

borneo bulletin

28 november 2001



... to war in **Afghanistan**
... efforts in middle east
... night with **roy elementz**
... full of
... works hard for the m
... take a trip out to **Quebec**

letter from the editors

When Kate Levitt, senior at Barnard and friend of Nick Kemnitzer—the university's most recent loss to suicide—attended his funeral earlier this month, she was struck by how bright-eyed his father seemed. "When I introduced myself, he started talking about how he and his wife were so thankful for Nick's life, so grateful that he had been able to experience so much and find so much happiness. He said they weren't speculating as to the causes," Kate explained to me.

At first I was dumbfounded. How could they not speculate? Didn't they feel outraged, robbed, cheated of a boy they had loved and wished great things for? Why weren't they beating down the doors of every neighbor and friend, depression expert and suicide hotline, searching for clues?

With a rush of infantile anger all this went through me, and then I looked at Kate's tear-filled eyes, translucent and peaceful, and I realized that it is not those who loved him that are responsible for looking for answers. It is those of us who are part of Nick Kemnitzer's greater community that must take responsibility for doing something. We may feel real sadness over his death—too early and too painful—but it is our duty to let those who knew and loved him grieve their loss and celebrate his life fully, while we—those who never had the privilege of meeting him—bang down the metaphorical doors looking for answers.

Why do so many young people in our community take their own lives? It seems, at first, to be a question not worth pursuing because the answers can only be highly personal and inconclusive. Each person who commits suicide is distinct; each has her or his own story of emotional turmoil and extenuating circumstances. But this kind of thinking is spuriously simple. Suicide is an individual phenomenon, but it

takes place in a larger social context. It is this context, that we as a community, have control over.

At the risk of sounding embarrassingly idealistic and unrealistic, all that we learn at this place—this higher institution of learning—will be for nothing if we don't feel compelled to heal others' pain. You may have never known Nick, you may have no remembrance of his smile or the records he chose to spin at WBAR. The sound of his voice may be indistinguishable from any other, to you, but it doesn't change the fact that he is part of your experience here. His untimely death, now, is part of your experience here.

It is not enough to feel sad. Nick's family, his friends, they will feel sadness far deeper and more justified than you ever could concerning this loss. You must be active. You must de-stigmatize talking about depression, about suicide, about the gaping holes in the web of our community. You must take his death personally.

We at the bulletin wrestled with the best way to acknowledge the community's loss and foster a forum for discussion. We concluded that an objective news story about the details of his death or a feature story on youth suicide were too disconnected and easily misconstrued as insensitive. Instead, we ask that you take it upon yourself to look for answers. Write us and let us know what you are thinking and feeling. Start a discussion with your friends. Be part of the forum that will be held on December 4 (time and place to be announced). Nick's father, and the other family members and friends mourning their loss, deserve our initiative.

Courtney E. Martin

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

contributors

The *bulletin's* art director goes public with her dancing in this week's review of

Raw
Elementz.

yoogin yang

Yoogin's talents aren't limited to dance alone...check out her film review in this week's arts section and groove to her insightful comments.

A Barnard sophomore, Isa works as managing editor at the *bulletin*, cooking, cleaning, and organizing. She is current-

isa
loundon

ly interviewing a WTC volunteer about his experience...check out her article next week!

Alison Wayne is *bulletin* features editor and a regular Martha Stewart in the kitchen. She loves cheese, onions, and vegetarian stir-fry. If only Alison were employed by Aramark...

alison
wayne

barnard bulletin

editorial board editors-in-chief... kiryn haslinger, courtney e. martin
editor... isa loundon news editors... karen shoum, k8 torgovnick
... alison wayne arts editor... kelly mccooy music editor... thea tagle
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US attacks continue as

By Boyoon Choi

On Sunday, November 25 the city of Kunduz fell to the Northern Alliance forces, the major opposition to Taliban power. With the Taliban out of power in most parts of Afghanistan, US Marines are being deployed to the city of Kandahar, the last remaining front of resistance for the Taliban. Key Afghan representatives have left for Germany to attend the UN sponsored meeting aimed at forming a broad-based government for Afghanistan, according to the Associated Press.

The city of Kandahar, the birthplace of the Taliban, and where the Taliban supreme leader Mullah Mohammed Omar is residing, is currently under siege. However, according to the Associated Press, information sources have said that the city is surrounded by anti-Taliban Pashtun tribesmen, who have joined the efforts of the opposition forces against the Taliban. The airport in Kandahar was also reported to be under anti-Taliban control. Furthermore, a US official said that there were sporadic spurts of fighting going on in the city center.

The quicker-than-expected progress of this war has called for an urgent meeting in the United Nations to fill the power vacuum left by the collapse of the Taliban. According to Reuters, the proposition made by the UN envoy for Afghanistan, Lakhdar Brahimi is being widely supported. Brahimi declared that, [The UN will endorse] a broad-based, multi-ethnic, politically balanced, freely chosen Afghan administration, representative of their aspirations and at peace with its neighbors.

However, according to the Associated Press, a Shiite Muslim Northern

Alliance commander, Saeed Hussein Anwari, warned that if the United Nations and the world community fail to act soon to fill the power vacuum, the alliance would have to establish a government. The Northern Alliance, comprised mainly of Uzbeks and Tajiks, an ethnic minority in Afghanistan, are highly unpopular among the Pashtun, who are the ethnic majority of Afghanistan and had been the major backbone of the five-year Taliban regime.

According to Reuters, UN envoy Brahimi said that a conference is being organized as soon as possible of all Afghan factions to work on a provisional administration in either the United Arab Emirates or Geneva. Brahimi proposed establishing an all-Afghan provisional council to fill the temporary power vacuum. The council would eventually set up a transitional administration that would last up to two years and draft a constitution for a new government. At the same time, a Loya

courtesy of ap Jirga or a grand assembly comprised of tribal elders would be convened to approve the transitional government and authorize the draft of the constitution.

The UN also called for a multinational security force. Brahimi said, [A multinational security force would] preserve the political space in which negotiations toward the resolution of the many problems ahead could proceed. The multinational force would be comprised of British and American

troops already in the area and would possibly include troops from Australia, France, Germany, Turkey, Bangladesh, and Jordan. However, British Ambassador Sir Jeremy Greenstock of the UN security council told reporters that, Security arrangements will evolve. They will not be imposed or mandated at this stage.

According to BBC News, The Taliban Supreme leader Mullah Mohammed Omar has refused to partake in any broad-based government and has said, [The Taliban] will not accept a government of wrongdoers. We prefer death than to be a part of an evil government. He also swore the destruction of America. The real matter is the extinction of America, and God



US marines have been sent to Kandhar, Afghanistan

Opposition forces had come into power in 1992, but destroyed much of Afghanistan and killed around 50,000 residents in fighting among themselves. However, the oppressive rule of the Taliban has led Pashtun tribes all over the country to revolt against the Taliban and join the Northern Alliance in their war efforts. But whether they support the Northern Alliance or not remains unclear. According to the Associated Press, Haron Amin, a US based envoy for the Northern Alliance, said some Pashtuns in southern Afghanistan, such as the Mullah Nagib near Kandahar were working with the alliance. Others, such as the Pashtun in Jalalabad, headed by Mullah Yunus Khalis, have decided to take a neutral stance

Taliban begins retreat

willing, it will fall to the ground, said Omar

Meanwhile, the power vacuums in the various locations where the Taliban have left are being filled by warlords of the various tribes in Afghanistan. Simultaneously, refugees who had escaped to Pakistan are returning to Afghanistan to celebrate Ramadan.

The Barnard community has been keeping close watch of the recent development of the situation in Afghanistan. Barnard junior Emma Oppenheim said, I believe that the US has no place in determining what the Afghani government should be by endorsing a military group, such as the Northern Alliance, staging more conflict. The reason why the US is trying to set up a broad-based, democratic alliance in Afghanistan is because it wants a government that sympathizes with its capitalists interests.

Oppenheim said that she does not believe that the Northern Alliance will

necessarily be better than the Taliban. She said, The Northern Alliance is essentially another fundamentalist group, not too different from the Taliban. We need to give control of Afghanistan to the Afghani people and get them to stop hating us.

Barnard sophomore Lucilla Martinez disagreed, and thought that the US should be involved in Afghanistan. She said, The thing that hit me the most at first was the refugee situation in Afghanistan. These refugees had to leave their homes because of the oppressive rule imposed by the Taliban. So I think that US and UN intervention was necessary in order to put an end to this situation.

Martinez further added, I believe that the UN is presently trying to set up a broad-based government in Afghanistan that will no longer alienate certain ethnic groups and interests, which had been the political situation in Afghanistan for a while. So US and

UN intervention seems appropriate and reasonable at this point

Barnard senior Nisha Mistry said, In forming a future government for Afghanistan, you have to take into account considerations of foreign policy. It is not just plainly about who is going to rule next, it's about how diplomatic ties will be manipulated in the long run, she said. It can be a dangerous thing when you have all these western countries stepping in and setting up guidelines for a government to be established. In terms of stability, whatever government they erect I doubt it will be very stable.

Barnard sophomore Shana Bromberg said, I think that there needs to be a lot of prolonged attention in that area so that we don't have a vacuum of power. Bromberg also expressed the necessity for America to continually monitor the status of Afghanistan. It's important to know that we are turning into this communi- <<page 24>>



Aminah Assilimi gave the lecture, "Who is Allah? (the concept of GOD)" as part of **Islam Awareness Week**. These events were sponsored by the Muslim students Association to promote understanding of Islam on campus.



Students celebrate at the kick-off party for **Native American Heritage Month**. During the month of November, events showcased various historical and current aspects of Native American tribes.

students react to peace-making

By Tiffoney Mumney

Secretary of State Colin Powell announced on November 19 in an address at the University of Louisville that the Bush administration would send high-ranking envoys to the Middle East immediately in order to seek a cease-fire. Envoys will also attempt to restart negotiations for a peace accord that would lead to a "viable" Palestinian state and a more secure Israel.

