



bulletin

5 december 2001



students observe **world AIDS day**
meet a mole **women's study** major
Harry Potter **takes over US**
King of pop **eccentric as ever**
evaluate **Coltrane's** first **est** **ments**

letter from the editors

I'm applying to work for a prestigious and popular news magazine. The job suits my interests and I am a qualified candidate. Yet the application is discouraging. They want a resume, transcript, writing sample, and details about my ethnic background and disabilities: "Applications by minority and disabled students are particularly welcome."

They might as well put in bold letters: we are not interested in the quality or uniqueness of the applicant; unless what sets you apart is your skin color or debilitating feature. It is insulting and demeaning to think that separate standards exist in prestigious institutions, or anywhere for that matter. The justification for such a discriminating encouragement and resulting quotas is that the past norm assumed discrimination toward the other extreme, where minorities needed not apply. The social history of the ancestors of particular groups of people has put them at a disadvantage, and many people argue that such past injustices should be rectified by offering the descendants privileges now.

I'm not arguing that the past system was right or just; it clearly was not. But it cannot be rectified by the same ethics that rendered it wrong in the first place. The stipulation with which I am faced is as offensive to me as a note that limits applicants to only wealthy, healthy white males. But the system stands, and is generally considered just, liberal, and progressive. So much so that in the mainstream viewpoint, my rebuttal to this unjust practice may offend many people, maybe the majority of individuals on this campus.

Women have received analogous advantages to make up for past inequalities. I am fully aware of this and equally offended. How can I begrudge a system that had benefited me? I don't view this particular privilege as a benefit; rather I see it as a subversive tactic whose stated aim is to create equality, but whose ultimate, inevitable out-

come is to destroy the ideal of equal and open competition based on individual value. I, for one, do not wish to be judged by my genitalia, but by my merit.

I see no problem with people who chose to join groups or institutions that are openly selective and discriminating, such as all black colleges or women's colleges. Individuals can choose to discriminate inside their own peer group. My problem lies in the blatant contradiction of organizations, both public and private, that claim to be open to fair competition for all people, but award privileges to some.

This type of special privilege is not, as it aims to be, advantageous or profitable to those it favors. It awards people for factors that are irrelevant to the position for which they apply and makes them pawns in a venture to dissolve meritocracy. It makes people think that a claim on victimization is an attribute. Awarding biased advantages to social groups fails in its mission. It is an insult to any qualified individual who wishes to compete in a just system.

I can't fight the system by withholding my application. And unfortunately, many organizations hire using the same discriminatory methods, so an outward protest will cost me a job. I think it is appalling that so many organizations and institutions support the "particular welcome" of applicants for factors that are neither within the control of the individual or the qualifications for the job. I suppose that voicing my discontent publicly is the best way that I can work to change the policy. I hope that you, our faithful bulletin readers, will respond in kind if you think my ideas are as crazy as I think this application is.

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

contributors

This Barnard senior harkening from Chevy Chase, Maryland (our dear Chevy [redacted] was named

after the town, not vice versa) has a professed love of chocolate, ET, and is pretty defensive about her red hair. Check out Beth's article in this week's commentary about bad journalism (not her own, of course).

Tara Coleman is a friendly Barnard first year [redacted] who loves Skittles

and is veritably obsessed with green tea. A New Jersey native, Tara brings to school with her a stuffed animal collection and some amazing writing skills as a *bulletin* staff writer.

Annarose Fitzpatrick is a native Connecticutian who writes, sings, and plays guitar. She also hates broccoli [redacted] (we salute you!). She took a break from slammin' out tunes with Bacchantae to write for this week's arts section.

barnard bulletin

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Barnard Bulletin is published weekly, except during the summer months. The magazine is published by the Barnard Bulletin Board, a student organization that has been active since 1907. The magazine is published by the Barnard Bulletin Board, a student organization that has been active since 1907. The magazine is published by the Barnard Bulletin Board, a student organization that has been active since 1907.

world aids day memorial held at Barnard

Hanna Tullis



a student examines the World AIDS Day quilt

By Zoe Galland

Posters of AIDS victims peppered the walls of Upper Level McIntosh on Nov. 30, one day before World AIDS Day. Barnard held an hour-long tribute as a part of World AIDS Day that included a speech by President Judith Shapiro, poem reading, singing, and candle lighting. About sixty people turned out for the event.

According to the non-profit organization www.aids.org, the United Nations estimates that 40 million people will be living with HIV by the end of 2001. During her speech, Shapiro focused on foreign countries where medical treatment is harder to obtain than in the US, particularly South Africa.

Shapiro said that the Medical Research Council, a research organization based in England, denotes AIDS as the leading cause of death in South Africa. She said, "AIDS is still treated as a secret." Shapiro also recommended the 1990 Oscar-nominated film *Long Time Companion*, which deals with the first isolated outbreaks of AIDS in the New York gay community.

In *Long Time Companion*, said Shapiro, there is a particularly moving scene set in Fire Island, New York. The

main characters, who have lost a number of friends to AIDS, suddenly see their deceased friends running down the boardwalk. "The deceased are healthy and happy," she said, and when they reach the end of the boardwalk, they suddenly disappear.

Shapiro ended her presentation saying, "This is a time for a great deal of reflection and a great deal of concerted action."

Courtney Martin, a Barnard senior, continued the presentation by reading several poems written by South African high school students. Martin studied abroad in South Africa her junior year and taught poetry workshops.

Two acappella groups at Columbia—the Metronotes and Notes 'N Keys—combined forces and sang "Seasons of Love," the famous song from Jonathan Larson's musical *Rent*. The commemoration ended with a candle lighting, performed by about a dozen participants. Each person lit a candle in recognition of a country or region. The countries and regions ranged from the Philippines to Latin America to the independent states of the former Soviet Union.

