recipe they cost 45 cents!

Buy Jiffy Buttermilk Biscuit mix. You can get it in the baking aisle of any market or grocery store. The package gives you 1-2-3 directions, but here's a starter to get you out the door: all you have to do is add water to the mix, knead the dough, and bake for 10 minutes.

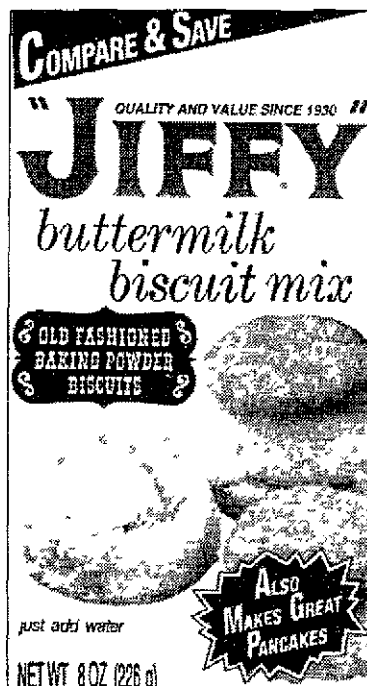
Apple cider: Several companies make apple cider cheater kits, where you add water to a mix, similar to making lemonade, but with hot water. If you feel like you can go slightly more upscale, the recipe involves little more than the use of a big pot.

Half-gallon of apple cider

Half-teaspoon of cinnamon or cinnamon sticks with which to mull the cider

Pour the apple cider in a pot and stir in cinnamon. Heat until warmed thoroughly, stirring every few minutes.

Alison Wayne is a Barnard sophomore and bulletin features editor.



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wellwoman: can women ejaculate?

Q Is there an equivalent to men's ejaculation in women? And if so, what is the purpose of it?

A Although not generally recognized until the past 20 years, women can ejaculate a thin, clear or slightly milky fluid from the urethra which, although often mistaken for urine, is not. Ejaculation is almost always triggered by stimulating the G spot, a slightly rigid tissue about an inch or two on the front of the vaginal wall, just past the pubic bone. Note, however, that it is not the only response. Just prior to ejaculation, a woman most likely will feel like she is about to pee, although it is normally impossible to pee during an orgasm. The immediate

reflex is to pull back, but this is actually the first sign she is about to ejaculate.

Unlike males, women are capable of multiple orgasms and ejaculations with further stimulation. Ejaculation is not limited to G-spot stimulation. Clitoral stimulation, oral sex, bed talk, and open communication can often assist in helping reach an ejaculation and can make it more intense.

The ejaculate, which is deposited outside of the vagina, is non-lubricating and in no way does improve chances of conceiving. The only purpose of female ejaculation is for pleasure, and ejaculations have been described as surpassing the best orgasms. Since the only reason that females can and do ejaculate is for pleasure, then there should be no reason for them to not do so as often as they please. It is one of the

safer sex acts, since in most cases it can be triggered by fingers alone. Although possible, ejaculating from oral sex or intercourse alone is more difficult.

Every woman's body responds differently to stimulation, and it is important to realize that ejaculation is normal and that you can still have a full sexual and emotional life with your partner, regardless of when and how you orgasm. An important aspect of achieving orgasm or ejaculation is communication with your partner. Don't hesitate to voice your opinion, try out new things, have fun, and protect yourself.

For more information, check out www.sexuality.org or www.verykoi.net/tutor/female/female.htm, or *The New Good Vibrations Guide to Sex* by Cathy Winks and Anne Semans.

"Well-Woman" is a weekly feature in the *bulletin*. The responses, written by the Well-Women Peer Educators, answer questions from members of the Barnard community. Questions may be submitted to the Well-Woman Office, 109 Hewitt. The information provided is for educational purposes only. Please take issues or medical concerns to your healthcare provider.

digital divas: avoiding computer viruses

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

Viruses have become a major concern for all those that have computers connected via the ethernet. But what is a virus?

A virus is a computer program file capable of attaching to disks or other files and replicating itself repeatedly, without the user's knowledge or permission. Some viruses attach to files so that when the infected file executes, the virus also executes. Other viruses sit in a computer's memory and infect files as the computer opens, modifies, or creates files. Viruses usually arrive in a person's computer as an e-mail attachment.

Avoid getting a virus by taking the following steps:

1. Do not EVER open any file attached to a mail message if you don't know what it is.
2. Do not download a file from any website unless you know what the file is and you trust the website.

3. Keep your anti-virus software up-to-date.

4. Keep your operating system patched, especially if patches address security flaws.

If you do get infected:

1. Scan your computer, as well as your diskettes. You can bring your diskettes to the computer lab for scanning, so they won't immediately re-infect your computer with the same virus.

2. It is strongly recommended that you get anti-virus software on your computer. If you do not already have an anti-virus program, you can download it from <http://www.columbia.edu/acis/software/nav/>. Norton Anti-Virus is available to all Columbia University students; just put in your CUNIX ID and password at the prompt. (Some students may not have set up their CUNIX IDs, but you must do <<page 30>>

artspicks

for the week of october 17

October 17

Autumn is the best time to visit the Cloisters, the Met's older sister specializing in tapestries, manuscripts, stained glass and more from the 12th to 15th centuries. Garden tours at 1pm and Highlights tours at 3pm are offered Tuesday to Friday and are free with CU-ID. Take the M4 to 190th Street, Fort Tyron Park. Open 9:30am - 5:15pm Tuesday to Sunday.

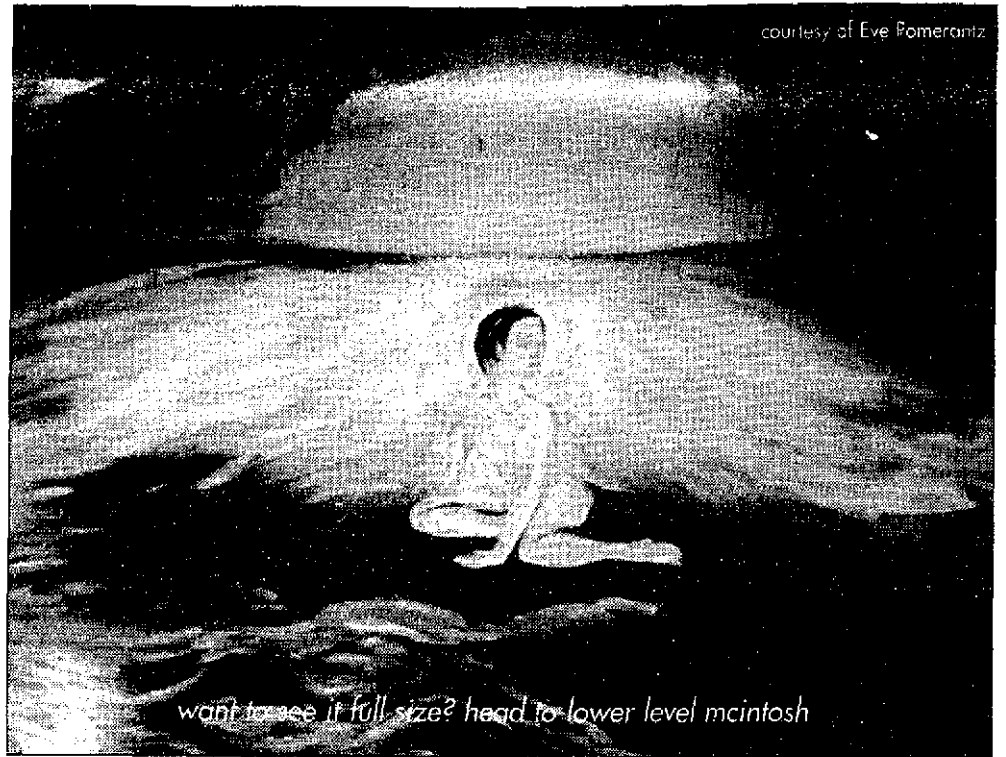
October 18

Kate Millett reads from her new memoir *Mother Millett* today at 6:30pm in Sulzburger Parlor.