Powell's speech is the first significant foray by the Bush administration into the Middle East peace-making process. Powell said the US will monitor and verify a peace accord between Palestinians and Israelis. According to the *New York Times*, Powell said, "[Palestinians] must eliminate any doubt, once and for all, that they accept the legitimacy of Israel as a Jewish state. They must make clear that their objective is a Palestinian state alongside Israel, not in place of Israel, and which takes

full account of Israel's security needs." He also added that Palestinian leader Yasser Arafat needed to "arrest, prosecute, and punish the perpetrators of terrorist acts" against Israelis and that "the Palestinian leadership must make a 100 percent effort to end violence and terror. There must be real results, not just words and declarations."

Powell said that success also depended on Israel's efforts and that Israel "must be willing to end its occupation" and "accept a viable Palestinian state in which Palestinians can determine their own future on their own land, and live in dignity and security." He said that the construction of Israeli settle-

ments in the West Bank and the Gaza Strip must end, and also added that "Palestinians need security as well. Too many innocent

Palestinians, including children, have been killed or wounded. This too must stop."

Powell did not give specifics on what form a peace in the Middle East should take or how much involvement the US was prepared to take in ending the nearly 14 months of violence that has under-

confidence-building measures could lead to a return to negotiations to set the borders for a Palestinian state, define how Jerusalem would serve as a capital for both states, and settle the claims of Palestinian refugees.

According to the *New York Times*, reaction to Powell's speech was positive on both sides.

Sharon issued a statement that called Powell's speech an "understanding approach," but also said that he wanted a peace in which Jerusalem would remain Israel's "eternal and undivided capital."

courtesy of AP

Along with the right of return, a shared Jerusalem is one of the Palestinians' top goals, and Arafat issued a statement calling the speech "an active basis to stop all acts of violence and to move to final status negotiations."

Student reaction to Powell's speech was mixed, with some students believing that US shouldn't be involved in the peace process at all. "I agree with Colin Pow-



President Bush and Secretary of State Colin Powell have hinted at plans for supporting peace in the Middle East

mined the peace effort. He did announce, though, that Arafat and Israeli President Ariel Sharon had set up senior level committees to work on implementing a cease-fire with former American commander of forces in the Middle East, Anthony Zinni, and the assistant secretary of state for the Middle East, Willim Burns. Both individuals were appointed as special envoys responsible for the Bush administration's peace efforts in the Middle East and that their "immediate mission" is to "helping the parties achieve a durable cease-fire" and to then follow steps for a cooling-off period and confidence-building measures. According to CNN, those

ell that the Palestinians are suffering terribly—they live in horrible conditions and their borders have been shut down so they are trapped in their own country," senior Eleanor King said. "A lot of our interest in the Middle East is economic, and I really think our foreign policy should be rethought because I think America in general is far too pro-Israel and for the most part biased." King added, "When Israel was first formed there was a lot of debate in the Jewish community on whether or not it should be formed and I think that

has been quickly forgotten."

Junior Ej An agreed with King. "The US shouldn't be involved, period." An

attempt in the Middle East

said. "The US always works for its own interests. America will never be anti-Israel because being

pro-Israel is being pro-America because the Israelis are more like us. I really think there should be a teach-in on campus about how Israel was created to show that Israel is not completely out of the equation when it comes to the violence. I think that Palestine and Israel can co-exist peacefully—call it idealistic, but it can happen," An continued. "But I don't think Colin Powell is the man to make it happen. I think he's a disappointment, not living up to his potential."

Junior Jasmine Robinson agreed with An that Palestinians and Israelis have to make more of an effort to co-exist peacefully. "They need to compromise because shooting each other is just not going to make this go away," Robinson said. "I think that Israeli troops need to be removed from Palestinian territory because they are just antagonizing the people there. And while I do believe that America is pro-Israel, I believe we are pro-Israel because Israel wanted our help, they asked for our involvement first—the Palestinians didn't even want us around. We are pro-Israel and they are pro-America."

First year Jessica Lewis believed that in order for peace to happen there has

to be more shows of compromise. "I'm Jewish, and I wish Israel would back off from Palestinian territory," Lewis said. "I think everyone would like to see Palestine become its own state. They deserve a place to call home as much as anyone else, but this whole argument is theoretical because this all hinges on religion—not a strip of land. The real problem is the holy sites and that both Israel and Palestine think that the sites belong to only them." Lewis added, "The whole platform Sharon was elected on was a very extreme viewpoint, and he doesn't really represent the majority of Israelis. . . I think Sharon has been unwilling to compromise because he's in a catch-22. If he compromises, he's disloyal to the party that got him elected, but if he doesn't, there's just the never-ending violence."

First year Sara Sebro, lived for a year in Israel, and said that Sharon was elected for a good reason. Sebro doesn't disagree with Palestine becoming a state, but she doesn't like the terms on which Palestinians hope to achieve it. "Sharon was elected in office because people were really scared—there was just this intense fear," Sebro said. "Israelis felt like they were being assailed from all sides because there were terrorist attacks every day, and Sharon was the candidate who said that

Israel was going to stop the terrorist before they start, which is the idea of pre-emptive striking. Sharon does believe in a peace agreement, though, and he will compromise but only if the violence stops."

Sebro also added, "It's not doing the situation justice if we always depict the Israeli army as bullying the Palestinians. It's not like there its just a nation throwing stones being met by another nation's army. People are shooting behind those stones. "I think Colin Powell's intentions are goods and nothing can be done without a mediator, but Israel has to be concerned with its own safety. Words are words and they haven't been holding—there is going to have to be a better security arrangement then what was already proposed. It's ridiculous to think that Israel would give up half of the heart of its country [Jerusalem] and not be concerned with its safety," Sebro continued. "I really do think Palestine becoming its own state is the only solution but the terms that have been proposed are questionable. What happened on September 11 happens every day in Israel. Every month you hear about someone you once knew who is dead."

Tiffany Mummey is a Barnard first year and bulletin staff writer.

Lunchtime Meditations at Well-Woman!

November 28th * December 5th * December 12th

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PRE-DEPARTURE ORIENTATION MEETING: If you are planning to study abroad during the 2002 semester, please join Dean Alperstein for a Pre-Departure Orientation Meeting on Wednesday, December 12, from 5 to 6:30 PM in the Altschul Atrium.

INTERNATIONAL STUDENTS: All F-1 international students who are returning to the US during winter break must see Dean Tsu for re-authorization of your I-20 forms. Call x43024 to schedule an appointment or to find out her drop-in times.

OXFORD, ENGLAND: Students interested in studying at St. Peter's College, Oxford, for 2002-03, may obtain an application form from our study abroad library (105 Milbank). Completed

applications must be submitted to Dean Alperstein no later than Monday, December 10, 2001, at 4 pm. For more information about St. Peter's, please visit its website.

STUDENTS APPLYING TO GRADUATE AND PROFESSIONAL SCHOOLS: If you have any deadlines in late December or early January, please notify Lillian Appel at x42224 (for graduate schools) or Jayna Abdel at x43300 (for professional schools) by Wednesday, December 12. You must make sure all your recommendations are in your file and we have your envelopes by that date. Our office will be closed from December 22 until January 2, so we need to mail your recommendations by December 20 if we are to meet these deadlines.



The SGA-sponsored Town Hall Meeting on Wednesday, November 7 in Altschul Atrium featured President Judith Shapiro, Provost Elizabeth Boylan, General Counsel Michael Feierman, and Dean of Studies Karen Blank who met with students to discuss Barnard post-September 11. The subject of free speech on campus was discussed, concerning what students and professors are allowed to say in the classroom. SGA President Lara Goldberg moderated the event and was excited about it because not only was it student-initiated, but because so many students attended the event. She commented, "There were really some exciting exchanges [because], as opposed to this being a memorial, this was a forum where students could voice their opinions directly to administration."



Bringing together students, faculty, and important figures from the past and present, the Barnard Center for Research on Women celebrated its 30th anniversary with a dinner on November 9. At the dinner, past directors of the program spoke as well as novelist and activist June Jordan. "We hope the evening [provided] the audience with a sense of just how radical an undertaking the founding, development, and shaping of the Center has been. As a rare research archive, as well as a forum for scholars, artists, and activists whose work articulates the ever-evolving role of feminism in struggles for social justice, the history of the Center provides us with an invaluable understanding of where progressive women's movements have been, and where, at the start of a new millennium, they should be heading," described the event on the CROW website.

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get into the groove with. . .

raw elementz

By Susie Abraham

The flyers tempt you: fusion dance, no experience necessary, and they want you. Could a dance troupe that mixes hip-hop, jazz, funk, step, break dancing, and street dancing want you without any experience? Raw Elementz says yes. It seems too good to be true—that's the best part. It might explain why it took them so long to be formally recognized on campus.

The group started in 2000 at Lunar Gala, the Chinese Students Club's annual fashion and culture show. After their performance, Columbia senior and Raw Elementz's president Kristin Liu recognized the group's talent and enthusiasm. From the audience and dancers' positive responses, Liu knew that a new dance troupe needed to be formed on campus, so she tried to get formal recognition for the Raw Elementz. She had to distinguish the Raw Elementz from Orchesis (Barnard and Columbia's dance group that focuses on ballet and jazz) and elementary (a hip-hop interest group on campus) and to decide how the Raw Elementz would offer something different to campus life. Liu succeeded when she presented the Raw Elementz as dancers of different abilities with the dedication to rehearsal, the confidence in performance, and the love for fusion dance (a mixture of hip hop, jazz, funk, step, break dancing, and street dancing). The Raw Elementz gives the dancers a worthwhile challenge to perform a mixture of dances and to learn from each other's different experiences.

While the process of becoming an official dance troupe was building, the

group still performed. They obeyed Madonna's words—"Don't just stand there / Let's get to it / Strike the pose / There's nothing to it"—by performing at ECASU (East Coast Asian Students Union Conference), Invasion (a talent showcase at George Washington University), APAAM (Asian Pacific American Awareness Month), and the Bacchanal Carnival (Barnard and Columbia's annual carnival). Raw Elementz also managed to teach hip-hop classes and dance in productions with the Chinese Students Club, Asian American Alliance, Korean Students Association, and Orchesis.

Their stunning performances reward the dancers for their long practices, which total about four hours a week. During weeks with performances, the group rehearses even more.

After all the time spent in dance classes, rehearsals, and performances, the members become close to each other. "Being in Raw Elementz has given me the experience of being on a team," Liu said. "It's definitely a team effort. When you're with people that enjoy performing well, you get confidence. You're able to take what is done and direct it toward your homework,

career, and goals."