The organizers of the World AIDS

Day commemoration felt positive about the event. Gareth White, a Barnard senior, said, "I think it went well. It was a good mix of formality and informality."

Chloe Cooney, a Barnard sophomore, was another organizer of the World AIDS Day memorial. "I was really happy with how the event turned out," she said. Cooney mentioned that in December of 2000, World AIDS Day was celebrated differently at Barnard. In 2000, the campus was covered with artwork, but Cooney said the effect was minimal. Also, the event was moved from December 1 to November 30. "We moved the event to last night [Nov. 30]," said Cooney, "and it provided a structure for the evening."

White summed up the event. "There were touching moments, but nothing too cheesy."

Student reaction to the event was positive. Karen Austrian, a Columbia senior, spent the spring and summer of 2000 studying abroad in Kenya. She said the event had personal significance for her. "I think it was a nice event," she said.

Zoe Galland is a Barnard first year a bulletin staff writer.

I Wish That I Could Collect...

**I wish that I could collect
the street kids
Give them a shelter
Give them clothes
Give them education**

**I wish that I could be
A helping hand finding
A cure for HIV and AIDS
I'm praying for a
transformation
In my country.**

—Lindelwa Mofemele (a poem
read by Courtney Martin at
World AIDS DAY

Edmonds discusses charismatic leadership

By Sue Ann Nelson

In his lecture on charismatic leadership, Professor Ennis Edmonds defined a charismatic leader using the ideas of sociologist Max Weber. Weber argued that charismatic leaders gain authority based on the magnetism and persuasiveness of their personality, and not through a bureaucratic structure.

The lecture, titled *Social and Psychological Roots of Charisma: The Case of bin Laden* is a part of a program sponsored by the Mellon Foundation, which allows professors to lecture on their topics of expertise. Through the lecture, Edmonds hoped to, "show that Osama wasn't just a demented person and that the emergence of such persons is embedded in social processes."

Furthermore, Edmonds said that he hopes to help create "movements dedicated to changing the status quo."

Edmonds began the lecture by defining the personality of a charismatic leader. "They have a certain quality of personality which is regarded as extraordinary and supernatural," he said. He also said that charismatic leaders arise during periods of, "societal stress and moments of psychic, political, and economic crisis. . . when traditional rules no longer hold."

Edmonds quoted Ruth Ann Willner, who said that there are three preconditions for the emergence of charismatic leadership. He said, "The latent condition is a state of imbalance which manifests itself in intergroup conflict and marginalization of certain groups; precipitant situations, which are the events that are likely to intensify conflict; and perceptual reaction, which is the cognitive and emotional manner in which people experience the first two."

Edmonds argued that charismatic leaders are able to capitalize on people's fears and conflicts during periods of change. "The genius of these charismatic leaders is their ability to articulate problems and missions with which their followers can identify," said Edmonds. This is precisely what Edmonds sees occurring in the Middle East. "There is a struggle between modernity and fundamentalism, centered around the question of what principle the state government and society should be structured by. Secular principle or Koran and Islamic tradition?"

Edmonds argued that the "phenomenon of modernization—technological development and social revolution about

individual rights, especially the idea of women's liberation," is at the core of fundamentalist rhetoric. For example, the Taliban was very harsh on women, greatly restricting their rights. Edmonds said that fundamentalists are also, "upset with cultural penetration—how Western music and movies influence culture."

Edmonds explained that Islamic fundamentalists see their actions as just. "Islamic fundamentalists advocate strict observance of Shariah in the state and society," said Edmonds. They believe, "they are guardians of God's will and they had to save society from sin."

The legacy of European colonialization and perception of US geopolitics are always in the back of the mind of Arabs.

Eliza Bong

Edmonds said, "Arabs believe that America will always support Israel and never supported them. . . American presence in the Gulf State and Saudi Arabia bothered many people in the Holy Land."

Tying the threads of discussion together, Edmonds said that bin Laden's power comes from, "a feeling of being under siege and that there is an international conspiracy against Muslims everywhere since they were under attack." Thus, bin Laden has declared war with the idea that, "Muslims have to regain honor." Edmonds quoted bin Laden as saying, "Muslim blood became the cheapest blood and their wealth became loot in the hands of enemies."

Pakistani journalist Ahmed Rashid argues that fundamentalism is a response to "the refusal of local elite to come to terms with the end of the Cold War and unwillingness to have democracy." Bin Laden himself listed nine reasons for Muslim oppression. "The intimidation and harassment suffered by leaders, the situation of the law within the country, the state of the press and media (truth hiding), abuse of human rights, the financial and economic situation, social services, the state of an ill-trained army, the use of man-made laws, and a disregard of Muslim issues." He also pointed out that explosions in Rigalds and the attack on the U.S. military compound at Al. Khobar were a, "warning of a volcanic eruption about to happen."

Professor Edmonds showed a *Frontline* video about the rise of bin Laden and his leadership. The purpose of this video, Edmonds said, was "to underscore what I said. Bin Laden isn't just a crazy person who hated us—there are social and psychological roots of his network and the wider fundamentalism movements in the Middle East and Asia."

Sue Ann Nelson is a Barnard first year.



Ennis Edmonds lectures on Osama bin Laden

Phyllis Christopher retires after 30 years of atypical service

By Courtney E. Martin

Phyllis Christopher's story, at first, may sound like the typical retirement tale: after 33 years of dedicated service to Barnard College in the finance and administrative capacity, she is retiring and moving to Florida with her husband of nearly 40 years, George.

Do not be fooled. Phyllis, according to her colleagues and friends, is anything but typical.