October 19

As the International Vintage Poster Fair begins today, the world's leading poster peddlers gather in **Manhattan Pavilion**, selling the gamete from cult classics to one of a kinds. The Manhattan Pavilion is located at 123 West 18th. Take the 1/9 to 18th street. Ends October 21.

Eve Pomerantz creates



By Katrin Stamatis

showing darkness and struggle.

Anyone who has been in McIntosh student center recently has noticed the new mural on the wall of the lower level. Eve Pomerantz, a Barnard senior, painted a 5 by 54-foot mural this summer to honor Barnard College with "an original Eve" as it is called by her dad. Pomerantz has been an artist in residence at Barnard ever since her quiet circle of fame began with a Shakespeare sculpture project, now newly installed in a public garden in Stratford-upon-Avon, Shakespeare's birthplace. You may remember seeing her work in a display at the Dean's Office or in the bulletin. She won a contest at Barnard last spring run by the College Activities Office, which allowed her to create her latest work on the walls of our student center. We had an opportunity to have a chat with Eve about her painting, her sculpture, and the meaning behind them.

Is there something particular you are trying to express in the mural?

I wanted to express a wide range of human emotions in the mural. I tried to convey a sense of camaraderie, trust, and faith between different people, and I wanted to express hope while also

Can you elaborate on how the mural expresses this?

The mural is divided into day and night; the left side is day and the right side is night. On the far left a man and a girl are watching the sunrise and are full of hope and dreams. As you walk to the right, you see a family of five African American people who are struggling and walking forward. Next, you come across a group of white figures who are continuing to walk, some doubtful, some encouraging. Then you see the figure that represents joy with its arms up in the sky. You see a picnic with a group of people relaxing around a man cutting a big watermelon and a woman holding grapes. Then, you see the figure who is bending down to feel the river with his hands and feet. He is a little bit cautious because the evening is falling and it is starting to rain. The tree marks a change. There is a storm in the sky. The sun sets in the center of the painting, and alone on an island in the middle of the river is one figure, representing fear. He is in the middle of the transition from day to night. Coming out on the other side of the river are figures in a cold place. The one crouching represents

54-foot mural in McIntosh

despair. As the night darkens further to the right, a group of figures huddle together and struggle forward, not knowing exactly where they are. The sky is full of rain and it darkens until the end of the mural, where the moon represents hope.

Sounds like the struggle of humanity: hopes, fears, and all. You certainly fit a lot of themes into one painting.

I tried to include many different elements of the world into mural. For example, I wanted to show men and women, black people and white people, and the young and old working together. There are of course also opposite themes: day and night, heat and cold, dryness and rain, and the sun and moon to express the qualities of the changes in emotions in the mural. The world only gives us so many elements of nature to work with, so I tried to use them for the best.

What was your main inspiration for the mural?

My main inspiration for the mural was the mime Marcel Marceau. I attended a mime workshop of his in Ann Arbor, Michigan, where he taught us how to mime the "conventions of character" which he created. He taught us how to express joy, despair, dreaminess, fear, suspicion, sadness, and other emotions. As I watched him, I saw things I had never seen before about the expression of the human body. Not only does one learn about how the body can express emotions or concepts, but one also learns more about what those emotions are themselves. I was then able to better convey expression in figure's faces in drawing and painting. I used the conventions of joy and despair in the mural without changing them. Some of the mimes that he performs also have the same theme of hope at the end of a work that is essentially a portrait of human struggle between two battling elements.

So you've drawn inspiration from all different kinds of art forms, everything from literature, dance, mime,

and other visual artists.

Yes, there are so many similarities between different art forms. Realizing this has really opened up my sense of painting and sculpture and, of course, has inspired it directly. It is so exciting to see such different qualities in different art forms that express the same basic ideas.

Tell me about the process of painting the mural and what materials you used for it.

I used oil paint on linen on wooden frames. I had a canvas stretcher come to McIntosh for about three weeks, and he cut, stretched, and stapled the linen on the wooden frames, and we applied three coats of gesso on each of the nine canvases, sanding in between each coat. When we finished them, the mural company came to attach them to each other and to hang them on the wall. I sketched the figures on the canvas, and I painted it in two weeks.

Did you enjoy it?

Definitely. People around me were so supportive. From the lunch staff opening bottles of paint thinner that I couldn't open, to students being encouraging and supportive, to complete strangers that were just visiting and interested and asking questions, it was a good experience.

Pomerantz is already in the midst of several other projects that she hopes will be as successful as the first two. She hopes to continue creating Shakespeare sculptures like her King Lear sculpture in England. Both the mural and the sculpture are permanently placed in their locations, so they will be there for years to come. There will be an opening celebration of Eve's mural in October in lower level McIntosh (date to be announced), to which all are invited. Please come to celebrate the creation of art at Barnard and to wish the best to Eve and her future endeavors.

Katrin Stamatis is a barnard Senior.

artspicks

...continued

october 20

El Museo del Barrio opened its newest exhibits last week, O Fio da Trama / The Thread Unraveled: Contemporary Brazilian Art and Taíno: Ancient Voyagers of the Caribbean. A perfect Saturday excuse for a slow M4 saunter across the park and a great way to celebrate **Latina Heritage Month**. Located at 104th and Fifth Ave. Open Wednesday to Sunday, 11am to 5pm. Exhibits close February 2002.

october 21

Contests for best butt, best kisser, and best dog-owner look-alike are but a few of the perks of the **BARC Dog Show and Parade**. In addition, find floats, marching bands, assorted pooches and animal zealots. The parade is on Bedford Ave in Brooklyn from 12pm to 5pm, contests in Maccaren Park. All Proceeds go to the Brooklyn Animal Resource Coalition.

artspicks

...continued

October 22

Art and antiques from all periods and countries, including pictures, sculpture, furniture, ceramics, jewelry, silver, manuscripts, textiles, and ethnographica - all carefully vetted for authenticity - are awaiting perusal at The International Fine Art and Antique Dealers Show. Leave the monacle and metal detector at home - 75 of the world's top dealers are want you to find the heirloom you never had. At the Seventh Regiment Armory, Park Ave and 67th Street.

October 23

The New Museum of Contemporary Art celebrates thirty years of exhibition with *A work in progress: Selections from the New Museum Collection*, with contributions from Cildo Meireles, David Wojnarowicz, and more. Today, catch a free discussion in the bookstore as Dan Cameron and Carolee Schneemann discuss forthcoming catalogue "Imaging Her Erotics"

Simmons' Spoken

By Courtney E. Martin

Poets have always been a poor bunch. Known for their empty pockets and their inflated emotions, they have historically struggled to create, to get published, to be heard.

A thousand parents in a thousand suburban living rooms have sighed and grown sweaty at their children's romantic declarations: "Mom, Dad, I am going to be a poet!" And even Jack Kerouac, the icon of teenage boyhood angst and limitless creativity, was, at the end of the day, bumming off some unsuspecting woman for a burger in Denver. But now, just when you have grown used to the eternal tale of poverty-stricken poets, Russell Simmons and his new multi-media initiative, Def Poetry Jam, have come along to change everything. Poets are going to be rock stars.

Simmons, the ultimate businessman of hip hop production (40 million dollar enterprise mean anything to anybody?) and co-founder of Def Jam Records, has sunk his teeth into a new enterprise: spoken word poetry. After seeing the popularity of spoken word, a performance poetry closely related with rap and distinguished by its rhythmic nature and word play, skyrocket in venues like the Nuyorican Poets' Café and movies like *Slam*, Simmons decided it was time to market these word-

spitting hopefuls to a bigger audience.

After a 12-city tour which took place this last year, Simmons received the biggest advance ever for a poetry anthology from Crown Publishers. The anthology, featuring both well-known

and budding artists alike, is set to come out in February 2002. Sonia Sanchez is already committed to editing the volume and The Last Poets griot Abiodun Oyewole will write the introduction.

In quintessential Simmons style (if you are going to do anything, do it as big as hell), a clothing line called Bone Bristle will also be released around the same time. The poet-inspired fashion will feature shirts with pen-shaped zipper pulls and poetry on hang tags, in addition to pants with pouches built for pads and pens. There is no telling how much poets and their fans will have to pay for such specialized paraphernalia, but if Phat Farm, Simmons' other clothing line is any indication, it will be a pretty penny.