From this past September through October, the Raw Elementz held beginner level classes open to the Barnard and Columbia community. Participants learned Fusion basics and hip-hop dance moves, and gained confidence in dancing with a group. "The classes are good experiences for everyone because you see distinctive styles," Carmen Cardenas said.

In early November, the Raw Elementz board held troupe auditions. The board based their decision on performance (a dance taught to the participants that

courtesy of Kristin Liu



Raw Elementz takes a minute backstage to pose

day) and an interview. For the performance, the board valued confidence and expression rather than experience and talent. "Anyone with heart and drive can dance," Liu said.

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wellwoman: sex before a gyno exam?

Q Can a woman have sex the night before a gynecological exam? How long does she have to stop having sex before an exam?

A A woman can have a gynecological exam anytime after she

has had intercourse (assuming that's what she meant by "sex"). The vagina cleans itself so having intercourse the night before an exam is not a problem.

Having sex immediately before a gynecological exam may cause a false positive PAP smear result due to slight irritation and increased white blood

cells as a result of irritation secondary to intercourse. Sperm and menstrual blood can obscure cells on the PAP slide making it more difficult for the cytotechnologist (the person that reads the PAP smear) to read, which is why a woman needs to have finished her period before having the exam.

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

cooking on a shoestring budget

kitchen guru Alison Wayne shows you how to cook for cheap

In the late 1990s, a series of commercials ran on television extolling the virtues of various animal products: "Beef—it's what's for dinner," "Pork—the other white meat," and my favorite, eggs. A product without a one-liner like beef and pork, eggs had a theme song. "I love eggs / from my head down to my legs / Oooh, you gotta love it / The incredible, edible egg." I suppose "the incredible, edible egg" is a one-liner now that I think about it.

Anyhow, eggs are a wonderful food, one that more college students enjoy on a regular basis than say, beef or pork. They are, first and foremost, inexpensive. From seniors to first years, everyone in college can eat eggs, whether they be at Hewitt (where they may be runny, but still plentiful)

or in the comfort of a huge kitchen in 600 (damn the "A" suite people!).

So the American Egg Board can sing a good jingle, but did you know that eggs indeed live up to their hype? Eggs are a good form of protein, eating one whole egg provides more than 6 grams of protein, and most of the time, you eat more than one egg. Egg whites are especially healthy because that part of the egg holds more than half of its protein and none of the fat.

So, you're not interested in scrambled eggs...well, you can still get your protein through eggs. Omelets, I suppose, are the easiest move from scrambled. The trick with omelettes is not burning them. Basically, with an omelet, you whisk the eggs up with a fork and pour them into a pan, allowing the bottom of your pan

to be coated with the eggs and cook until firm and yellow, but not browned. You can then add chopped vegetables, ham, or grated cheese on top of the eggs, and then fold the eggs in half, somewhat sealing the filling inside like a hot pocket. Wait until the eggs are completely cooked through and serve.

Another way to get eggs into your diet is by baking, which requires time and kitchen apparatus. It also requires that you eat the entire pan of brownies to get the 18 grams of egg protein that went in. I don't advocate that.

Then you could also get your eggs on by eating a Nicoise salad. That involves hard-boiling eggs (let them boil in a pot full of water for about 15 minutes—less for smaller eggs, and then rinse the eggs in cold water immediately). Then chop the eggs and combine with tuna (another great source of protein), romaine or boston lettuce, sliced tomatoes, pitted olives, and green beans. Toss with oil and vinegar.



got a comment? we want to hear it.

email the *bulletin* at bulletin@barnard.edu

Rachel Pross, senior (psychology major, double-degree with J.T.S.)

What does your religion mean to you?

It is both a personal and a communal aspect of my life really. It is communal because I belong to something, I'm really a part of this Jewish community based around Shabbat and the holidays and stuff like that. We are united by those things. On the other hand, it is personal because the things I chose to do or not to are based on my own decision. There are a list of do's and don'ts in Judaism and I try to make a really conscious decisions about what I chose to do, not just because it is on that list or part of my religion as a whole. A lot of people consider Judaism to be really black and white, but it's really not black and white at all.

How has Barnard influenced the way you practice your religion?

Well, there is definitely a huge environmental influence. It was such a wonderful feeling to come from Tampa, Florida where there is basically no observant community and then come here where there is such a vibrant community. I was so shocked as a first year to be in such a dominant Orthodox community. Part of me feels like that has been great and just a wonderful opportunity. When you are Jewish at Barnard you get to do whatever you want, be in clubs—even ones not based on Judaism—and there will be other Jewish people there. That's a really nice feeling. On the other hand, when everyone around you is Jewish, it kind of makes you want to step back a bit. It is both great to have the community, but almost hard because you don't stand out. Overall, I've loved it. I've also noticed that non-Jews are so much more knowledgeable about it than they were back home.

Do you feel like it is really easy to get involved in the Jewish community here?

Yes and no. You do have to make the first effort. You have to, you know, go to Hillel and say, "I want to be a part of it."

There is a front that you have to get past, but once you do, the community is all-embracing. You just have to make the effort.

Because there is such a strong Jewish community here, do you ever feel pressured to practice your religion in a certain way?

Because there are so many people who are religious, you can let yourself feel like, you know, "I should to that too, I

must be weird if you're not Jewish,' but I got really used to it. Even though there are a lot of Jews there are a lot of regular people here too. I have gotten to know a lot of people who aren't Jewish and that makes me realize that it is really not that overwhelming. I'm definitely reminded when I go home and then come back, 'whoa, everything is Jewish again.'

How has your religious played a role in the way you have coped with the World Trade Center tragedy and the aftermath?

Part of me, I feel, hasn't totally addressed it because I don't know where to begin. The Jewish community played a big role in processing everything; they had vigils and discussions. I think deep down inside I am a lot more optimistic than people who say, "oh the world is going to end." I don't know if that's due to Judaism or due to myself. They are really one in the same. It is really nice that when I feel lost, or like I need someone to talk to, or like I don't understand something, I can find people in the Jewish community to provide insight or even say that they don't know either, and then it is someone to look up to.

What do you wish more people understood about Judaism?

It is really a compilation of individuals. I see that in other religions also; you get different beliefs depending on the individual. That's why it is so frustrating when people claim to be part of a religion and act as if they were a part of that religion, even when they aren't speaking for "their" people. I have Muslim friends who say bin Laden doesn't have anything to do with their Nation of Islam and that nothing he has done has anything to do with the Koran. It's just like I heard someone say: bin Laden and his crew are as close to Muslims as the KKK is to Christianity. It just isn't right.

Interviewed by Courtney E. Martin, a Barnard senior and bulletin co-editor-in-chief.



Barnard junior Rachel Pross

should practice in that way or observe that rule." You might have the tendency to fall into the crowd because everyone is doing it. Some people in the community are just turned off because they are only used to the cultural aspect of Judaism and they feel like there is a lot of pressure in this community. Some people get really involved and then a year later they are saying, "That's not me." It's definitely not forced upon you, but it is noticeable.

How do you feel about the Jewish community and the non-Jewish community relations?

I remember when I first got here and I was so overwhelmed by all the Jewish flyers. I would look around and everyone seemed Jewish and I thought, 'wow it

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artspicks

for the week of Nov. 28

art

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theatre

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This show is full of char-
acters with guilt-edged
insecurities.

By Liliana Segura

In a second floor gallery of the Museum of Modern Art, two portrait busts of a man sit side by side. One is flat, a sort of smooth head shaped lump with human features engraved in thin superficial scratches. The other is more sculpted, sophisticated; three dimensional. The former captures the subject's moustache in a comical way. The latter boasts pointy ears that are amusingly Spok-like. The placards reveal both to be portraits of Swiss painter Giovanni Giacometti created by his son, the now well known Alberto Giacometti, in 1927. On display as part



// to see

of the MoMA's recently opened *Alberto Giacometti: a major retrospective*, the two heads and the dissonance between them illustrate beautifully, for one, Giacometti's range of styles and artistic abilities, and two, his life long struggle with the question of true representation. "To see a head, to see it alive, to maintain it so," he once said—this was what he sought to do for the entirety of his artistic career. (As far as accurate renderings of his father, a painted portrait a few feet away resembles a flat-headed Freud; who's to say which is more precise?)

Bringing together the vast range of work Giacometti created between 1925 and up until his death in 1966, the MoMA exhibit features approximately 90 sculptures, 40 paintings, and 60 drawings and is the first major Giacometti retrospective in nearly 30 years. Most famous for his hauntingly faceless, exaggeratedly slim human sculptures, Giacometti has a whole range of earlier and later work too often overlooked in favor of these fascinating subjects—subjects that modern painter

Lucien Freud once called "a whole new tribe of people." These other pieces offer a fascinating glimpse into the themes and motifs used by the artist in the creation of these people.

To walk through the exhibit is to follow the trajectory of an artist who was constantly exploring and evolving, thematically and artistically. From his earlier Cubist-influenced works, to his subsequent love affair with Surrealism, Giacometti's artwork retains a certain fluidity that belies any given category. Oscillating between abstraction and representation, Giacometti was far more interested in "rendering [his] vision" of reality than in contributing to any given group's sense of the reality of the world.

This reality, the exhibit soon reveals, is rather stark, even disturbing at times. Especially true when viewing some of his Surrealist work from the early thirties, and his representation of women, his 1932 *Woman with Her Throat Cut* is a particularly horrific display of violence and dehumanization. The "woman" in question is

more of a creature—a combination of reptile and insect, with legs spread in a mangled heap. The piece is displayed on the floor with no base beneath it, furthering the feeling of the subject's violent death and subsequent discarding. Gender and violence remain ongoing themes in Giacometti's sculpture. A later piece, "The Nose" explores this violence by suspending a sinister molded head with an elongated pointed nose that it threateningly sword-like. Standing back from it, the whole figure resembles a gun, and the undeniably phallic element is again suggestive of violence's link to sexuality.

Despite the similar themes of the two pieces, the events that transpired between the making of *Woman with Her Throat Cut* and *The Nose* are far more telling of the motivations behind the latter sculpture and Giacometti's most famous works—indeed, behind some of

depictions of the artist molding and shaping his sculptures. (Jackson Pollack, eat your heart out.) At the top of the staircase is a sculpture of a disembodied leg, by the same title, knee slightly bent, moving forward. The piece and its surrounding space between galleries suggests transition, movement and a sense of ambiguous urgency, characteristic of the sculptures in the latter part of the exhibit.