At her retirement party, held in the Ella Weed Room on Thursday, November 29, co-worker after co-worker remembered the way Phyllis had touched their lives in extraordinary ways. Described as fiercely honest and loving, many said their best moments with Phyllis had been those involving their own children.

"Phyllis was there when both of my two children were born. She never had children of her own, so we would all bring our children to her and she would kind of adopt them," Barbara Stover, a close friend of Phyllis' and the organizer of the party, recounted.

Many others remembered Phyllis' role as surrogate mother and grandmother. The whole room erupted in laughter, in fact, when one co-worker explained how her daughter always begged to go see Phyllis because she always gave her a "bus ride." This ritual, involving Phyllis' loving lap and a spontaneous burst of movement and laughter had been the joy of many of "Barnard's children," according to Phyllis herself.

Barry Kaufman, Phyllis' direct

supervisor and the vice-president of Finance and Administration at the college explained, "If you look at Phyllis' desk she has a rainbow collection of children's photos...children of every color. She is a mother to all of us and all of our children."

Sharon Walls of the controller's office even remembered Phyllis

predicting the birth of her baby. "Phyllis had

always been a tough cookie. At first we didn't always get along, but after she predicted that I was pregnant, we became life-long friends. She's tough when it comes to business, but she's really soft on the inside."

Honesty appears to

be one of Phyllis' strong points. Many co-workers dou-

bled over with laughter as they recalled Phyllis' critical comments about the way that visitors to the office were dressed.

Stover went on to explain, "You don't have to ask Phyllis twice about anything. She will always give you a helping hint straight up."

But more than just her honesty, Phyllis is described as endlessly giving. Kirk Burton, a friend and employee in Facilities Services, said, "It has been three years since I first met

Phyllis and I instantly fell in love with her. She just emanates warmth...her touch, her smile...she is just fantastic."

And Michelle Pearson from the Dean of Studies office echoed his sentiments. "The best thing and the thing I will miss most about Phyllis is her 'good morning' smile," she said. She is always so cheerful and happy to see you in the morning. She will be missed."

Kaufman explained to the room packed with teary-eyed faces, "We are here to bid a fond and sentimental farewell to Phyllis Christopher, and really, to recognize the end of an era." That era, according to Kaufman and others, was characterized by a woman who has been described as both a godmother and an atypically sassy guardian angel.

Stover explained, "From day one Phyllis and I have had our own special language. I'm not going to tell you what it is, because I would probably get kicked out of this place, but it is very special."

But Phyllis, known for her expertise in the truth, did not hesitate with her choice of words when she yelled out,

"We have been through so much together and I love every

one of you. All I can

so is that I'm so

glad we have had

this time

together. I

wish you all

God speed

and thank

you so much

from the bot-

tom of my

heart. Barnard

is a hell of a

place to work!"

The room was

filled with a joyous and

resounding, "Hear, hear!"

"Phyllis had always been a tough cookie. At first we didn't always get along, but we became life-long friends. She's tough when it comes to business, but she's really soft on the inside."

—Sharon Walls

bear**essentials**

FINAL EXAMINATIONS: Be on the look-out for a notice from Dean Plank which will explain procedures for requesting incompletes and deferred final examinations. Please understand, however, that you are expected to complete all course work by the assigned dates and that exceptions are granted only for exceptional circumstances. If you did not receive the memo please pick up a copy in 105 Milbank

STUDENTS NOT RETURNING NEXT SEMESTER (who are neither graduating in February nor studying abroad) must meet with your advisor to discuss and complete withdrawal procedures

SENIORS who are interested in taking a course at the Business or Journalism School next semester should see Dean Alperstein in 105 Milbank to discuss registration in January to find out what courses are available to Barnard students

TUTORS: Please submit time sheets before you leave for Winter Break to facilitate processing.

STUDENTS RECEIVING TUTORING: Make sure that your account balances are paid in full by the end of the term to prevent the blocking of your registration in January

THE DEAN OF STUDIES OFFICE will be closed beginning December 24 and will reopen on January 2. **THE REGISTRAR'S OFFICE** will be closed December 25 and 28, and will open on

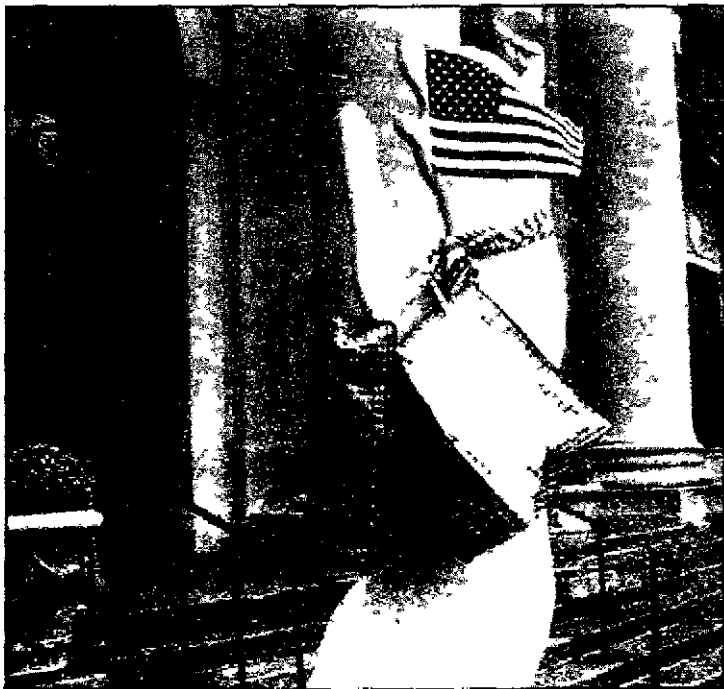
December 27. The office will reopen on January 2, 2002. Please do not hesitate to contact us during Winter Break if we can be of any help. We hope that you will enjoy many wonderful moments while you are away

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

INTERNATIONAL STUDENTS: All F-1 international students who are leaving the US during winter break must see Dean Tsu for re-authorization of their I-20 visas. Call x42024 to schedule an appointment or to inquire about re-entry times. For students studying abroad, please schedule an appointment with Dean Tsu for re-authorization of your I-20. Completion details are pending.