And, as if books and clothing were not enough, Simmons is trying to hit up both the big and little screens. New Line Cinema, Trimark, and Castle Rock are all

fighting over his spoken word documentary, Bone Bristle, now in post-production (according to Simmons and the *Black Issues Book Review*.) But as Simmons told reporters of Black Issues Book Review. "Making a movie is like giving birth to a baby. We want to take

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HBO

Russell Simmons

presents

DEF
POETRY
JAM

The Supper Club
240 W. 47th Street
(Between 8th Ave & Broadway)

Dress Dark

Doors 9:30 PM
Close 10:15 PM

NOVELTY ITEMS \$1.00

Tue., Oct. 2, 2001

TKT. 379

GENERAL
ADMISSION

Russell Simmons

DEF POETRY JAM

Tue, Oct. 2, 2001

Word: Poets Become Rockstars

our time to come out with a good product."

Even so, Simmons is wasting no time on his next project: an HBO special titled—surprise, surprise—*Def Poetry Jam*. By recycling the Def Comedy Jam title, but certainly not any of the rip-roaring humor or run up and down the aisles spontaneity, Simmons has created a show surprisingly substantive and rich with diversity.

The first four tapings of Def Poetry Jam (the first airing will be Friday, Dec. 14) took place at the Supper Club, 240 W. 47th Street, on Monday, Oct. 1, and Tuesday, Oct. 2 (7 and 10 pm each night). The audience, decked out in Mary J. inspired hats and carefully coifed afros, packed it in for every performance (John Singleton and Doug E. Fresh were

obeying the applause meters, too!) and the poets put on a spirited, sometimes bizarre show that everyone could enjoy. Such big names as Sarah Jones (of the brilliant one-woman show *Surface Transit*), Steve Coleman, Sonia

Sanchez, and The Last Poets stood next to much lesser known poets who had attracted talent scouts at the National Poetry Slam in Seattle last August like Mayda del Valle (national poetry slam champion and recent Williams College graduate). And, of



course, the icing on the cake was the genius rapper and refreshingly funny Mos Def, who hosted all four nights of verbal debauchery. After too many demands from the HBO staff, he leaned on the microphone and told the audi-

ence, exasperated, "You see this is why I decided to rap. I never wanted a real job."

And chances are, none of the Def Poetry Jam performers will be looking for a day job any time soon either. After getting the Russell Simmons treatment

of a fat pay check (remember, to poets, almost anything in the form of a real check is fat), not to mention the inspired applause of a pretty audience, they will be looking for record deals and movie contracts. Simmons, of course, has plans in the works for a comprehensive managerial staff as well. When he day has come that poets need agents, you know things have gotten glamorous. Check out www.defpoetryjam.com, and don't say you weren't

warned

Courtney E. Martin is a Barnard senior and the bulletin editor-in-chief

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musicpicks

for the week of october 17

october 17

The Anniversary
At Bowery Ballroom (6
Delancey St.)
For tickets, call 533-211

Kansas' The Anniversary quirk up their emo with synthesizers and three lead vocalists (two male, one female). They're often compared with labelmates the **Get Up Kids**, but draw inspiration from '80s stadium rock for their live shows. This should be a fun one. **Superdrag and Radio 4** opening.

october 18

The Beta Band
At The Supper Club
(240 W.47 St.)
For tickets, call 777-
6800

They're Scottish, but they're into cowboys, spacemen, and ancient Egypt. They're techno, yet psychedelic-indie rock. Their bizarre yet enrapturing new album **Hot Shots II** sounds kind of like Kid A-era Radiohead: listening to a lot of lush 60's pop, using a bunch of drugs, and putting it all on tape.

ODD JOBS' LABOR

By Armen Gemdjian

I recently met with Adam Waytz, a Columbia College junior, and three of his band mates from his hip-hop group Odd Jobs. Odd Jobs consists of three MCs: Advizer (Adam Waytz), Nomi (Noel Demira), and Crescent Moon (Alexei Caselle), and two deejays: DJ Anatomy (Stephen Lewis) and DJ Deetalx (Devin Callahan, the only member absent from our meeting). Check out what they had to say.

Barnard bulletin: How long have you been together?

Odd Jobs:
Since 1996

How do you like NYC?

I love it! It's so conducive to making music.

How do you like Columbia?

I love Columbia. It was my number one choice. I applied Early Decision; I knew exactly what I was getting into. I wanted to move to the city with the most musical opportunities for myself and for Odd Jobs. I am very happy with the environment here.

How does the Columbia community react toward hip-hop music?

Surprisingly well. More people don't know about it than do know about it, but those who know about hip-hop like it.

Do you feel embraced by the community or more like an outsider?

Embraced. Those who know about hip-hop are psyched about us.

What is it like to have your own record label, CMI (Cases of Mistaken Identity)?

It is more of a convenience; we use it to get our stuff out more easily.

Do you scout out other acts or just release yourself?

We are the only act as of now. As a

long-term goal, maybe we would want other acts, but we are just not ready for that yet.

Do you hope to get signed to a major label some day?

I would like to have a video and I would like to be dancing in the video. If a label approached us on our terms and didn't want to change our music or try to mold us, we would have no problem with it.

Describe your live performances.

What makes them so entertaining?

I think that a lot of people take the live performance for granted, and the main goal for us with our performance is to be very organized.

There is a logical progression to it, which helps keep people interested. I

think a lot of people are just like, "Alright we'll do a song, and then another song and then another song." We try to incorporate as many things as we can and interact with the crowd more.

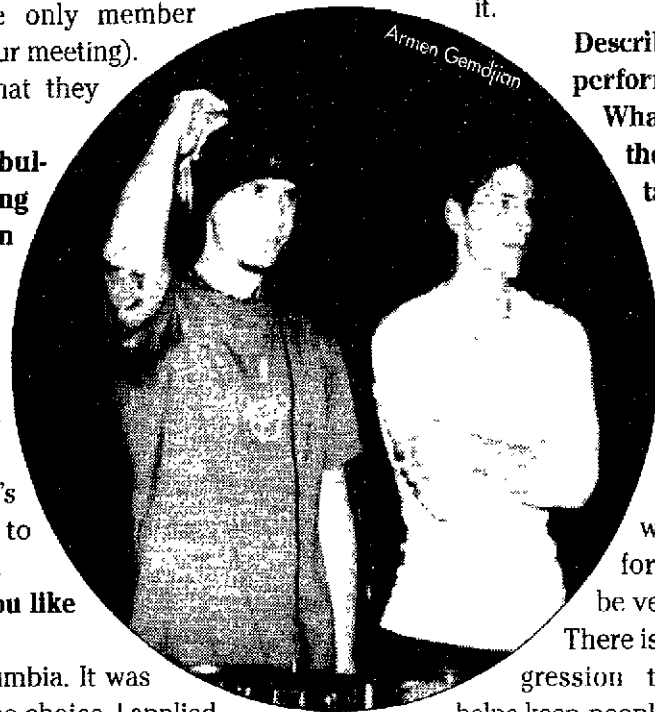
Do you play only in NYC or do you tour around?

Well, we just moved here from Minneapolis a few weeks ago, so we haven't done a lot of touring since we have been here. In the past year, we have played in Providence, Baltimore, New York, Minneapolis, Madison, and Chicago.

Do you have a fan base outside of the city?

Yeah, we have a fan base in the Midwest, especially in Chicago and Minneapolis. People have emailed me from all over the world - from Australia and France and other countries. Our fan base is starting to grow more rapidly now.

In what sort of clubs do you play?



OF HIP-HOP LOVE

Anything from normal concert venues to bars, recreation centers, and parks to whatever- we have done a little bit of everything.

Favorite venue?

I guess [our favorite is] Irving Plaza. We have done shows at NYU and Columbia, but outside of the college campuses we have had very few shows in NYC. But we opened up for De La Soul at Irving Plaza.

What kind of message do you try to send to your fans?

I don't know if we have a specific message. I think we just try to make good music. Whatever you get from it, we just hope you get something.

How much of your show is free styling and how much is rehearsed?

Most of it is rehearsed, but we like to throw in free-styles.

What about mainstream hip-hop? How do you feel about some of the rappers out there?