The Leg and *The Nose* are reunited with the rest of the body in the late 1940s, when Giacometti created his most famous works. Men walking and women standing—these are the most prolific, and these emaciated figures have been interpreted and reinterpreted for decades. Often said to signify a deep existentialism, the sculptures, like all of his work, allow for a limited interpretation, and are undoubtedly more complex than their frailty and isolation suggest. The

it alive"

**Giacometti
retrospective
breathes life
into art**

the most definitive artistic movements of the twentieth century. That is, the events of World War II.

In Giacometti's transition to what has been labeled his "Post-War Paris" phase, the viewer is introduced to the sculptures that immortalized the artist. On the way upstairs to the third floor galleries, the broad staircase is lined with huge black and white photographs of Giacometti at work in his studio: active, almost frenzied

knobby, scalloped texture of the sculptures suggest that even on the surface, there is a lot more to these figures than their elongated barely-there limbs might hint at.

Still, a clear conclusion can be made regarding the pieces, and that is the underlying sense of sexual politics. Every woman depicted stands frozen, her arms at her side, totally devoid of action or agency. Meanwhile, the men are shown in action, most commonly walking, at varying strides. This dichotomy suggests the gender divisions of a patriarchal world, but almost or as much, the way in which Giacometti interpreted the world around him. To reduce the work or its artist as simply sexist, however, would be to ignore some of the fascinating interplay that occurs at the intersection of Giacometti's male and female figures.

One installation in particular, entitled "City Square" (1948), is a fascinating exploration of the relationship between individuals in a broader context—the very "tribe" Lucien Freud <<page 24>>

artspicks

...continued

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At Walter Reade Theater (70 Lincoln Center Plaza, at 65 Street, above Alice Tully Hall). For more info call 875-5600. November 10 through 30.

tattered 20s:

timeless *The Mikado* betrayed by

By Erin L. Thompson

A character in Gilbert and Sullivan's light opera *The Mikado* sings that he is "A thing of shreds and patches/ Of ballads, songs and snatches ... " The *Mikado* itself is such a thing, a whole made up of the unchanging parts of characters and instruments. It is currently being put on by the New York City Opera, if we can really call what the company has torn into exactly the wrong shreds and patches a production of *The Mikado*, which they have set in a 20s hotel. This review is written with the rather perverse objective of showing how wrong this production is, so we'll first have to see what the opera is in itself.

Gilbert, the dramatist, and Sullivan, the composer, were the Victorian era's great comic geniuses, most famous today for the *Pirates of Penzance* and

emperor of Japan, is disguised as a wandering minstrel, and in love with Yum-Yum, the ward of Ko-Ko, who is preparing to marry her as the play begins. Ko-Ko was formerly a tailor and sentenced to death for flirting, which the Mikado has declared an offense punishable by decapitation. But the lords of the town, to subvert the law, elevated Ko-Ko to the rank of "Lord High Executioner" because "Who's next to be decapitated / Cannot cut off another's head / Until he's cut his own off ... " Nanki-Poo knows this law all too well himself, for he had to flee the court after Katisha, an ugly old lady, mistook his politeness for flirting and threatened to have him executed unless he married her. Katisha tracks down Nanki-Poo during the first act and threatens to reveal his true identity, but the chorus of lords and school-girls, orchestrated by Pitti-Sing, Yum-Yum's sister,

courtesy of erin l thompson



The NYC Opera performs the Mikado with bravado

the HMS Pinafore. They wrote these comic operas for London's Savoy Theatre, where *The Mikado* was first played in 1885. The *Mikado*, about which the movie *Topsy-Turvy* was recently made, is set in a sort of timeless Japan. Nanki-Poo, the son of the Mikado, or the

drowns her out. After this, a letter from the *Mikado* arrives asking why no executions have taken place. Ko-Ko, his job in danger, has to find someone to execute, and Nanki-Poo, wandering just then across the stage with various pills and firearms to put an end to his Yum-Yum-less life, strikes a bargain. He will marry Yum-Yum for a month, at the end of which he'll be executed. But all plans are off when the Mikado unexpectedly arrives at the same time that Ko-Ko discovers that he's not really able to chop off anyone's head. Ko-Ko, Pitti-Sing, and Poo-Bah, an old lord, tell the Mikado that Nanki-Poo had been executed, which is very good for the execution

count but not so good for the three, who are sentenced to death for killing The Mikado's son. The Mikado goes off on a pre-execution plea with Nanki-Poo, who had seized the opportunity to marry Yum-Yum, to reveal himself, but he won't until Katisha is married off. Ko-Ko courts her by pretending to share her taste for the "beauty in the bellow of the blast" and the "grandeur in the growling of the gale." Everything ends more or less happily. The things that go together, go together.

The NYC Opera was intent on putting things together, but not the rights ones. They had Pitti-Sing, the young schoolgirl, and Poo-Bah, the old man, holding hands at the end, but this is wrong. The reason that the marriages of Ko-Ko and Yum-Yum or Nanki-Poo and Katisha are not right is that, in the world of this opera, the young go with the young and the old with the old, for they each have different concerns. The young want to flirt and to dance and sing — "youth, of course, must have its fling" — while the old, as Poo-Bah sings, "to our prerogative we cling." The complications in the plot of the opera are all results of the old mistaking their part in society for the whole and enforcing their role in the young — hence the Mikado's decree against flirting turns Nanki-Poo's love into death. The production ignores this conflict — as evidenced by the pairing of Pitti-Sing with Poo-Bah — in favor of introducing a meaningless class conflict issue in the form of a non-singing group of maids and bell-hops who servilely gravel and grin throughout. If they wanted to see how Gilbert and Sullivan treat class conflict they should have put on the HMS Pinafore. And the choice of setting of the 20s — and era famous for

the domination of the young — is the opposite of the world of the domination of the old put forth by the opera.

The characters in the opera do not change their desires — the young always love and the old always meddle.

— the bassoon with the mournful and the flute with the sprightly — but no one instrument follows one's character in all the character's moods. The songs are also very distinct from one another — they bend easily into each other but

“bother the flowers that bloom in the spring,” “bugger the flowers,” which is not very nice. The change of the setting also diffuses the satire, both by getting the object of satire wrong and making it a past object, a folly of the 20s instead of

incongruous interpretation

But, while motives remain constant, actions differ when shaped by circumstances. This is different from most American comedies, where lovers are separated by internal differences and have to change themselves to come together (see *The Philadelphia Story* or *Adam's Rib*, where the external circumstances that seem to keep the characters apart are really externalized internal differences.) The usual problem that characters have to solve in American comedies is that they are not being themselves, which is also not an issue in the *Mikado*, we never even learn Nanki-Poo's real name, and Katisha is a villain for trying to reveal him. Just as the *Mikado*'s characters remain constant, so do the instruments. Each instrument had a distinct tone, and accompanies characters when they sing in that tone

each causes the audience to forget the preceding. So, the opera is somehow a whole made up of interacting fragments: shreds and patches, songs and snatches. The NYC Opera, apparently at a loss as to how the work is a whole, has put in loads of stage business — drunken maids, sexual innuendo by the truckload, etc. They seem desirous to distract the audience from the real work, killing their own production themselves. The few changes they have made to the lyrics do not explain the change in setting but rather add to the general vulgarity of the thing — Ko-Ko sings, instead of

a timeless one.

It is well sung and well played, despite the mangled production.

The characters in the opera do not change their desires — the young always love and the old always meddle.

Erin L. Thompson is a Barnard senior.

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Final drips to a dramatic end

by Talya Cooper

Initially, Cambell Scott's solo directorial debut *Final* seems to follow a pretty standard plot line. Bill (Denis Leary) wakes up disoriented in a rural Connecticut mental hospital. Icy female therapist Ann Johnson (Hope Davis) enters his room, tells him that she will release him once he is ready, and attempts to retrace the path of his life to the moment he was brought to the hospital. Gradually, they break down each others' resistance and change each others' lives, etc. But *Final* is not nearly that simple.

For one thing, Bill is entirely convinced that he was cryogenically frozen back in 1999 and is now, in 2399, about to be injected with a fatal drug and used for organ transplants. At times, he seems perfectly sane, at other times he appears unstable as he slips backwards and forwards into his past, and occasionally, he descends into complete hysteria, begging Ann to help him escape the final injection. The viewer is consequently drawn into a state of confusion similar to Bill's; it is difficult to tell when he is being genuine and when he is merely telling Ann what she wants to hear. Bill is a seemingly tough and loquacious working-class guy with a tormented soul, and Leary runs away with the part, touching all of

the character's nuances.

Ann's character is much less intriguing. Her attraction to Bill progresses obviously, and the fact that she has something to hide from him is completely apparent. Davis does a nice job with the role, however, especially in the movie's last half hour, when *Final* takes a jarring—if not entirely unexpected—twist.

Unfortunately, the movie builds up

ful movie. The majority of the film takes place in Bill's hospital room, and each shot of the bed, the mustard-colored tiles on the wall or line of bare trees outside the window, could be a geometrically-balanced still photograph. Scott and cinematographer Dan Gillham cleverly show Dan and Bill's relationship by changing the relative perspectives in which they frame the two characters throughout the course of the film.

courtesy of imdb.com



Hope Davis stars in Cambell Scott's *Final*

There are several images, notably the final scene, that are indelible. Scott also makes intelligent use of sound, emphasizing the two principal characters' breathing, and features a gorgeous blues soundtrack.

Final raises questions about free will and making choices, even about the nature of being alive. Its tedium, however, detracts attention from the moral center. Several plot flaws also make you scratch your head in retrospect; for

instance, the reason that Bill would need to explore the meaning of his life if he is just going to be killed for his organs is never explained adequately. *Final* remains a minor, if interesting, flick.

Final opens on December 7.