STUDENTS APPLYING TO GRADUATE AND PROFESSIONAL SCHOOLS: If you have any deadlines in December or early January, please notify Lillian Appel at x42024 (for graduate schools) or Jayma Abdoo at X47599 (for professional schools) by Wednesday, December 12. You must make sure that all your recommendations are in your file and that we have your envelopes by that date. We need to mail your recommendations by December 20 if we are to meet these deadlines

Hanna Tullis



The Barnard bear gets dressed up for Barnard Loves New York. On Friday, students made a trek downtown to shop at stores in danger of closing after September 11

Hanna Tullis



People gather and sing songs in Central Park to commemorate the life of former Beatle guitarist George Harrison, who died this weekend of cancer

redefining gender roles: talking to a male women's studies major

by Karin Issacson

"I'm taking three courses right now, all three at Barnard. . . Black Women in America, Intro to Women's and Gender Studies, and Feminist Texts II."

You would probably expect to hear such an exchange while passing by Lehman Lawn, or maybe amongst the noontime crowd at McIntosh. You might even catch this snippet of conversation as you dashed across Broadway, late for a class in Mathematics Hall, from students moseying back to the 117th Street gate. Nine times out of ten, you would turn around to see those words coming out of the mouth of a Barnard or Columbia woman, talking about her drive and passion for her Women's Studies major.

That tenth time, however, the sentence might not be her's. As you wheeled around to catch a glimpse of the speaker, you would still lay eyes on a Columbia student—it's just that it would be a Columbia man, like Nick Mitchell.

Mitchell, a Columbia College sophomore, is one of two undergraduate male Women's Studies majors here on campus. Mitchell chose his major during the second semester of his first year at Columbia. He found himself drawn by both the field's conversations on gender and its diverse literature. "I realized there was so much more that I really wasn't exposed to and reading it really helped me see so many problems more clearly," he said.

He decided to combine his knowledge of Women's Studies with a double major in Political Science, a feat that he has found relatively easy. "I think that there's such a huge amount of overlap between the two that there's really not even a problem. In fact, they complement each other very well," said Mitchell.

Not surprisingly, his choice of major often makes people of both genders do a double take. As Mitchell said, "People are often times initially surprised. Men tend to give me either a big, kinda, 'Oh, I bet that gets you all the girls,' [and] smile, or [give] a really bewildered look. Women, for the most part, seem to respect my choice, or act bewildered as well."

After they recover from their initial shock, however, most people want to know why Mitchell chose to go in such direction, picking Women's Studies as a major at all. He, too, must face the question that every college student dreads: what are

you going to do with your major in the future?

Luckily, however, he can handle that one with as much grace as he can the confused stares. "I plan to go to graduate school. I'm actually thinking about applying to the School of International and Public Affairs at Columbia or Harvard's John F. Kennedy School, if I think that I can get in," Mitchell replied. "However, I'm open to anything. I'm considering joining the Peace Corps before going to graduate school. I've never really traveled outside of America, so I would definitely like to study in some other place for awhile," he added.

And just how does he think this future will benefit from his background in Women's Studies? "I think that Women's Studies will aid me in gaining a good sense of perspective. Women's Studies will give me an extremely important perspective that, to tell you the truth, I don't think enough men have," he said.

Mitchell relishes his chance to see the world through women's eyes. As he said, "I honestly feel that being male, it becomes so easy to completely overlook how things might be different for women in any instance or situation."

For Mitchell, visiting the territory that remains undiscovered to most men, the life of women, is not at all difficult. "I think that there are very few disadvantages other than the fact that a male obviously hasn't had certain experiences to draw from and apply to the subject matter. However, I think that being male, you're going to get a lot more from Women's Studies," he said.

Mitchell also reports that the faculty and students of Barnard's Women's Studies Department have welcomed him. The women do not so much as flinch when they see a male in their classes. "Everyone in the departments and fields that I have encountered has been very supportive of my choice, and I don't feel like I'm portrayed as the 'token male,' which I worried would happen," said Mitchell. "That makes me feel a lot better."

Since he does not have to concern himself with social constraints, Mitchell is free to relax and focus on his courses, which he truly enjoys. As he said, "My favorite so far has been Feminist Texts II with Lisa Tiersten. My class is small, intimate, and people say some amazing, interesting things. The readings are excellent, nothing boring, and Professor Tiersten is great."

Mitchell advises all Columbia students to partake in the experience that Women's and Gender Studies has to offer on either campus. "I think everyone, male and female, should voluntarily take at least one Women's Studies class before graduation," he said. "I would definitely encourage them to take a class, look at a syllabus, read a book, just look. I think there is something extremely valuable to be learned in Women's Studies, and it's important that one is exposed to it."