It is getting better and better. In the past year some of the top ten albums were Jay Z's new album, Outkast's *Stankonia*, Jadakiss...and I think Ghostface is going to have the year's best album. As soon as someone would say "mainstream" I would cringe. I think that I have learned to accept that fact that it's just music, and if I don't like it then I am just not going to listen to it. Another reason that people don't like it is because they feel like they are bombarded with it all the time, every time you turn on the radio it's there. Mainstream is home of the best and the worst. The cream of the crop, like Outkast, tend to get their mainstream audience because they are just so good that people are going to follow them. But also others are so stupid that people just follow them. But I don't hate it, it's just music.

What distinguishes you from other hip-hop acts?

A pretty large portion of it is our production. I think when someone puts on our last CD, *Absorbing Playtime*, the first thing that is going to stand out to them is, "Wow this is a different sound." It has

really organic, live sounding elements, whether its drums, horns, or whatever it is. We really push to maintain artistic integrity but still cover new ground. The last thing that we want to do is do the same repetitive, reliable hip-hop that everyone seems to do. We sound really different without really trying.

What is the songwriting dynamic like?

It has changed, but we've never really had a traditional format that we stick to. When half of us were in New York and the rest of us in the Twin Cities, we'd be e-mailing each other song verses back and forth, sort of piecing things together. But now that we are all in New York, we just get together and write and figure out song lyrics and stuff.

How much do you sample, and how much is original?

The structure of every song is based on samples. If it serves the song we will add some live instrumentation, but it is sample based.

Where do you rehearse, and where do you record?

In the basement; Nomi, Crescent Moon, Anatomy, and Deetax moved into an apartment in Brooklyn and they have a studio set up there. This is the first time we have had one specific spot set up that is just our spot.

Where do you sell your albums?

Shows, streets, stores. Online, go to hiphopinfinity.com, or sandboxautomatic.com In New York, go to Kim's Video. Otherwise we sell our CDs in about half of the states of the U.S. and out of our backpacks.

When is your new album coming out?

We are shooting for February. We are trying, but this isn't going to happen.

And what should we expect?

It's going to be the biggest leap we have ever made, creativity-wise, from our previous material. It's so well put together. It is such a much more complete collection of what we are capable of doing. As of now the new album is called *Drums*.

<<page 30>>

musicpicks

continued

october 18

Drive
By

Truckers

At Brownies (169 Ave. A)
For tickets, call 420-8392

Drive By Truckers' latest is called *Southern Rock Opera* and it is indeed a southern rock opera, based on the Lynyrd Skynyrd story. They come from Alabama and play loud and dirty with a sense of humor and a hint of sadness under all the distorted twang. If you like a touch of country with your rawk, don't miss this one.

october 19

Snow Patrol

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

These sweet, Northern Irish-via-Glasgow boys have hit it pretty big in the UK. Lyrically, they're reminiscent of fellow sensitive types Travis but sound a little more electronic and a smidgen more punk. Plus, their debut album was called *Songs For Polar Bears*. How could you go wrong?

musicpicks

... continued

October 20

Basement Jaxx
At Roseland Ballroom
(239 W. 52 St.)
For tickets, call 777-6800

Brit techno stars **Basement Jaxx** are really into sex. Lately, they've been going beyond the carefree beats of their debut album to delve a little more deeply into jazz, '70s disco, and soul influences - but they still really want you to move your assets on the dance floor.

October 21-24

David Byrne
At Bowery Ballroom (6 Delancey St.)
For tickets, call 533-2111

The former **Talking Heads** frontman hits the Bowery for not one, not two, but four evenings. Byrne owns a world music label, Luaka Bop, and his own music runs the gamut from gamelan to Philly soul to Tropicalia, making for an interesting and innovative blend.

City Opera creates

By Shoshana Greenberg

Where can you hear gunshots, watch sword fights, and see a woman dressed as a boy? Why, the opera of course. Add to that a soaring, beautiful soprano, early twentieth century costumes and scenery, and the music of Bellini, and you have the City Opera's production of *I Capuleti e I Montecchi* (The Capulets and Montagues).

The City Opera, located at Lincoln Center next to the Metropolitan Opera House and across from the Philharmonic, has a fantastic season lined up. With operas ranging from Monteverdi's early Baroque opera *The Return of Ulysses*, to Verdi's *Macbeth*, to the Gilbert and Sullivan English operetta *The Mikado*, it should be a momentous season. Students can gain easy access to these performances by purchasing student tickets at least an hour before the performance. These tickets cost no more than twelve dollars, and if all the student tickets are sold out, standing room tickets can be purchased for twelve dollars as well.

I Capuleti e I Montecchi is the story of the famous lovers Romeo and Juliet. Even though everyone knows the plot from Shakespeare's famous play, the opera does not follow the same story line. Bellini and his librettist, Felice Romani, drew from *Giulietta e Romeo*, a tragedy by Luigi Scevola written in 1818. Although the main plot remains the same, there are many differences. Giulietta is engaged to marry her cousin

Tybalt Paris, to whom she is engaged in Shakespeare's version, does not even appear in the opera, as do Mercutio and Juliet's nurse. Giulietta's confidant in the opera is a man named Lorenzo who aids the lovers' meeting and gives Giulietta the sleeping potion.

The opera begins with a meeting of the Capulets during which they discuss their rivalry with the Montagues and the death of Lord Capulet's son, who was slain in battle by Romeo. The Capulets decide that Tcbaldo (Tybalt) will marry Giulietta that very day. Romeo

wants to marry Giulietta as a peace offering, but he is rejected. Giulietta is, of course, in love with Romeo but will not run away with him because of her sense of honor to her family. The Montagues invade the wedding ceremony, and Romeo is discovered with Giulietta. Before the Capulets can capture him, he escapes. Lorenzo gives Giulietta the sleeping potion and she falls into a deep sleep, as if dead. Romeo believes she is dead so he gets some poison and drinks it next to her in the tomb. Giulietta awakens and sees that Romeo is almost dead. They sing a little duet, and then Giulietta stabs herself with his dagger.

The opera does not end with the family gathered around the bodies. Instead it ends simply with Giulietta stabbing herself. I actually liked this ending better than Shakespeare's because it was more dramatic, and the audience did not have to listen to a pedantic speech on who is to blame and the moral of the story. The music added



operatic spin on an old story

to the dramatic effect with a loud climactic chord ending the final moment.

The staging of this opera was particularly interesting. The sets are usually spare at the City Opera, but the scarcity actually added to the emptiness and loneliness of the characters and the story. The chorus members scattered themselves around the stage, acting as pillars that the main characters would weave through as though they were in a castle. When Romeo realizes that Giulietta is dead, or appears to be dead, silhouettes appear across the background in a funeral procession that would not have had the same effect if the stage had been cluttered with scenery.

To have a wonderful opera, one needs wonderful singers, and the soprano who played Giulietta, along with the other lead singers, definitely fulfilled this necessity. Mary Dunleavy, who sang the role of Giulietta, astounded the audience with her beautiful voice. Her every vocal line seemed so easy and fluid. Romeo, played by a mezzo-soprano, was also a wonderful singer, and Romeo and Giulietta's duets together were gorgeous.

Having a woman in the role of Romeo was a little surprising at first, although she did look like a man. The part was written for a mezzo-soprano,

or a lower female voice, but her range was very high, and sometimes one could not tell if Giulietta or Romeo was singing. Still, the voices were beautiful, and once I got used to Romeo's high voice, I forgot that she really was a woman.

The final performance of *I Capuleti e I Montecchi* was on October 13, but the City Opera has many wonderful productions coming soon, and for students looking for something fun to do over the weekend, the cost is not that much more than a movie.

Shoshana Greenberg is a Barnard sophomore.

Kinsella Overwhelms

Owen /Mike Kinsella - Owen (Polyvinyl)

I must admit, I don't know shit about indie music. My hometown in northwest Florida is not conducive to hearing anything 'alternative' other than that which commercial labels deem "alternative" music. But I'm trying. And I'm loving Mike Kinsella's new solo album, simply titled Owen. For those better versed than myself, Kinsella is an old face in the scene. For the past ten years, he has been in seminal indie bands like Cap'n Jazz, Owls, Joan of Arc, and most recently, American Football. Now on his own, Kinsella proves that good things come in smaller packages.