Talya Cooper is a Barnard first year and bulletin staff writer

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musicpicks

for the week of november 28

november 28

Eels

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

Mr. E comes to Manhattan in support of his latest effort, *Souljacker*, on which he sings about friendly ghosts and serial killers, accompanied by screeching, distorted guitars and twinkly, twee keyboards. E is certainly one of the most tortured songwriters of our time, and possibly one of most brilliant.

november 29

Sick of It All, Shai Hulud

At Knitting Factory (74 Leonard St.)
For tickets, call 219 3006

The once highly controversial, hardcore veterans Sick Of It All will probably attract punks of all stripes and ages. Opener Shai Hulud is loud and angry, but is also one of the most skilled and musically interesting hardcore bands around

november 30

Barenaked Ladies

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

Break out your nerd glasses and sneakers as BNL—as those who spend most of their waking hours in front of a computer screen lovingly dub them—bring

can't we all

courtesy of rollingsone.com



© Mark Seliger

they've got their hearts in the right places: B-Boys sponsored concert and try to make a difference

By Lisa Poggiali

New Yorkers Against Violence @ Hammerstein Ballroom, October 28 and 29.

October 28 Saul Williams, Rival Schools, DJ Stretch Armstrong, Cibo Matto, Rahat Fateh Ali Khan, The Strokes, The B52's, Beastie Boys, and special guests

Where do music and politics converge? Much dialogue about music and politics harks back to the sixties, when mainstream artists were shaping and responding to political discourse. The Vietnam war was raging, and musicians encouraged the public to reflect about the war and protest in the streets

Before long, millions of people were looking to Bob Dylan and Joni Mitchell for confirmation and inspiration; politics and pop culture merged. Now, in 2001, we find ourselves in a frighteningly similar political position. A new war is being waged, and our government has reverted to using the old tactics of repression and intimidation. The media is chasing George W. Bush around like a lost puppy dog, and every person who has ever been involved with the United States military is getting an opportunity to blather on about retaliation and revenge. There has never been a more urgent need for alternative voices.

But whose voices? Bob Dylan is out to lunch; many of Joni Mitchell's most recent political statements contain the word "feminist" and the phrase "militant political faction" in the same sentence. Who are the artists and thinkers of our generation? Who has the kind of mass support that could shape the political sentiment of this country in an important way? Ani DiFranco is still relatively obscure outside of the college campus arena, and Rage Against the Machine doesn't have a lead singer. The absence of political, outspoken, mainstream musicians is frightening. In light of this fact, the recent concert organized by the Beastie Boys, dubbed New Yorkers Against Violence, seemed like a welcome surprise

just get along?

American Violence benefit concert

The Milarepa Fund, an organization most well known for their ongoing commitment to establishing a free Tibet, sponsored the two-day event. All of the proceeds from the shows (which carried a hefty ticket price of \$50) went to the New York Association for New Americans (NYANA) September 11 Fund and the New York Women's Foundation (NYWF) Disaster Relief Fund. The funds will aid foreign-born victims of the tragedy who may not be able to obtain government assistance because of their foreign-born status and low-income women and girls from New York City, respectively. Sunday night's show featured performances by the Saul Williams, DJ Stretch Armstrong, Rival Schools, Rahat Fateh Ali Khan, Cibo Matto, The Strokes, The B-52's, and the Beastie Boys. With such an eclectic mix of musicians and such an important, positive message behind the music, the show seemed to be destined for success.

For the first three acts, things went fairly well. The audience bobbed their heads as Saul

Williams recited poetry and rapped over a hard rock background and a trembling violin; they waited patiently while Rival Schools delivered a set laden with indie-punk mediocrity; and they jumped up and down to Cibo Matto's energetic ren-

dition of "Birthday Cake." As soon as Rahat Fateh Ali Khan took the stage, however, the climate shifted. To clarify, Rahat Fateh Ali Khan is the nephew of the late Nusrat Fateh Ali Khan and was selected by Nusrat to succeed him after his death. Ali Khan's musical style of choice is Qawwali (Sufi poetry sung to a tabla beat), which often uses vocables, wordless vocal inflections, to indicate an other worldly connection to Allah. The Beastie Boys invited Ali Khan and his

courtesy of rollingstone.com



cuteness abounds when Cibo Matto takes the stage

band, who are all Pakistani, in order to show solidarity with the people of the Middle East who are committed to non-violence, and to highlight, through Ali Khan's hypnotic, <<page 30>>

musicpicks

...continued

their embarrassingly catchy 60s-influenced geek pop to town.

december 1

Second Annual Django Reinhardt Festival

At Birdland (315 W. 44 St.)
For tickets call 581-3080

Top local and international jazz musicians pay tribute to "The Gypsy," a 20s guitarist who has somehow influenced almost everyone to pick up an "ax" ever since. The festival runs through Dec. 2.

december 2

Am/Fm

At Brownies (169 Ave. A)
For tickets, www.ticketweb.com

Like damn near every other indie-pop band around, Am/Fm are highly influenced by the Beach Boys. Somehow, their quirky lyrics and unexpected instrumental choices make up for those pretty SoCal harmonies.

december 4

Amy Correia

At Fez under Time Café (380 Lafayette St.)
For tickets call 533-2680

Barnard alumna Amy Correia has a fantastic, distinctive voice, both literally and figuratively. She plays guitar, mandolin, and baritone ukulele and is usually accompanied by a cellist, which makes for a unique and fun evening of folk-rock.

wbar raises money to wire campus

they work hard for the money

By Tara Coleman

Last Sunday, November 18, WBAR 87.9FM, Barnard College's own radio station, completed its first WBARadiothon. It was a 10-day-long event, and it began with a kick-off concert by Cex and The Walkmen on Friday, November 9. Although the DJ schedule carried on as usual, every night a campus band played live on air at 8 pm. and there were special giveaways throughout the event for listeners.

Supporters could make contributions of varying amounts, and received such awards as a WBAR sticker, the latest issue of their zine (Static), and a pin, (all for a contribution of only \$10).

According to former General Manager and current Fundraising Director Veronica Liu, a Barnard senior, WBAR raised approximately \$4400 with more donations coming in through the mail.

The purpose of the event was to raise as much money as possible towards the \$100,000 that will be needed to wire the entire campus, both Barnard and Columbia, with radiating-cable FM. Though eventually WBAR hopes to be an official Columbia radio station, its first goal is to make sure that all of Barnard is wired. Currently, the Quad, Plimpton and 616 W. 116th street residence halls are wired to some extent. Liu said, "We didn't know until last summer that 600 was partially wired, and that Elliott had all the equipment to be, but it just wasn't being used. All it needed was a transmitter." However, even in the buildings that are wired, not everyone can get the station. In some buildings the wiring goes through stairwells, which block the signal. and in others it goes through

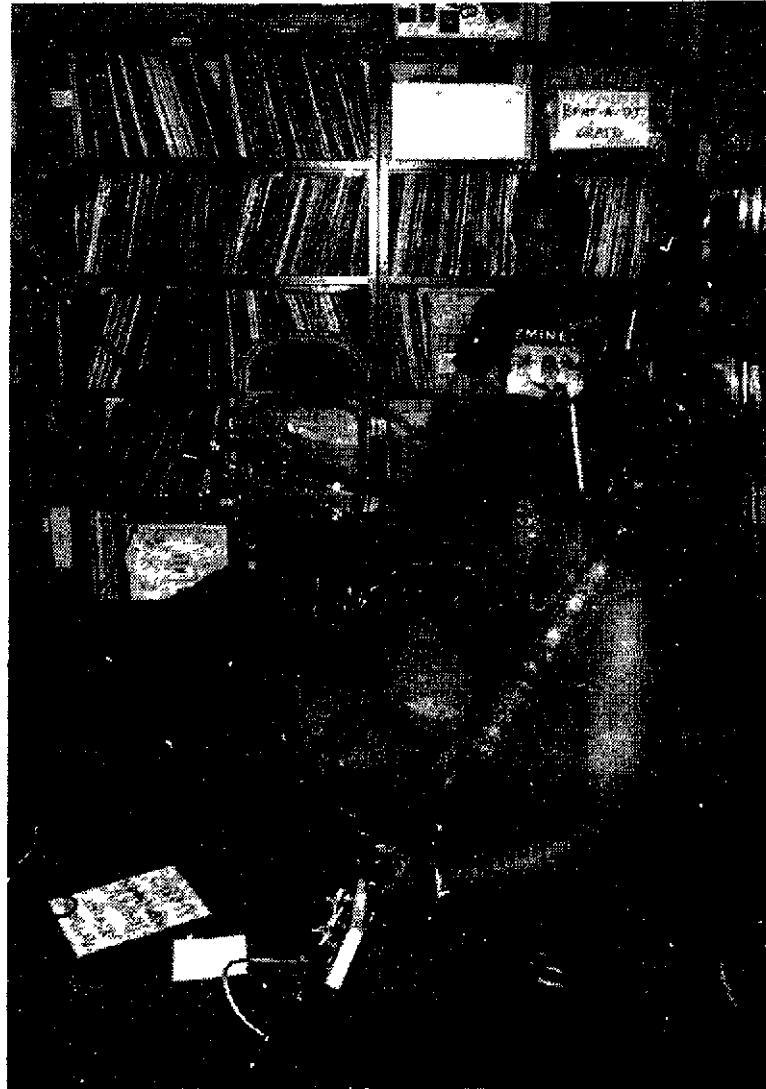
elevator shafts, so rooms at the end of the hall have a harder time picking up the station

When Barnard is completely wired, WBAR plans to move on to Columbia. Half of the staff consists of Columbia students, and WBAR wants those students to be able to listen as well. According to Anna Schwartz, a Barnard sophomore, WBAR would do a great service to the Columbia community. "WKCR [Columbia's radio station] does not have student DJs and does not feature

Eliza Bang

student genres. We have every genre here, and we are not exclusive about who can DJ, as long as they play good music." For now, those who cannot get the station in their rooms can listen over the internet at wbar.org. (In fact, WBAR was one of the first college radio stations to broadcast to the world over the internet.)

This push for change may seem to have come out of nowhere, but Liu spent her summer researching the entire wiring situation, and believes that now is a great time to work on this project. To start, they have a staff of over 150 people this semester. She would like to complete the project before the people who are currently working on it graduate from college, so that no one will have to re-discover everything that she has all



a band jams in the WBAR office for the radiothon

over again.

Of course, the station will still be accepting donations even though the Radiothon is over. Other fundraising plans are also in the works, though. The station will be selling benefit CDs of past performances, including this week's live campus band performances. They hope to do some grant-writing as well. "If it comes to a bake sale, we'll do it," Liu said.