Karin Isaacson is a Barnard first year and bulletin staff writer.

courtesy of www.wbar.org

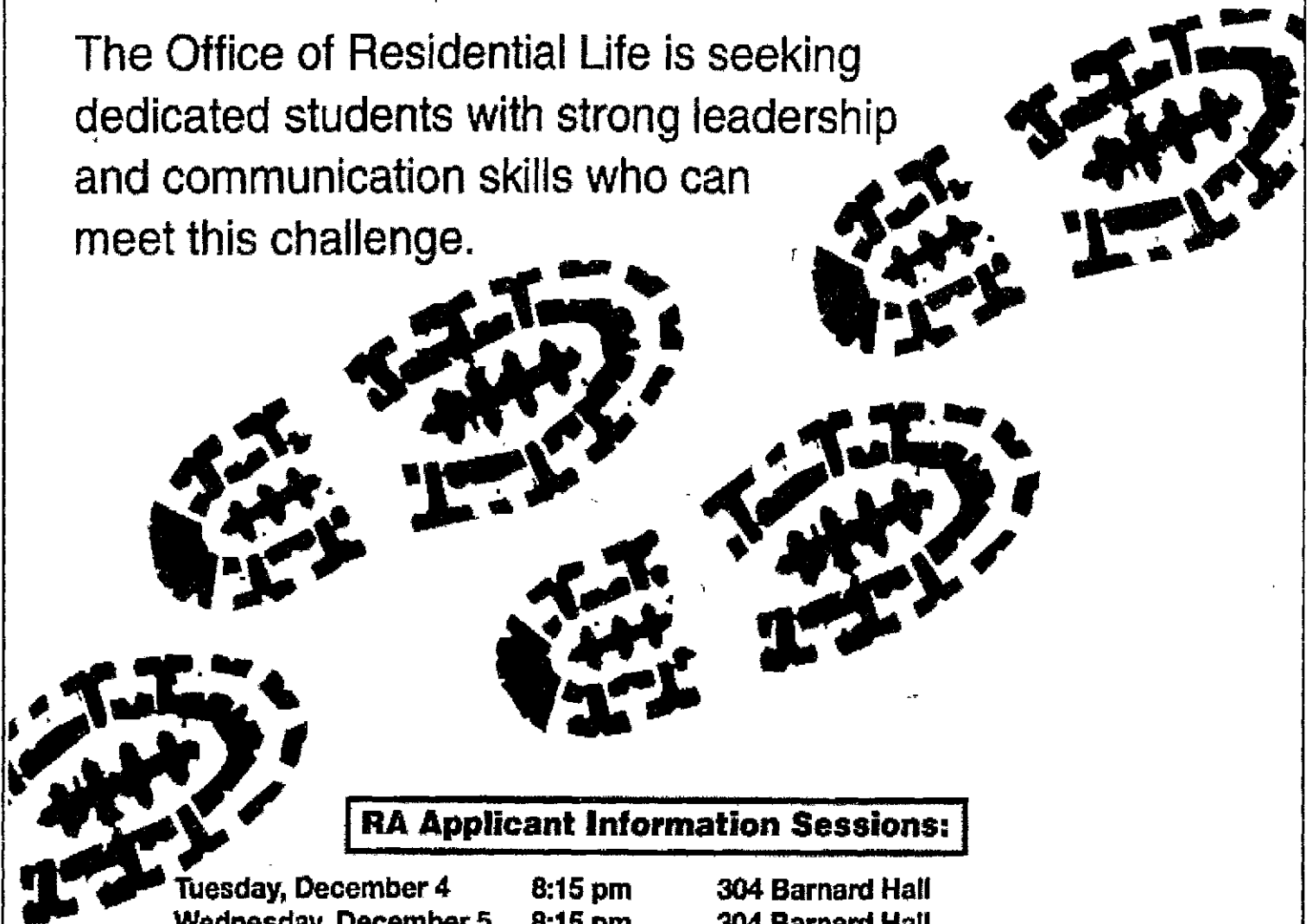


Nick Mitchell; Women's Studies major.

DO YOU WANT TO
“MAKE YOUR MARK...”

WITHIN THE BARNARD RESIDENTIAL COMMUNITY?

The Office of Residential Life is seeking dedicated students with strong leadership and communication skills who can meet this challenge.



RA Applicant Information Sessions:

Tuesday, December 4	8:15 pm	304 Barnard Hall
Wednesday, December 5	8:15 pm	304 Barnard Hall
Tuesday, December 11	12:00 noon	Brooks Living Room,
Wednesday, January 30	8:15 pm	North Tower, Sulzberger Hall
Monday, February 4	12:00 noon	Altschul Atrium

- All Interested applicants **MUST** attend one of these RA Applicant Information Sessions. Applications will **ONLY** be distributed during information sessions.
- Also you must be available for the Following Dates: Group Process on Friday, February 15th from 2 pm - 4 pm or 5 pm - 7 pm and for an Individual Interview on February 21st or 22nd.
- Check out the *Make Your Mark* website for more information:
www.barnard.edu/reslife/makeyourmark
- Applications are due to the office of Residential Life on Monday, February 11, 2002 by 4:00 pm.

Barnard College Office of Residential Life
RA Selection 2002 - 2003



Emily Flynn, senior (English major, philosophy minor)

How has religion played a role in your life?

I was raised Jewish—my mom was raised Jewish, my dad was raised Catholic—but it was in L.A., so it was very L.A. reform. It bordered on hippies meet God. I went to Hebrew school and immediately rebelled against my parents for being bad Jews. My mom didn't obey the Torah and I thought that was massively hypocritical. So I rebelled by getting massively involved. I started to keep Kosher: I was a counselor at a Jewish camp. But soon I realized I was still not fully embracing the Jewish sentiment. The problem was, when I considered delving further, I realized I would have to accept some very misogynistic principles. I'm not saying all Jews are misogynistic, but it bothered me enough that I went to the other extreme: Atheism. I stopped believing in God entirely.

What was that process like?