Understated is not even close to describing this album. The opening track, *That Which Wasn't Said*, is a study in subtlety; a softly strummed guitar is soon engulfed by a sonic wall of sound, then fades out. The brief instrumental piece is the uniting thread of the album; slight variations of the tune are played in the background of a few songs, such as on *Dead Men Don't Lie*. Kinsella's choice of instruments reflects the mellowness of the album, which he recorded entirely on his own. Acoustic guitar, light drums, a few bells, and electronic effects give the songs a minimalist feel. Rather than overwhelming the listener with fancy riffs and distracting sound bites, Kinsella relies on his own intelligent lyrics and the

sheer poetry of his music to draw one in.

For such a subtle album, there still manages to be a few tracks that stand out from the rest. *You Should Do it Now While it's on Your Mind*, Owen's sixth track, has a haunting chorus, with a child-like voice humming alongside the guitar. No stranger to heartbreak, Kinsella demonstrates through this song (as well as on the other tracks) both the hurt and alienation that a lost relationship brings. "Think About It," the album's closing track, is a stronger track than the others, as Kinsella's voice finally raises above the whisper he uses throughout the rest of the album. Promising "If you go/ you should know/ should you lose your way/ I'll stay at home," Kinsella ends the album on a positively affirming note. Now if only every body was like Kinsella, break ups would never happen.

With the release of Owen, Kinsella is set to take the limelight for himself. Somehow, I don't think that he would relish all of the attention. Like his music, Kinsella seems just too laid back to be cocky. Which is why you should LOVE HIM as much as I do.

—Thea Tagle

Watch Owen play with Kyle Fischer of Rainer Maria on Oct. 25 @ Mercury Lounge. 217 E. Houston, for tickets call 260-4700.

got a comment? we want to hear it.
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TRL take that! the top ten albums I can't live without

By Lisa Poggiali

I recently sat down with Barnard sophomore Karol Petreshock and got the low down on what music titillates, excites, and inspires her. Here, in no particular order, is a list of albums she thinks you should be running down the street to Kim's to buy, and a little bit about why she recommends each of them so highly.

1. Bjork- *Post*

"This album is so eclectic. All of the songs are very complex and different, and each expresses some form of an exaggerated emotion. Also, Bjork uses a wide array of instruments and is honest and introspective in her lyrics."

2. Massive Attack - *Protection*

"The whole album is kind of nostalgic and mellow. The different artists who make guest appearances (Nicolette and Tracy Thorn, to name a few) are really talented. It's also the first trip-hop album I really got into."

3. Outkast - *Stankonia*

"This album is just really fun. Outkast is somehow different from other hip-hop artists; their lyrics are smarter."

4. PJ Harvey - *Is This Desire?*

"PJ has a gorgeous voice that spans octaves and is an amazing guitarist. A lot of my favorite songs are on this album."

5. Radiohead - *Kid A*

"This album is monumental because it represents the transition from guitars to more electronically centered music. And Thom Yorke's voice says it all"

6. Esthero - *Breath From Another*

"Esthero is like nothing I've ever heard before. The way they compose songs is breathtaking."

7. Erykah Badu - *Baduizm*

"Erykah Badu takes the listener into her world and entices them to listen to her strong points of view. She jams!"

8. Notorious B.I.G. - *Life After Death*

"All I have to say about that is that I'll always love Big Poppa."

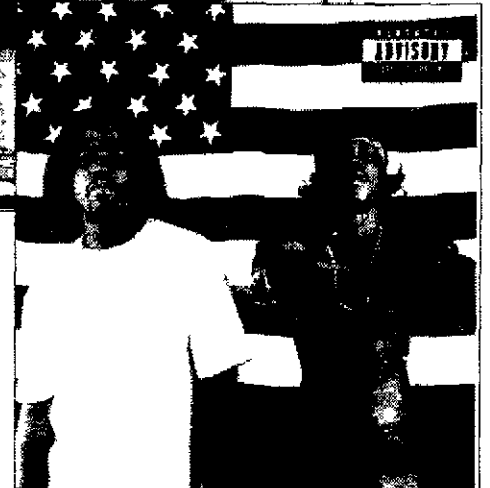
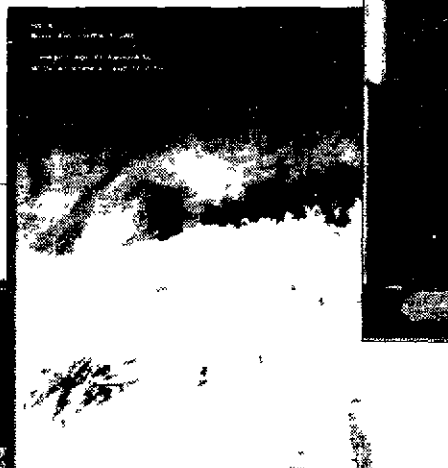
9. New Order - *The Best of New Order*

"Every song brings back great memories of the great pop songs of different periods of music. New Order has their own style, but still progresses with the times. "

10. Cibo Matto- *Viva! La Woman*

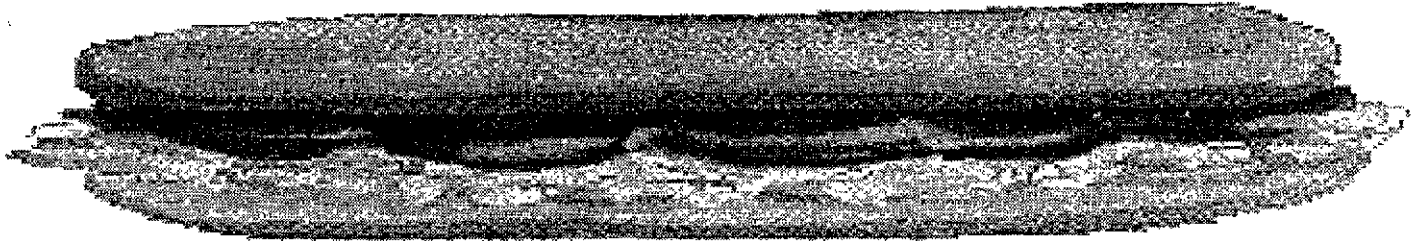
"They're Japanese, they rap, and they rock. They're just so fun. They sing about food and use food as a metaphor to describe real life situations and feelings."

Lisa Poggiali is a Barnard



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Straight Girl's Foray into

By Anjali George

If you really want to find out what shade of gay or straight you are, close that gender/sexuality course pack, chuck the results of the online sexuality survey, pick yourself up from that dusty arm chair and get out to one of the hopping ladies' nights in NYC. In essence that's what I did this past Saturday night when I dragged myself out to Lovergirl, one of NYC's prominent weekly women's parties, held at the club True on 23 St. between Madison and Park. The buildings in the surrounding area faintly echoed the financial district activity of the day giving the area an odd, uncanny feel at night, but once in the club, I found myself captive to a whole new set of stimuli. There were lots of beautiful women that had me soon forgetting the moody uneasiness that lay outdoors.

So right off the bat, it's important to note that I went in feeling pretty much like a confused straight girl and left feeling pretty much the same way, though maybe just a little less confused. At the entrance, my hand got stamped with an imprint of a big, red smooch, which I

thought was very cute. A line of women trailed out of the "men's" bathroom, which I thought was equally as cute. I took a quick survey of the first floor's hip hop room, which had a large black female contingency. Then I made my way upstairs to the "house haven" which was a much larger room that sported a dancing cage, a generous-sized bar, and a stage in the front. Ousha the busty go-go dancer was shaking her thing to a mix of tribal house and raunchy sex songs when I arrived. She was absolutely enthralling to watch because on stage she looked about 7 feet tall, her breasts were swelling out of her bikini top, and her body was exceptionally cut and athletic.

As I walked through the crowd toward the front of the stage, I did get the occasional gaze and hair petting, and in a heterosexual context I would have categorized the perpetrators as downright sleaze balls, but in this case there's a subtle finesse that exists inherently in female to female relations that grants women sleaze balls a kind of diplomatic immunity of sorts. So in a sense there is no such thing as an equivalent of a male sleaze ball in the female

sphere. Instead, there seems to be only a fun-loving, non-threatening parody of the sleaze phenomenon. Now if anyone wants to get offended I guess this is as good as any time to start getting fired up. I suppose I'd be remiss in denying women's threatening and dangerous powers, but I like to think optimistically—that women are much better off without those qualities, and I think we should be grateful that most women are not like men in that respect.