Tara Coleman is a Barnard first year and a bulletin staff writer

relive the 90s with Green Day's greatest hits

Green Day-*International Superhits!* (Reprise)

Hello. My name is Thea, and I was once a Green Day junkie. Mind you, I was thirteen years old and a bit confused, but I was obsessed with this little three piece "punk" band. *Dookie* rocked my socks off, and I scoured the used album racks for their independently released album, *Kerplunk*. I was convinced Tre Cool, the drummer, was meant to be my lover, and even had a sleep-over party that featured, besides the smores and makeovers, a Green Day video marathon.

Like all childhood obsessions, my Green Day love was eventually replaced by higher musical quests (Pearl Jam and STP were the next to be hit with my love). Imagine my surprise when I was presented with the new greatest hits album from Green Day, titled *International Superhits!* I didn't realize they had any international hits, let alone that they were deemed artistically worthy to merit such a release. Is this album a last gasp from a fading band, hoping to cash in on their last minute of fame? Or perhaps is it a serious retrospective into the dynamic career of one of punk's success stories? Listening to the tracks on *Superhits*, I think that a little bit of both reasons factored into the decision to release the album.

Though often seen as a cheesy-pop-punk band with no musical merit, Green Day has shown some progression in both their lyrics and instrumental capabilities. The early days of "Longview" and "Basket Case," with their sarcastically vulgar lyrics ("When masturbation's lost it's fun / you're fucking breaking") are placed in comparison to more recent tracks like "Waiting," which are more upbeat and insightful ("I've been waiting a lifetime for this moment to come. I'm

<<page 29>>



Britney Spears a slave to herself

Britney Spears -*Britney* (Jive Records).

What's America's most famous virgin up to these days? November 6 marked the release of Britney Spears' third album, simply titled *Britney*. What is with the single name? Is she trying to follow the lead of Madonna or Cher? Britney has already accomplished in her nineteen years that it appears she can pull it off. She keeps trying to reinvent herself, as past icons have done before. With *Britney*, Spears transforms her image of being an innocent little girl into that of a full-fledged sex goddess.

Britney describes this album as being more mature and personal than her older material. In fact, she co-wrote five of the album's twelve tracks. The first track "I'm a Slave 4 U" starts off by saying "I know I might be young, but I've got feelings too." Yes, this album is full of feelings, but it appears that those feelings revolve mostly around sex.

With *Britney*, Spears tries to move away from the bubble-gum pop to an edgier new sound. The album's two best tracks, the Neptunes-produced "I'm a Slave 4 U" and "Boys" find Britney panting and moaning emphatically. In "Boys" she sings, "You're a sexy guy, I'm a nice girl / Let's make this dance floor our own little nasty world." She's definitely moved away from her plaid-skirted and pigtailed innocence of "Hit Me Baby One More Time."

While Britney tries to take on a sexier, funkier approach to her music, some of the album's tracks, like "Anticipating" and "Bombastic Love," could have easily been part of her second album *Oops... I Did It Again*. On these two tracks, Britney reverts back to her innocent self: she tells the listener how her love is "gonna be exactly like in a movie/ when we fall in love for the first time."

<<page 29>>

<<page 5>> ty that is a lot more global and the fact that terrorism was brought to our shores is exactly that point—that you can't avoid these global issues.

Bromberg said that the Afghanistan must be flexible in forming a new government. She said, The broad-based government that the UN is endorsing in Afghanistan seems to be what we would call the traditional representative democratic model. However, we can't assume that our democracy will work there and that it should be enacted in similar ways. We have very different modes of life. There is this big power gap between what we can do and what we should do and what they need and what's going to happen.

Meanwhile, the whereabouts of Osama bin Laden is still unknown. It is suspected that he is hiding in the mountains in a network of deeply dug caves. According to the New York Times, Defense Secretary Donald H. Rumsfeld told a Pentagon news conference that the United States will find bin Laden even if he leaves Afghanistan. He said, I think he will find him, either there or in another country.

Barnard sophomore, Vivian Liu, commented on our war against terrorism. A lot of people do feel that this war is moving out of focus and is no longer what we can call a war against terrorism. But terrorism encompasses a lot things and the Taliban are an aspect of it. They have been protecting the al Qaeda network of terrorists and Afghanistan is where many of the major terrorist training camps of the al Qaeda group were situated. So, I do believe that this war is helping us out in combating terrorism, said Liu.

On Sunday, November 25 the city of Kunduz fell to the Northern Alliance forces. Meanwhile, large troops of US Marines are being deployed to the city of Kandahar, the last remaining front of resistance for the Taliban. Also, it is said that key Afghan representatives have finally left for Germany on Sunday to attend the UN sponsored meeting aimed at forming a broad-based government for Afghanistan. As this article goes to press, Kandahar is still under heavy siege.

Boyoon Choi is a Barnard sophomore and a bulletin staff writer.

<<page 15>> suggested. Here we see a group of figures intersecting in a seemingly random manner, the supposed hustle and bustle of a city center, but completely lacking any sense of crowdedness in favor of a stark, sterile space. Missing from the city square is the city itself, and the resulting spatial void is destabilizing and especially suggestive of the total devastation of World War II. On the other hand, the piece also suggests, by foregrounding the people and nothing more, that these people are themselves the city. Always emphasizing the human subject over all else (with the possible exception of his endearingly exhausted *Dog*, a resigned, slouching spine with feet), Giacometti's *City Square* emphasizes the notion that the population of a city is its most defining and important element; thus, it can be read as profoundly life-affirming even in the midst of destruction and desolation.

<<page 10>> In the interview, the board looked for dancers with the commitment to rehearse and the enthusiasm to perform. Next semester, Raw Elementz welcomes the Barnard and Columbia Community to take Master Classes, which are intermediate level classes held once a month.

Raw Elementz is composed of mostly Asian women, but the troupe wants to gain greater diversity. "Members develop bonds, and the more diverse the group is, the more you learn from people," Liu said. As the group evolves, they need more than just dancers. They hope to add a photographer, DJ, digital-graphic designer, and a production assistant to the mix.

The Barnard and Columbia Community have been supportive of Raw Elementz. "The responses from the audience have been great," Liu said. "Raw Elementz has a lot of potential, and we will grow as we get more feedback from the audience." Now Raw Elementz is rehearsing for their Asian American Alliance performance on December 1, 2001.

Susie Abraham is a Barnard first year.

Please recycle
this paper.

By the end of the exhibit, the viewer has been immersed in the world according to Giacometti. His last paintings illustrate his tormented struggle with drawing — a skill he managed to convince himself that he somehow lacked. To know that Giacometti felt his work too fail on his own stringent terms does not diminish the successes that they simultaneously display. "To see a head, to see it alive, to maintain it so"—was ultimately, exactly what he succeeded in doing.

Alberto Giacometti is on display at the MoMA through January 8, 2002.

Liliana Segura is a Barnard senior and bulletin office manager.

pasta drives students to Columbus Avenue

by Helen Kramer

Tired of being harassed by sleezy guys at Pinnacle, groped at Cannons, and accosted at the West End? Wondering where to take that significant other on a Friday night? Java City, McIntosh, and yes even Café 212 will pale in comparison to this tantalizing, trendy restaurant Try Trattoria Pesce Pasta at 623 Columbus Ave. This appetizing (and fairly inexpensive) Italian food will help add to your college twenty while saving your quarters for laundry.

The restaurant has a comfortable and informal atmosphere. According to first year Nicole Safronick, "The dim lighting and romantic feeling is perfect for a dream date or a night out with the girls." She adds that this restaurant is so perfect for all occasions that she took her mother there one night during parent weekend and a friend for her birthday.

The charming, Italian restaurant is not only perfect for all occasions, but it also has perfect waiters. According to junior Stephanie Brown, "They are reason enough to go to the restaurant."

The restaurant has much more to offer than just good looking waiters. The food descriptions, often listed in Italian, look amazing and taste just as wonderful. First year Juliette Monkern

suggests, "The polenta and Italian salad, because it is just like my Grandmother used to make" Amanda Patton, also a first year at Barnard, says, "The food there is exquisite, it makes the nerves in my mouth tingle with glee!" The traditional Italian cuisine, eaten while listening to traditional Italian music, makes dinner at this restaurant a cultural experience that cannot be missed.

Trattoria Pesce Pasta is not only an enchanting restaurant, but also has some interesting and distinguishing features. The menu is handed to you, but the specials are written in soap on a large mirror. I don't know if this is an Italian tradition, but regardless, it is unique and adds character to the restaurant. Your food will be accompanied by bread with olive oil and balsamic vinegar that you are invited to mix yourself in small decorative Italian bowls. I did not taste a big difference based upon the amount of balsamic vinegar I added to my olive oil, but it was still fun to stir with a tiny, carved spoon.

After these amenities it is difficult

to think about eating at Hewitt again. This restaurant is a nice mixture of Italian tradition and good food. It makes for an unique experience that Gloria Thai states, "should not be missed,"

courtesy of the National Pasta Association



caption goes here

especially if you need to escape the boredom of Broadway

Helen Kramer is a Barnard senior

wbar sure is dreamy...

listen to the lullaby of
87.9 fm 1680 am or on the web

www.wbar.org

representin'

where to go
to have a
good time

By Ritu Khanna

Although we all LOVE Manhattan, let's keep it real, it can get to be too much sometimes. We all need to get out of this insane city once in a while, especially if you haven't grown up here and aren't used to it. So check out another borough - Queens. In some ways it is a microcosm of Manhattan.

What is Queens all about? Culture. People from every race and ethnicity live in Queens, and it shows in the diversity of the neighborhoods, the schools, the restaurants, and the stores. Yes, Manhattan has culture too. But in Queens it surrounds you. There are just too many things to do out there. And the great part about it is, you can get out there for just \$1.50 on your Metro Card. Here are some places you can check out.

HANGING OUT

Shea Stadium

(take the 1 to 59th St. and Columbus, transfer to the B/D to 47th St./50th St. Rockefeller Center, transfer to the F to Roosevelt Avenue, transfer to 7 to Willets Point - Shea Stadium) Swing Batta-batta! Go watch a Mets game! (When they're in season of course). Check out www.mets.com for their schedule.