It actually took about three years from the time I intellectually stopped believing in God until I stopped praying to a God I didn't believe in. At moments of great happiness or fear I would hear this subconscious voice, 'Thank you God,' or 'Help me God.' I even remember doing that when I got into Barnard, so I had to actively shut off that voice. I had been so ingrained in that ritual, I'd been involved in it for so long, that it took a conscious effort on my part to stop doing it. The last time I even considered speaking to God was when my grandmother died two years ago.

Do you think the fact that your instinct was to speak to God that it could have been natural rather than part of a ritual-

ized social process?

I do think that it is natural to all humans to believe in a center of control that they have access to when their personal feelings of control are lost. In that sense, there is a hugely natural aspect to human's inventing God. I don't think it's something I should give into because it prevents me from making practical decisions that would really be the best thing for me. Freud talks about the 'oceanic

a huge amount of psycho-analytical energy. I think it is unreasonable to assert a belief or a non-belief in a metaphysical concept.

During the World Trade Center tragedy, did your religious beliefs (or lack thereof) influence the way you coped?

I didn't think about God at all actually. I think it was a human vent of human causes and human consequences. To take in to a divine level just prevents us from dealing with real issues. I'd like to help other people, but I don't think I need God to do that. I have friends who are Jewish who went to services right afterwards and had a lot of time to process. I feel like the Barnard community has given me that to the extent that I needed it through forums and such. I do have a support group, just not a religious one.

What do you think about the way that different religious communities relate on our campus?

Personally, I really don't like the nature of the Orthodox Jewish community. I think they are extremely exclusive. It often appears that they don't want to talk to anyone outside the community, except in classes. I don't mean to say it is a wrong way to live, but that I'd prefer to be a member of a university where there weren't exclusive factions. In terms of other religions, I have friends with other religious affiliations but for most of them, religion is something that guides their personal morals, but doesn't define who they're friends with or what their social group is like. The reform community has actually been very welcoming to me. I have been invited to Shabbat dinners, and I really like that.

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



Eliza Bang

Emily Flynn, Senior at Barnard

feeling' in the beginning of *Civilization and its Discontents* and I think that is a really good way to put it. He didn't himself feel it, but he could see in people around him that there was this sense of needing to feel a part of something larger that was in control.

Are you still Atheist?

No, I'm Agnostic now. I mean I would bet a lot of money that there is no God, but I think not believing in God demands

got a comment? we want to hear it.

email the *bulletin* at bulletin@barnard.edu

wellwoman: is it bad to eat at night?

Q Is it bad to eat most of my daily food at night? I'm never that hungry during the day. Does this cause weight gain?

A Nutritionists often recommend that people should eat three meals and two snacks each day. Ideally, these are about four hours apart. This pattern of eating provides the body with a constant supply of energy throughout the day, rather than overloading the body at any one time.

Many people tend to skip breakfast, but this is the MOST important meal of the day! It's the meal that gets you going and provides your body with an immediate source of glucose, which is what your body and brain need in order to function. In addition, eating a meal within the first hour of waking gets your metabolism going, so that your body processes the food you eat for the rest

of the day at a higher level than if you hadn't eaten breakfast. Often, if you don't eat breakfast, you don't feel hungry that often during the rest of the day, due to the fact that your metabolism is slower than it would be had you eaten breakfast. In addition, the lack of food intake during the day also can contribute to weight gain, because if most of your food is eaten at night, your metabolism isn't maintained during the day. Subsequently, your body doesn't use as much energy, and doesn't require as many calories, so the energy you get from food at night is more likely to be stored as fat.

Eating a lot at night is not a bad thing once in a while, since your body is very good at adapting to fluctuations in eating. However, eating most of your daily intake at night could make you feel sluggish and less alert during the rest of the day. This isn't due to the eating at night,

but the lack of eating earlier in the day. Nighttime meals do not have as much time being processed by the body before sleeping, and may contribute to weight gain. Because of this fact, it is recommended that your last meal should be consumed two to three hours before going to bed.

This doesn't mean that you should never eat at night, but you should try to make an effort to eat little snacks throughout the day, to give your body the energy that it needs. It is possible that by eating breakfast, you may find that you are hungrier during the day, and that by eating small amounts of food earlier, your nighttime hunger may be diminished. Finally, whether you eat during the day or night, make sure you listen to what your body is telling you about how much food your body needs in order to perform optimally. This is key to eating well.

"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

For the last installment of Shoestring for the semester, I wanted to demonstrate a slightly different approach to cooking on a budget: attempting to make a meal out of random ingredients in your kitchen. When, one night at eleven o'clock I realized that I was absolutely starving, I decided to forage through my kitchen for sustenance. Food was hard to come by at that moment. What I found were olive oil, balsamic vinegar, soy sauce, romano cheese, crushed tomatoes, an onion, garlic...and some chocolate soy protein powder



aren't the more useful cooking items. That's it. I was limited in my approach. I ended up making sautéed onions with olive oil and soy sauce—delicious but only filling for about twenty minutes.

To avoid this uneventful cooking fate from happening to you, buy a box/bag of dried pasta just in case you ever need to eat and you have no food. A box of pasta will set you back less than a buck. If only I had bought some myself, a meal could have been born. Here's how

The basics

- 1 can crushed tomatoes
- 1-2 tablespoons of olive oil
- 1-2 cloves garlic, chopped or pressed
- 1 onion, diced

- Oregano, basil, salt, and pepper to taste
- Pasta, any shape you want!

Put a pot of water on high to boil for the pasta. Chop onions. Take another pan and heat olive oil and garlic for two minutes. Add onions to the pan and sauté for approximately seven to eight minutes. When the onions are mostly translucent but still a little hard to the touch, add the can of tomatoes. Simmer the sauce for fifteen minutes; add herbs to your taste. While sauce simmers, cook pasta in boiling water (add salt when you put the pasta in) for 10-12 minutes. Drain and toss with sauce. Grate cheese on top.