Digression complete, I returned to the dance floor where I spotted a really attractive girl skilled in checking people out while pretending not to look. It was a fleeting image, but I took note of her: black, wearing a bandana, gorgeous face, going for an androgynous look. I stayed upstairs for awhile, watching Ousha bouncing until her show was over. When she went for her break, girls from the dance floor got up on stage and started getting down. Two girls started freakin' real dirty and those of us around the couple egged them on. Eventually the music began to grate on my nerves, and once I'd heard my last "ho's in the house" and "bald, soar, pussy" I decided to head back to the hip hop room which was a little more chill and less over the top.

The downstairs room was packed and when I returned one of the first things that struck me was the de facto ethnic-clustering. Black girls seemed to be dancing mostly with black girls, white girl mostly with white girls, Asian girls mostly with Asian girls etc. Once in the midst of it though, I had to revise my assumption because the movement between groups was much more fluid than it had originally appeared to be. Interestingly enough, I found myself gravitating more towards the girls of color and I'm not going to attempt to deconstruct that tendency because I would rather leave that for someone else to do for me. Anyway, that's when I spotted her, the bandana girl. She was in her element, smiling and gliding through the crowd. I smiled at her as she walked



Uncharted Territory

by me and she actually stopped to dance with me.

She was 24 and her name was Angie. She asked me if I'd ever been to Lovergirl before. I told her no, and she cocked her head back and laughed, saying, "You're a virgin!" I asked her about other nights in the city for ladies and she rattled off a string of party names, "the Clit, Mannies, Meow Mix..." She proceeded to tell me that she had just come out to her parents a year ago, but she had known for a while that she was attracted to girls. I told her in all honesty that I was a confused straight girl. She said she respected that, respected that I had come to the party, and that I was willing to be open to possibilities. Then she took my hand and said, "Are you into strippers?" I sort of mumbled, "well I haven't really..." and before I could finish she was escorting me to the other end of the room where a girl in a see-through camisole and thong underwear stuffed with dollar bills undulated atop a small table. Behind the table was a set of couches host to a bunch of lesbian loving straight men, watching the dancing girl and the dancing crowd from the rear. One overly zealous butch woman started stuffing dollar bills in the girl's panties and then proceeded to stroke her ass, which immediately brought the bouncer over, since it seems certain kinds of touching are not allowed. Angie asked for my number and then we parted ways, promising to call sometime.

I found myself dancing alone again, but not for long, because soon after Angie had vanished back into the

crowd a posse of South Asian girls were checking me out. I didn't really find any of them particularly attractive but I didn't want to be unfriendly either, so I smiled back and eventually one of the girls came up to me and started dancing with me. The music was getting good and we were having a lot of fun. She introduced to me to the whole posse and the question over whether I had ever been to Lovergirl came up again. One of the girls got a sense of my inexperience and sort of took me under her wing saying, "You know there are all kinds of cool parties and things going on in the city." I knew straight away then that she was referring to SALGA- the South Asian Lesbian and Gay Alliance, and that she and her friends were trying to support and nurture what they saw as a fledgling in the scene. That's when I started feeling guilty and uncomfortable—as if I were deceiving them. The girl who danced with me asked me for my number and I was a little more reluctant to give out my number this time since I did not want to lead her on. She detected my hesitation and said it was alright if I did not want to give her my digits, but that just made me feel worse so I broke down and told her that I was a confused straight girl (it was beginning to sound like a stupid mantra

in my head). She smiled and put me at ease by saying that it was fine with her and that we could just get together and hang out.



That said, I decided to call it a night, but not before taking a peek at Ousha upstairs. It was her grand finale and she was bending

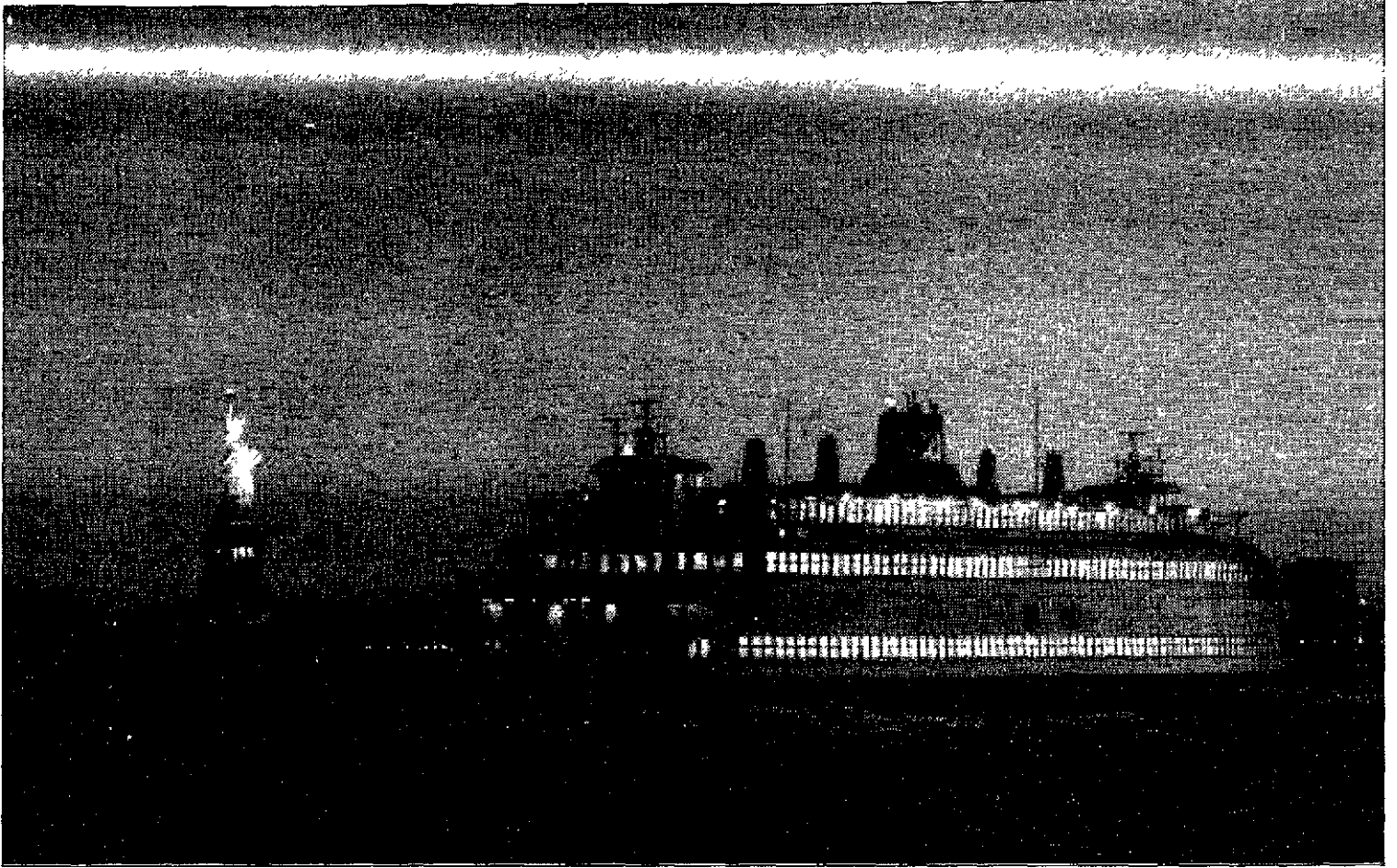
over and giving hugs and kisses to a fortunate few of her fawning audience. During the taxi ride back I scrolled through the events of the night, musing over why I found certain women attractive, others not so much, asking then to what extent do I find myself attracted to those few women that I do find appealing. I hit the pillow still feeling pretty discombobulated and dissatisfied with my inability to come to any conclusion over one thing or another. However, when I woke up the next day, ate brunch, munched and mulled over things completely unrelated to the night before, and then returned to the question of my sexuality, I found myself feeling less like a confused straight girl and more like a mostly straight girl, and somehow that seemed to put my mind at rest... at least for the moment.