Flushing Meadow Park

Similar to Central Park, this park is located right in Flushing Meadows Home of the 1964-1965 NY World's Fair, this park is tucked away into the depths of Queens. You can take a walk around Willow Lake, watch the people playing cricket or rugby, or maybe even start a game of your own!

Queens Wildlife Center

(Located on 53-51 111th Street, in Flushing Meadows Corona Park). It's not the Bronx Zoo or Central Park Zoo, but



it has its own little charm. The result of a \$16 million reconstruction, it is the home of American bison, mountain lions, California sea lions, American bald eagles, Roosevelt elk, and spectacled bears.

St John's University

(take 7 to Main Street Flushing, transfer to Q17 bus to Utopia Parkway and Long Island Expressway, transfer to Q30 or Q31 bus to St. John's). If you're a big fan of college basketball, then you know that St. John's has one of the best college basketball teams in the nation. These games are VERY exciting, in fact even the Harlem Globe Trotters were there this past weekend. Go to www.redstormsports.com for their schedule of games.

Green Meadows Farm

(73-50 Little Neck Parkway, Floral Park) Do you miss see-

QUEENS

ing animals beside the random dogs people walk on the streets of Manhattan? Go down to the farm! There are over 400 tame, lovable animals on this farm. If you go on the tour, you can even learn facts about the animals. Another plus: the admission price includes a pony ride, a tractor-drawn hayride, and a chance to squeeze milk from a cow!

Queens Museum of Art

(take the 7 to 111th St. station and follow yellow signs to museum) In 1994, this museum was expanded to include gallery spaces that allow it to present exhibitions with broad cultural and historical significance as well as ambitious installations of contemporary art. There are constant exhibits occurring, and their collection is truly exquisite. Check out www.queensmuse.org for more details.

Flushing Town Hall

(located on 137-35 Northern Boulevard, take the 7 to Main Street and walk) Similar to Lincoln Center, this Hall features exhibits and events throughout the entire year, making a special note to include all cultures from around the world. Currently, there is a Latin American visual and performing arts festival going on, along with a lot of other great events such as "All That Tango" and a classical vocal concert. Check out www.flushingtownhall.org for more details.

SHOPPING

Queens Center Mall

(take the 1 to 59th St. and Columbus, transfer to the B/D to 47th St/ 50th St. Rockefeller Center, transfer to the F to Roosevelt Avenue, transfer to the G/R to Woodhaven Boulevard) This mall has every store you can imagine stretching across 5 floors. Although similar to Manhattan Mall, it's got those special stores that give it a Queens touch. With everything from Bang-Bang to Macy's to Forever 21, this mall has it all. There's even a White Castle next to it so you can grab a quick bite.

Steinway Street

(take the 1 to 42nd St., transfer to the R to Steinway Street) Are you looking for cheap shopping? This street is located in the heart of Astoria and is filled with excellent boutiques that sell really nice clothes – and usually for a reasonable price.

Bell Boulevard

(take the 1 to 59 St. and Columbus, transfer to the E to Jamaica Center, transfer to the Q31 Bus to Bayside) Located in Bayside, this street is popular for its bars. There are also a lot of stores, so if you can't make it down to Steinway Street definitely stop by here. There's a great little strip mall in Bay-

side. Also, there is a beautiful view of the Queens Bridge from the seaside here. You can go out on a set of rocks that juts into the water and watch the stars, sit in the park and watch the sailboats, or roller skate!

Austin Street

(take the 1 to 59 St. and Columbus, transfer to the B/D to 47 St./50 St. Rockefeller Center, transfer to the F to Forest Hills, 71 St. Avenue) Similar to both Steinway Street and Bell Boulevard, this is the shopping area of Forest Hills.

Jamaica Avenue

(take the E to Jamaica Avenue) The Harlem of Queens. Get your nails done really cheap! Get your Phat Farm sweats and your Sergio Valente sweaters at this little shopping center.

ETHNIC FOODS

All over Queens you will find ethnic foods of all different cultures, and for a lot less than you pay for some of the restaurants you will find around here. For great Indian food, try some of the restaurants in Jackson Heights on 74 St. (right off of Roosevelt Avenue). For good South and North Indian food, try Jackson Diner or Delhi Palace. For just snacks, try Dimple Fast Food. In Elmhurst you can find some great Thai restaurants, all along Broadway (take the 1 to 59 St. and Columbus, transfer to the B/D to 47 St./50 St. Rockefeller Center, take the F to Roosevelt Avenue, transfer to the G/R to Elmhurst Avenue), like Jaya. For some excellent West Indian Food, try Jerk Hut out in Merrick. (take the 1 to 59 St. and Columbus, transfer to the E to Jamaica Center). There are also some great Chinese restaurants that really beat Ollie's. Try the Bamboo Garden Restaurant, located on 41-28 Main Street. And if you're a big fan of beef, go to Green Field Churrascaria in Corona (108-01 Northern Blvd.) It's all you can eat beef Brazilian restaurant with an amazing salad bar.

The only way to know what Queens is like is to go there. Yes, getting out there is a full day's trip, but you are really missing out on something if you haven't seen it. I've traveled a little bit, and I can honestly say that there is no other place like it. Nowhere else will you see the beautiful blend of so many cultures into one as you do there. Words cannot describe the culture that exists there. but I would say it is the closest thing to the melting pot described in your history textbooks.

Ritu Khanna is a Barnard sophomore and bulletin staff writer.

in defense of coffee: why I embrace my coffee addiction

by Liliana Segura

I am a coffee addict.

There. I've said it.

Wait. There's more. I am a coffee addict...and I am not ashamed!

Now, before all you detoxified health nuts and vigilant tea drinkers descend upon me with the dangers and adverse effects of caffeine, allow me to explain something.

I spent my last semester in London, an experience I will no doubt remember fondly for many years to come. I was introduced to a different culture, people from all over the world, and really good Indian food. That said, however, I could not ignore one major pitfall— perhaps one of the most compelling reasons I could never envision myself making the UK my permanent residence. With all its artistic and cultural richness, England's interpretation of coffee is perhaps best described by the playwright Christopher Fry who once wrote, "Coffee in England is just toasted milk."

Oh my American cup of black filter coffee! The kind served in a bottom-heavy mug with a generous handle! Where were you all those cold London nights when I craved your warmth?

While my flatmates stocked their cupboards with their requisite tea (in bulk), what was I forced to live with as a meager substitute? (The word still makes me shudder)— Nescafe, the tyrant monopolizer of the instant coffee world. (As much as I admit to be a part of this go-go society and all its time-saving creations, I must declare that instant coffee is an abomination— a tragically lacking perversion of a far superior beverage.) It was a long semester.

I made it out of London alive, thankfully, but desperately craving a good cup of coffee. So, among the first things I did upon returning to New York was head to the Hungarian Pastry shop (my favorite neighborhood café), where, with misty eyes and an eventually jittery fervor, I nursed my long lost, wonderfully bottomless cuppa joe. (In addition to having woefully sub-par coffee, the concept of the free refill has yet to catch on in much of Europe, a fact I consider to be a travesty of epic proportions. In the immortal words of Mr. Pink, of *Reservoir Dogs*, "When I order coffee, I want it filled six times.")

Friends and family admonish my coffee habit, threatening, half-serious, to cut me off during breakfast outings, and serving me decaf when they suspect I won't notice. "Caffeine is a

drug!" they cry, between gulps of coke and drags on cigarettes.

Countless people have glowingly declared themselves to have "cut down" on coffee, or even given it up entirely, a misguided attempt at self improvement, or masochism, I suppose. (I will never forget the day my boyfriend— now ex-boyfriend— smugly declared himself caffeine-free. It was around the same time he discovered yoga and wheatgrass juice— a substance I imagined might derive itself from lawnmower residue. Alas, the relationship was never meant to be.)

Then there are the friends who have made the move from coffee to tea— a switch they treat as a life changing epiphany. They sip their Soy Chai beverages, looking at me with pitying eyes while I refill my Dark Colombian roast. To them I say: When was the last time you dipped a chocolate-covered biscotti in your Red Zinger? Or ate a rich dessert with your English Breakfast? Is it a mere coincidence that tea is best accompanied by insipid and crumbly shortbread "biscuits"? And what, may I ask, is more gratifying to the ears: the whiney, insistent screech of a tea kettle? Or the soothing, gurgling drip of a coffee maker? Ladies and gentlemen, it is a futile comparison.

But the real reason, perhaps, behind my love of coffee, aside from the caffeine-induced acceleration it provides, (an

attribute that has afforded me perfect attendance to my 9 am class this semester), is the comforting familiarity of consuming the beverage itself. Yes, coffee is in some ways, the best part of waking up. But the fact is, it's also a social event in and of itself. A cup of coffee is synonymous with good friends and pleasant conversation. No plans for the evening? Grab a pal or a book, and head to the coffee shop around the corner. Can you really linger over a bottle of Snapple? I think not.

So, I am a coffee addict. It is not something I am ashamed of or even vaguely intent on changing. Instead, I consider it one of my few and harmless vices. Part of my charm, even. So to all those holier-than-thou tea drinkers, I return your looks of pity and invite you to visit Java City on a weekday at 10 am. Did Tealuxe's line ever go out the door? I think we all know the answer to that. Oh, and one more thing. If anyone has seen my yellow Barnard Class of 2002 coffee tumbler, I would love to have it back—it is a necessity. Come find me. I'll be at the Hungarian Pastry shop.

Liliana Segura is a Barnard senior and bulletin office manager.

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a thong by any other name is still a wedgie

By Adrianna Sevbaroli

A few weekends ago, I was running low on clean underwear, and so instead of doing the necessary load of wash, my best pal Stacey and I resolved to use our Saturday afternoon to do our biannual panty shopping. On our way out, we bumped into another friend, who informed us that underwear was three for 10 bucks at the Banana Republic. "Yeah," she exclaimed, "I bought six thongs yesterday!" Thongs...thongs? I thought she was referring to comfortable underwear.

I'm sure you've noticed the recent trend toward the Thong. It can be seen everywhere these days—from the mannequin in the store window, to the girl with the booty pants walking a few paces ahead of you. The one-hit-wonder Sisqo never would have made it had he not written an entire song about it. All this ado over a little piece of string with some fabric attached to it.