A variation on this <<page 30>>

gotta fight for your right to

By Tiffaney Mummy

It happens every weekend. As soon as Thursday night hits, the rush begins. Girls race past you with their suitcases-on-wheels or overflowing duffel bags, clutching their worn teddy bears to their chests, trying desperately to catch their trains on time. Elevators that were once basically empty suddenly fill with groups of girls all made up for what appears to be a really long and wild night on the town, or at least what will pass for that on campus.

The hallway of the dorms become eerily silent, except for the occasional hum of the washing machines or the dryers, until everyone who remained returns in the wee hours of the morning or later in the afternoon and then leaves again at nightfall.

But then, suddenly, Sunday comes and the weekend is over and another rush begins, but this time the girls are coming back and then only frantically racing to the library. The sight is familiar and always raises the same question: Where are these Barnard girls going on the weekends?

According to most students, the majority of those who leave on the weekends are usually

going home and not going far—students who go home often on the weekends are often from a neighboring borough or from the Tri-State area. First year Nicole Falack is one of them. “I’m Jewish and I’m from Brooklyn so I go home every Friday night and come back Saturday. That leaves Thursday night and Saturday night as times I can go out around here and when I do, I usually go to Nacho Mama’s or the West End,” Falack said. “Every once in a while, I’ll stay here the entire weekend and it’s really fun and relaxing,” she continued. “But I like going back home and seeing my family and my friends, and I still feel really close to my family life.”

“I’m here six days a week and I like it,” she added. “I wouldn’t be happy if I had just commuted. That’s why college is here—it’s about the life and more.”

First year Aliasha Bryan also goes home frequently. “I’m

from Brooklyn and I also have family in Queens, so when I leave on the weekends I’m usually going to see relatives,” she said. “I try to make it home at least every two weeks and would like to go back more, but I’m a dancer so I have lots of classes to go to on the weekends”.

“But I think it’s just a relief to go back home—especially after the attacks,” she continued. “I really feel lucky that I can go back and forth between my dorm and my home, that I have these two places in times of crises. And besides, you get treated a lot better by your family when you haven’t been home in a while.”

On the other hand, students who don’t go home don’t exactly stay in on the weekends. Sophomore Joya Banerjee usually goes out around the city. “I’m from Boston, but I have only been home twice,” she said. “Even though it’s sort of nice to get back to nature, there isn’t much to do club or bar-wise. Mostly you just end up visiting family and having parties with friends. Since I’ve been here, I’ll end up going downtown to the East Village and Alphabet City. There are lots of cool bars and restaurants down there we go to,” she continued. “But I’m also a transfer student so I don’t live on campus, and if there are campus activities and stuff to

do there on the weekends, I don’t really know about it. It’s really hard to meet people so the people I end up going out with are all transfers.”

Senior Stacey Weimart also goes out on the weekends but usually stay close to campus. “I’m from Georgia, so I stay around here,” Weimart said. “On the weekends, my roommates and I will stay in for the day and always talk about going downtown, but we’re lazy so we end up around here. And if we do go downtown, we end up doing the same things we would do here except we see different people.”

“I usually go to this really good independent film center on 63rd and Broadway, and my friend likes to go to this underground comedy club around here,” she added.

Other students who leave campus on the weekend can be found visiting their significant others, such as sophomore

Hanna Tullis



many students go home for the weekend

par-tay on the weekends

Christy Brewster. "I live in Jersey and I go home almost [every] two or three weeks, but I do that so I can pick up my car and drive to Providence so I can visit my boyfriend at Brown," she said. "But when I'm here, I'll hang out with my roommates and we'll go to bars like the Heights or the What Bar, or go to a dinner and a movie—which is my favorite thing to do," she said.

Some students manage to do a mixture of both going home and going out on the weekends, like first year Emily Roye. "I live in a suburb of New York City, but I have only gone home four times and most of the time I didn't even spend the night," Roye said. "It's so boring there. When I was in high school I would come into to the city all the time so I feel like I know it really well, and it's hard now actually living

in the city and then having to go back."

"On the weekends I usually stay in or study or hit the jazz clubs," she continued. "The one that's most convenient is Smoke on 106th Street. But I find I actually go out more on the weekdays than on the weekends. I find that half of the people on the floor stay during the weekends and the other half go home," she added. "The half who leave usually do so because they live close or do so for religious purposes. But the half who stays usually find something to do."

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

The hallway of the dorms become eerily silent, except for the occasional hum of the washing machines or the dryers.

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**Come by the Liberty Program Office, room 5
Milbank to purchase your tickets between 10 AM
and 6:00 PM. (We can be reached at 854-7520.)
One dollar for each raffle or buy six raffles for \$5.**

Harry Potter

by Liana Segura

Let's begin with a quiz.

The term "Hogwarts" refers to:

- a) an obscure card game played in Wales.
- b) sufficient cause to see a dermatologist.
- c) a London school of Witchcraft and Wizardry attended by boy sorcerer Harry Potter and friends.

(Note: If you answered a or b you have been living in a cave.)