Angali George is a Barnard senior.

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Getting there is more



By Katherine Camp

Sick of wasting good money to see movies of questionable entertainment value? Feel like everything fun is just so darn expensive? Here's an idea for an evening out that should make your wallet as happy as it will make your soul: take a ride on the Staten Island Ferry.

At sunset, it's a great way to relax after a long day. It's a good thing to do with family when they come to visit. It also makes a romantic date. No matter what time of day you go, you can feel fresh bay breezes (bring a sweater), and you get a beautiful view of the Statue of Liberty, Ellis Island, and the impressive Manhattan skyline (bring your camera). All this comes for everybody's favorite price: it's absolutely free.

The Staten Island Ferry carries passengers across New York Harbor, between Whitehall Street at the southern tip of Manhattan and the town of St. George on Staten Island. The five-mile

trip takes about 25 minutes. Ferries run every half hour, 24 hours a day, leaving every 20 minutes during rush hours.

According to the Staten Island Ferry website, www.siferry.com, 17 million passengers take the ferry every year, which is about 70,000 people a day. The fleet consists of seven 300-foot double-decker boats, each named for a famous person in New York's history. They are painted bright orange to make them more visible in snow and heavy fog. Three of the ferries are equipped to take vehicles, at a cost of a few dollars per ride, although they are currently not accepting vehicles until further notice. Staten Island is often called the "forgotten borough" of New York City. There is a history of bad relations between the island and the rest of the city. Residents of Staten Island actually voted to secede from the city in 1993. Even though the proposed separation never took place, Staten Island maintains its own unique identity as the quieter, calmer borough of the five.

The island has many attractions if you need a destination for your journey. When you take the ferry at sunset to get the dramatic view, you might be hungry by the time you reach the island, in which case you have many restaurants to choose from. (A good restaurant in walking distance from the ferry terminal is the Cargo Cafi, which is decorated with paintings of tropical frogs posing next to children's toys. To top it off a tuba is suspended from the ceiling.)

The best way to explore Staten Island is by bus. Buses headed in all directions leave directly from the ferry terminal in St. George. You can catch a Staten Island Yankees game, or check out the Botanical Garden at the Snug Harbor Cultural Center. The Staten Island Zoo is well known for its snakes and other reptiles. The island offers several nice beaches and parks for relaxation with views of the ocean. For a cultural experience, try the Jacques Marchais Museum of Tibetan Art, which

than just half the fun

was built to look like a Buddhist temple.

The history of ferries on the harbor goes back to 1817, when the steam-powered Nautilus made the very first crossing. The boats were steam operated until the 1980's; now they run mostly on diesel electric DC current. Ferries were privately owned until a crash in 1901 prompted the city to take control. Today the service is run by the New York City Department of Transportation. It's always been cheap to take the ferry, but it wasn't until the 4th of July,

1997, that foot passengers were able to ride free. Before then the cost of a trip ranged from five to 50 cents.

A strange fact about ferries: two ferries have been converted to prison dormitories for Riker's Island. The NYC DOT has plans to build three new ferries, which will be handicapped accessible and will include outdoor seating on the deck. They will each carry about 4500 pedestrian passengers and 40 cars. The goal in their design is to keep them looking similar to the old style.

These new ferries have a price tag of \$40 million each.

Try the ferry. You'll feel like you're setting off for a new world as you drift away from the city. To get there, you will have to be a bit intrepid, since South Ferry, the Staten Island stop, is the last stop on the 1/9 in Manhattan. Alternately, take the 4/5 to Bowling Green and walk South. Bon Voyage!

Katherine Camp is a Barnard first year.

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t h e h a z a r d s o f

By Lauren Veloski

What does it mean to be a patriotic American right now? I need only refer to the script. Dan Rather keeps a copy on his nightstand. Peter Jennings learned his lines the first day. I should gush about President Bush. I should praise, in no uncertain terms, his stoic posture, his surer speech, his poignant anecdotes. I should nod in admiration at his steadfast resolve to march us into war lickety-split and in single file, without deliberation, without suggestions of alternate routes, without bathroom breaks, even.

In the wake of September 11th's atrocities, it became immediately clear that this new type of terror had claimed every common comfort. It had pervaded even America's lightweight relief: our comedy. Of course, it could not and should not have been otherwise. In those first days of deepest pain, deepest immobility, every detail beyond the New York and D.C. wreckage seemed absurdly trivial, even insulting. It was comforting to see David Letterman and Craig Kilbourn, two expert peddlers of often derisive political banter, suddenly disarmed. America was so far from laughter in those first weeks—mute, even. Letterman's and Kilbourn's first shows following the attacks were stumbling, apologetic, poignantly unwound.

At first there seemed a great cathartic reprieve in late-night television's revamping. It was somber and respectful, opening a cautious forum for concern—one step toward a return to normalcy, but with all due deliberation.

But I quickly became uncomfortable as all talk of unquantifiable human loss—of a slow, visceral ache—became talk of violent retaliation. Unchecked. Craig Kilbourn's first guest, Lawrence O'Donnell, a purportedly well-regarded political analyst, spewed ten-minutes worth of brutal, perversely biblical rhetoric.

He pitted America's extraordinary

feats of capitalistic triumph against a hastily-drawn sketch of our opponents as a band of backwoods, hunt-and-gather primitives. He called any future military retribution a war "of the modern versus the tribal." He extolled the Americans as modern achievers—"we put a man on the moon!"—and the extremist factions as grossly "uncivilized." "This is a war of biblical proportions," O'Donnell forebode. Kilbourn exalted O'Donnell's binary cheers,

When the vast majority
of America is over-
whelmed and unsteady,
the media should be lucid
and tame. . . but an
explicit few are singled
out to provide an
objective brace.

interrupting only to pin him down on the exact date of retaliation, the magnitude of our future attacks, a guarantee on the annihilation of our opponents.

Letterman's show muddied the same waters. Guest Dan Rather attempted to recite a stanza of "America the Beautiful," but broke down in a fit of tears. Letterman offered consolation. It was an intensely human scene—but troubling. Our nation's top news anchors had been braving the steady inundation of terrible text and image without much needed reprieves. Their stress was unenviable, and it was a staggered, tender television moment. But it was an inappropriate one.

What America needs most right now is a good, long cry. But it seems horribly incongruous that a prime-time journalist—who should be scouring

current events for the factual and the impending—would allocate a separate forum for his staunchly pro-military sentiments. Are we expected to believe he zips himself into a suit of pure objectivity the very next day and reports without personal slants or distortions? Of course not. But even aside from the problems of personal show-casing, journalistic objectivity is an unlikely boast at the moment.

In September 11th's immediate aftermath, news coverage pulsed with an extreme and unmediated emotional sway, spelling out explosive headlines in angry, jumbo-sized lettering. Unable to conceive of an adequate response, many papers resorted to name-calling.

Overwrought and immature as they might have been, the headlines were completely understandable. But they were also corrosively subjective. When the vast majority of America is overwhelmed and unsteady, the media should be lucid and tame. We all feel emotionally gutted by the tragedies, but an explicit few are singled out to provide an objective brace. They are supposed to help us rebound from our confusion with stories anchored in reevaluation—not stories anchored in an over-zealous swell of strange and sudden patriotism.

Media coverage following the WTC attacks has taken on an asinine, paint-by-number simplicity. Literally. On their first post-attack cover, *Time* magazine recolored their masthead in red, white, and blue. Beneath, a picture of President Bush hoisting a flag and holding a megaphone on a heap of ground zero wreckage was photographed at a steep angle from below—to affect an authoritarian influence, no doubt. "One Nation, Indivisible" blazed across the top. In smaller letters: "America digs out—and digs in." Inside, a full-page photo of Osama bin Laden was stained bright red. The media is teaching us the colors of this "new war"—the colors of our supposedly unanimous response.

p a t r i o t i s m

One week before the tragedies, *Newsweek's* cover story read: "The Secret Vote that Made Bush President" and chronicled the screwy ascension of our "accidental president." Immediately following the attacks, the cover urged: "God Bless America." Inside, the magazine failed to offer even a slight critique of Bush's military pledges or archaic good/evil language. Instead? A single, warm and fuzzy article entitled, "A President Finds His True Voice."