When I first got to college, I remember meeting a couple of racy girls on my floor who conceded that they preferred thongs to regular panties. Sometimes I would see thongs among the piles of wash waiting to be claimed by their owners in the first year laundry room. I remember thinking, "Is this what happens once in college—girls start upgrading to triple-X undies?" I vowed I would never follow in those footsteps. But it's not just the racy girls wearing the thongs anymore.

What's with this recent thong craze, anyway? Not that I want to impede on anyone's desire to don strings, but the current trend has left consumers like me with no other choice but to hop onto the thong-bandwagon. What about the sexy but decent-enough-to-wear-in-front-of-your-roommates underwear? Apparently none of the panty-manufacturers are thinking of things like this anymore. It seems I go abroad for six months, then suddenly I come back and there are no more underpants with backs to be found in any store. But, in order to put off laundry for another couple of days, and after searching three stores (in vain) hoping to come across my preference, I was faced with no other choice but to buy my first thong. That's right: in order to get the five panties for \$12 deal at Mandeys, I had to purchase two thongs, because I could only find three decent undies that I wanted.

The day again came when I was left with no more clean

underwear—except my new thong. At this point it was either Thong or Commando. I chose Thong. It was really weird slipping into something that immediately crept up...and kept creeping up—and there was nothing I could do about it. Maybe some people were born to wear thongs and it felt completely natural for them the first time. But after catching a glimpse of myself in the mirror while grabbing for my pants, I felt strangely embarrassed for myself. Should my butt be allowed to stick out like that when I'm not naked? I suddenly felt the urge to start dancing around a pole. I wondered if people were going to stick dol-

Jamie Berk



what would we do without thongs (that's a joke)

lar bills in my pants when I passed them in the street that day. And would I eventually forget that I was stuck with a permanent wedgie?

So, fans, why did you agree to try on thong panties for the first time, anyway? Someone probably convinced you that you absolutely needed a thong for your prom dress, or other such risqué curve-hugging attire, so as to avoid the visible panty line (or VPL, as one of my friends referred to it during a heated "pro-thong or no-thong" discussion). - Ok, I agree with you that if you wear regular underwear underneath skin-tight pants, everyone will see

your panty line. However, be aware that you are not fooling anyone by wearing a thong. Instead, you are simply letting the world (behind you) know that you are wearing a tiny piece of fabric and thread between your cheeks.

Correct me if I'm wrong, but before you started wearing porn star underwear, don't you remember picking the bunched material from your butt as soon as it crept in there unwelcome? Right, so who came up with the brilliant idea of wearing such a nuisance voluntarily? Granted, there is this phenomenon among veteran thong-wearers that after a while it becomes "really comfortable," but I still don't believe it, for as I write this, I am wearing a thong—no, please stop trying to picture it. It's just that it only seemed right to conduct thorough research before giving an opinion.

As it turns out, I have recently surrendered comfort to achieve a rounder, more voluptuous-appearing *derrière* in certain outfits thanks to the Thong. But when it comes down to it, I still agree with Outkast, "No, I don't wanna see your thong—I kinda dig them cute old-school regular drawers."

Adrienne Sevbaroli is a Barnard senior.

<<page 21>> expressive music, the fact that Islam is a beautiful and peaceful religion. Unfortunately, the audience was not so receptive. "Get off the stage," shouted a teenage boy standing behind me, before Ali Khan and his band had even began playing. Then the music started. Rahat Fateh Ali Khan's voice floated high above the reggae infused melodic beats, quivering and reaching, rising and falling like a bird in flight. "Way to alienate the audience, Beastie Boys," came a shout from my left, only two bars into the first song. "You're putting me to sleep," yelled the man standing next to me. Why were people so disrespectful to a band that was clearly so musically talented? My worst suspicions were confirmed when, as Rahat Fateh Ali Khan and his band were walking off the stage, someone nearby me yelled, "You know you leveled lower Manhattan. You know you did it!" and a scattering of affirmative shouts followed.

The night went downhill from there. The audience cheered enthusiastically when Yoko Ono graced them with a surprise guest appearance, but then grew exasperated during her short story about the similarities between Vietnam and today, and screamed for her to "stop talking and sing." Some time later, a collective baseball stadium-like chant of "USA" ensued while Dr. Benjamin Barber spoke about alter-

natives to US military action. And when the head of the New York Women's Foundation took to the mic to thank the Beastie Boys for organizing the event, two people behind me engaged in a conversation about how "hot" she was.

The Beastie Boys (whose musical performance was excellent) had the right idea in organizing the event. They raised an incredible amount of money in order to help those who may not get much help from government sources, and for that they should be commended. Sadly, however, the response of the crowd made it clear that the Beastie Boys did not do enough. They could have handed out more literature, asked the artists to speak about alternatives to violence, and spoken themselves about the importance of ongoing dialogue. Non-violence is about compassion, understanding, and communication, and in times like these, when the urgency of fear and revenge has taken over the hearts and minds of famously tolerant and skeptical New Yorkers, it has become especially important for those of us who are truly committed to non-violence to be vocal and adamant. New Yorkers Against Violence was a start, but there is much more work to be done.

Lisa Poggiali is a Barnard sophomore.

<<page 24>> on three-chord per song instrumentals, more sonic touches are heard in their newer songs. The songs from *Nimrod* and *Warning* are much more melodic and introspective, closer in vein to their sentimental early release, *Kerplunk*, than to the energetic frat-boy antics of *Dookie* and *Insomniac*.

If you had to buy one 'best of' album this year, it would definitely have to be...Pink Floyd's *Echoes*. But, if you find yourself with some extra change, *International Superhits* is a fun purchase. The two unreleased tracks, "Maria" and "Poprocks & Coke," are nothing special, and the other songs on the album don't showcase the band as well as other choices could have. But, for all former Green Day fanatics that can't find their old discs, like me, *International Superhits* fills the void quite nicely.

—Thea Tagle

<<page 24>> Although the album does not provide as much personal insight or revelation about the singer as she had hoped, it does provide an array of excellent new beats. The songs themselves do show development in her singing capabilities and musical style. The only song in which she truly opens her heart is the album's only ballad, "I'm Not A Girl, Not Yet a Woman," in which Britney realizes that she is still nineteen and still has a lot to tackle in this world – besides being a sex icon. In the meantime, we'll just dance along to her sure-to-be hits.

—Noa Besner

got beef?

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

Molli Talks: going gaga over guns



By Molli Foreman

Dear Dubya,

I realize times like these do not allow for much political dissent, but as a voter, I retain the right to ask a favor of constitutional proportions. For all your speeches on

homeland security, you never once mention the Second Amendment in the aftermath of September 11. Recent events have bred escalating fear of maniacal proportions in America. Though the 9-11 and anthrax attacks warrant grave concerns about public safety, firearms are not a form of self-defense but rather dangerous psychological self-preservation that poses more harm than help. Using the Second Amendment as a justification for stupidity sells a sense of security, ironically, with public safety as a price tag.

Since the ratification of the Second Amendment, laws have moderately limited its power by checking its scope. How-

ever, the effects of recent tragedies necessitate bipartisan lawmakers to address this issue as soon as diplomatically possible. The World Trade Center disaster has prompted panicked purchase of firearms, and this is a growing public safety concern. Gun sales have risen between 10 and 60 percent locally in the last two months, and NRA membership skyrocketed from nearly 300 new applications to between 700 and 900 per day. Is this of no concern to the federal government?

Considering the charged emotional atmosphere, choosing to exercise one's Second Amendment right cannot be entirely prudent, yet some Americans feel the need to do so. Carrying a gun provides an illusory and inherently false sense of security. Horrendous as the last attacks may have been, firearms would not have helped the situation: guns are neither allowed on planes to combat hijackers nor capable of stopping a crashing jet. Furthermore, your experts project future terrorist attacks will come in forms impossible to combat by firearms. Nuclear, chemical, and biological warfare can not be stopped by the average .38 millimeter. How will bearing arms maintain a sense of security if firearms cannot fight the predicted method of attack?

Guns are for mental rather than physical security. Even if a civilian with a firearm could stop a terrorist from planting a bomb in a public place, civilians only have the right to bear arms, not shoot suspects even in the midst of the commission of a crime, atrocious as that crime may be. Unless you deputize all the citizens of America and ensure them a license to kill, the Second Amendment only really assures that frightened, trigger-happy citizens will be walking the streets looking for trouble. And as a woman with skin darker than the average American citizen, I would prefer not to be shot by an overzealous "patriot" with a .357 Magnum and bad aim.

Moreover, the right to bear arms also fails to include any knowledge of how to operate guns. Basically, not only are some Americans scared, prone to panic, and packing heat, but they have no idea what

they are doing. Statistically, one is 22 times more likely to shoot a family member or a close friend than an attacker, according to the Brady Campaign to Prevent Gun Violence. Bear in mind this statistic was observed before September 11; imagine how much has changed in the interim, especially with the sharp upsurge in private firearm ownership.

Current gun-control legislation is anachronistic, considering the tremendous differences in America prior to and after September 11. Should lawmakers not adjust legislation to compensate for this difference? Something must be done immediately, as you can see by the following fuzzy Foreman math:

Scared People + unchecked Second Amendment rights = Panicked People with lethal weaponry.

Panicked People with lethal weaponry = Accidents waiting to happen, be that of hate crimes, accidental shootings, or two hundred eighty million armed and dangerous citizens.

Accidents happen = Government responsibility; right to arms is guaranteed by the government, after all.

I do not advocate an absolute repeal of the Second Amendment. While I fail to realize the extent to which the average civilian needs a firearm, save the constitutional arguments until after the war. Times such as these demand urgent action to monitor firearm possession; removing it entirely would take too much time, but this issue needs immediate attention. Constitutional rights should not protect the right to possess a deadly weapon to preserve piece of mind. As Chief Executive Officer, you bear the ultimate responsibility for the violence committed under the pretense of the supreme document you have the right to supplement. Do not besmirch the spirit of the foundation of American government. To permit such wanton, careless behavior poses more of a threat to public safety, even though it supposedly makes some Americans feel safe

Molli Foreman is a Barnard first year and bulletin columnist.

V★108

audition★for★the★varsity★show

Wed\THUR:7pm-10pm

FRIDAY:5pm-8pm

3RD★FLOOR
HAMILTON
PREPARE★a★SONG