Of course, mainstream news is well-known to offer a uniformly narrow perspective—bent to the right at a fixed 90 degree angle. But even the fringe Village Voice opted for a photo of the towers ablaze, overshadowed with a single expletive: "Bastards!"

Over one month later, most of the mainstream media continues to clog its

investigative potential with facile, pro-war stories. Among them: the complicated business of flag etiquette (don't hang 'em at night, folks!). CBS, ABC, and CNN have indefinitely titled their coverage "America Fights Back." CBS has bolstered those words to an animated flag graphic that waves. Military procession plays like a soundtrack between stories. In CBS's coverage of the first day of air strikes, cartoon-like bombers were set against a scrolling backdrop of clear blue sky.

What does it mean to be a patriotic American right now? Does it mean excusing the civil liberty curbs outlined in the senate's "Patriot Act"? The full, tricky acronym read: "Provide Appropriate Tools Required to Intercept and Obstruct Terrorism." Does it mean we forgo the real American

imperatives—imperatives of liberty and diversity—in our common grief?

How sad that in this time of deep crisis we can come up with no better symbol of unity than the American flag. It has critically undermined a necessary national dialogue. We have confused grief with nationalistic fury. It's an understandable mistake: we know we must pull together. We need consolation and solidarity. The flag is lapel-sized and suddenly on sale at every corner store. It's easy.

But those who lost loved ones on September 11th are not grieving because they lost Americans. They are grieving because they lost mothers, fathers, friends, children. This sting is personal. This deficit is human.

Lauren Veloski is a Barnard senior.

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<<page 13>> that before downloading the Norton Anti-Virus software.)

3. You should also make back-up disks of all your files.

4. If you check your e-mail with Microsoft Outlook, be aware that this is not the safest method to check your e-mail. (Pine is the safest way to check Barnard e-mail).

5. Read up on the specifics of a virus after it has been identified, and then let your RCA or the computer help desk know about this virus

so that they can take steps to prevent others from getting infected.

For more information about viruses and the latest updates, go to <http://www.columbia.edu/acis/compcomm.html>.

<<page 18>> Anything to add?

We want to play as many shows as possible! We'd love to play shows at Barnard, Columbia or any college campus!

Odd Jobs is an up and coming hip-hop act with a lot to offer. Keep your eyes open for any shows in the future, as their live performance promises to rock and don't miss their new album *Drums* due out in February. In the meantime, download some of their tracks from Morpheus or Audiogalaxy.com.

Armen Gemdjian is a Barnard first year.

<<page 31>> "Work Done," or "How to Finish All Commentary Articles Before Staying up Until Dawn Talking with Friends." I think articles such as these would tackle our issues far more appropriately than "How to Get Him to Ask You Out in Five Easy Steps."

Assumption #3: Adolescent females come in two forms: the virgin and the whore. I have found that your articles send two conflicting messages; you suggest that women should assert themselves sexually but should also exercise extreme restraint in relationships. To use a graphic example, I am not Britney Spears. I do not and will not objectify myself as a sexual plaything for someone else's purposes and also claim to embody purity and innocence at the same time. I simply cannot and should not be required to do so to fit your perception of what I should be. In even trying to do so, I send the message that women sexually personify one extreme or another, the same message that you send in publishing articles promoting chastity at all costs and articles promoting promiscuity. In truth, I am neither a saint nor a harlot, and presumably most of my peers fall more in the middle ground than towards either end. Why should I have to restrain myself or try too hard to fit your expectations of how I should act, feel, or choose to express myself? You undermine the search for a feminine sexual identity by reverting to antiquated notions of female sexual prowess.

I am neither nun nor hooker, scholar nor slacker, shallow nor entirely serious. As long as you continue to perpetuate stereotypes of what I am not, you will continue to create a growing number of disenfranchised readers. I recognize the fact that you are trying to concentrate on issues that you presume relate to me and my lifestyle, but I am not entirely sure it would have been bad for you not to try at all.

Sincerely,

Anil Kamal Molli Foreman

Molli Foreman is a Barnard first-year and bulletin columnist.

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Molli talks: a letter to the editors



By Molli Foreman

To Whom It May Concern:

Speaking as a member of the population to which all major marketing efforts are directed, I am sick and tired of your

condescension and stereotyping.

After years of reading your tired, clichéd drivel in magazines, I have come to three valuable conclusions as to why you have completely missed the boat on addressing any serious issue relating to me, my friends, my lifestyle, and my sexuality. Bear in mind that my thought may not specifically apply to every female of my age or particular situation, but I think one would be correct in saying that my sentiments fall in with the majority's. For media that claim to focus on our concerns, you really could not have been farther from the truth had you tried. You think you know, but you clearly have no idea.

Assumption #1: Women only care to

read about superficial subjects, such as hair, makeup, and shopping. Simply because you have nothing of meaning or value to say to my peers and me does not mean we have nothing of meaning or value to say to the world. I am firmly convinced that whoever started the stereotype that college women and their thoughts have little significance was not only not a college woman but a person whose logical train of thought derailed shortly after leaving Union Station. And clearly this person had yet to meet an independent Barnard woman. The perception that women have little on their minds other than clothes, shopping, and men is definitely the first opinion to go when I take over the world. Believe it or not, women primarily attend college to expand horizons and learn more about the world than living at home and shopping all day long have to offer. The reason why women matriculate at places like Barnard is not to bed Columbia men, but rather exceed the average scores of Columbia men in the same classes (and Columbia women, for that matter). Marketing books, movies, and magazines that perpetuate the stereotype that females primarily prefer shoes and makeup over science and math only hurts the progress of women in society. You imply that not only do we not care to learn but that we cannot. You single-handedly turn the proverbial social clock backwards several decades.

To assume that women only want to read about mindless, superficial drivel shortchanges society at large as well. By only publishing magazine articles concerning the latest line of hair-care products and tips on how to perform five minute makeovers, you are implying that women should only concern themselves with the shallow, materialistic aspects of themselves. You are insinuating that American culture lacks so much meaning that an entire segment of society can and should specifically devote its time and energy towards perpetuating shallowness and petty behavior, instead of working hard, educating itself, and helping the world at large, as

presumably a college woman can and will do. Just because you lack the creativity to address issues that actually matter to my gender and my generation does not mean we are not interested in such matters.

Assumption #2: Women utilize educational and vocational opportunities as a method to meet men or as a way to kill time until they get married. I do not think it is possible for you to be any more condescending. Though I am not a Columbia woman, I think I can speak for the majority in saying that they do not necessarily attend Columbia with the specific intention of wedding a Columbia guy. And as a Barnard woman, hooking up with a Columbia man was not exactly high on the list of reasons why I chose to attend the school. Believe it or not, I do not devote the majority of my attentions to landing several dates for the weekend or finding a potential mate at Webster Hall or the Roxy. In my classes, I actually pay attention to my professors rather than dedicating my attentions to attractive male students in seats nearby. And quite frankly, in order to get into and stay at Barnard, I have to pass my classes, none of which are titled "Catching Columbia Men: 101." (Bear in mind I never read the Columbia Pencil Book, so I could conceivably be wrong.)

In including so many magazine articles on the best ways by which to land men, you suggest that women solely function (aside from shopping and personal grooming) to attract a life partner, settle down, have kids, and initiate all female children into the wonderful world of maintaining a shallow existence. As lovely as brainwashing my future daughters may be, I would prefer to think that my parents are not paying nearly \$40,000 a year for me to study the mating habits of the college male. So if you seek to attend to my concerns in your magazine, include articles such as: "How to Pull An All-Nighter and Not Look Like An Extra from Night of the Living Dead," "How to Get a Good Night's Sleep and Still Get <<page 30>>

Barnard College WTC Relief Run/Walk



Registration available at
any of these locations:

Barnard College Physical Education Office
(206 Barnard Hall)

Barnard College Student Activity Office
(210 McIntosh)

Columbia University Physical Education
Office (Dodge Fitness Center)

Or online at www.barnard.edu/phised

For further information, call 854-6959
or e-mail intramurals@barnard.edu