One would be hard pressed to find an individual who does not know something, anything, about Harry Potter. The subject and preadolescent hero of the best-selling book series by British writer J.K. Rowling, Harry Potter and his enchanted adventures first took the literary world by storm in Britain in 1997, sweeping readers and critics in a gust of wizardry, magic and adventure,

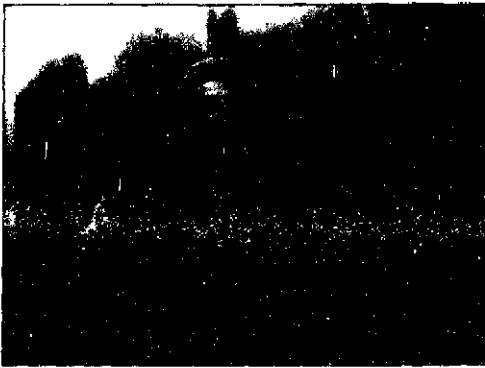
and eventually landing them here, less than three weeks after the much anticipated opening of *Harry Potter and the Sorcerer's Stone*, the first film adaptation of the hugely popular book series. To call it a big event would be an understatement. The movie made an estimated \$90.3 million in its first three days alone, easily breaking the record previously set by *The Lost World Jurassic Park* four years ago.

While the Harry Potter craze that has swept the prepubescent readership world is by now yesterday's news, people may not be as aware of a newer, perhaps more fascinating phenomenon: one that has been developing right alongside this collective rediscovery of reading-for-pleasure. While kids between the ages of ten and thirteen certainly remain avid Harry Potter readers, copies of the books are just as likely to be found on the nightstands of older brothers, sisters—even parents, everywhere. Twenty, thirty, forty year olds are, with increasing voraciousness—and visibility—devouring the

novels, page by magic-laden page, and becoming as enthusiastic and devoted to them as their decade-younger counterparts. When was the last time the babysitter read the same book as the kids? It is a good question. But perhaps even more expressive of the hysteria surrounding the world of Harry Potter fandom is the question so eloquently posed by *Time Magazine* in a 1999 cover story. "What on earth is going on here?"

Jaime Wesker, a Barnard sophomore would answer with a basic question of her own. "When was the last time you read a really good story?" she asks. Indeed, the desire for captivating narratives and memorable characters knows no age restrictions. Everyone likes a good book, and everyone likes to have a world to get lost in. "It's just such an escape" Wesker says, somewhat dreamily. Like scores of other Harry Potter reading adults, Wesker found herself engrossed in the series last summer after swiping a copy of *Harry Potter and the Sorcerer's Stone* from her younger





puts a spell on adults of all ages

brother's bookshelf. "I didn't want to read it at first," she admits. "But then you get into it."

"Into it" is exactly what tons of people are when it comes to Harry Potter fan culture, and nowhere is this more visible than on the traditional forum for fanaticism, the Internet, where countless webpages are devoted to the boy and his broom (he currently rides the "Nimbus 2000.") What's more, a vast number of the sites seem to be created by and for people of driver's license age or older. Take the Harry Potter for Grownups discussion list at Yahoo Groups. Boasting some 2,500 members across the world, being a part of the group can mean receiving over 100 messages a day (that is if you decide to read posts over e-mail as opposed to online.) Members are expectedly zealous, and discussion is lively, if somewhat serious (Harry Potter books are referred to as "the canon.")

"It's an amazing fandom," says Ashley Kelly, a Barnard sophomore and an active member of the New York branch of Harry Potter for Grownups (HP4GU for short). She has spent much of her time "doing Potter stuff" since she arrived in the city, her own Potter fanaticism beginning on her flight into New York for her first year at Barnard. Finding herself with nothing to read, she bought a copy of *Harry Potter and the Sorcerer's Stone* and by the end of the flight she was hooked. "My first few weeks at Barnard were spent toting around Harry Potter books" Kelly recalls. Reading (and then rereading) all four books between orientation and the first weeks of class, she then moved

onto the audio versions until, at a loss for a place to channel her growing Harry Potter fervor, she eventually found her niche among the world of adult Harry Potter fan culture. "I found that there are thousands of crazed Potterites just like me—and all over the age of fifteen." Harry Potter for Grownups has branches in Florida, California and Texas, as well as in Britain and Germany.

But one need not delve into the underworld of Internet fandom to observe the adult following of Harry

sides, arguing for and against Harry Potter's right to sit alongside Danielle Steel. If this blurring of the line between books for children and books for adults has prompted smiles and head shaking on the part of booksellers and buyers, others are not amused. For all the adults who praise the books for inspiring readership in their children, or who are enamored with the books themselves, there are those who, for one reason or another, love to hate the books, and would shed no tears if evil Voldemort were to put an end to

courtesy of www.magichogwarts.com



Harry Potter and his cohorts spellbind the nation

Harry—and his followers—once and for all.

One such group consists of members of the religious right who have lambasted the books, accusing them of promoting witchcraft. Writing to schoolboards and speaking out in churches, such religious vigilantes deem Rowling's supernatural narratives the work of the Devil, and have cited the books' rampant

popularity as evidence of their satanic power. But a more common (and perhaps less bizarre) attitude exists among those for

popularity as evidence of their satanic power. But a more common (and perhaps less bizarre) attitude exists among those for <<page 23>>

artspicks

for the week of december 5

art

"One Planet Under a Groove: Hip Hop and Contemporary Art"

This exhibit checks out the influence of hip-hop culture on visual art and finds evidence in the works of Jean-Michel Basquiat, Keith Haring, and others

Bronx Museum of the Arts, (718) 681-6000, through March 3

"Glass of the Avant-Garde: From Vienna Secession to Bauhaus"

Turn of the century and one of a kind designs on loan from Spain are on view in this exhibition, which features Art Nouveau, Bauhaus, and more Cooper-Hewitt, National Design Museum, (212) 849-8300, through February 24.

dance

The Radio City Christmas Spectacular

The Rocketts are high kicking through numbers titled "The Parade of the Wooden Soldiers and The Living Nativity" this year. Also, enjoy the 3-D sleigh ride and video montage in this Christmas Spectacular.

Radio City Music Hall, (212) 247-4777

Harry's long awaited film debut: Harry Potter and the Sorcerer's Stone

By Yoogin Yang

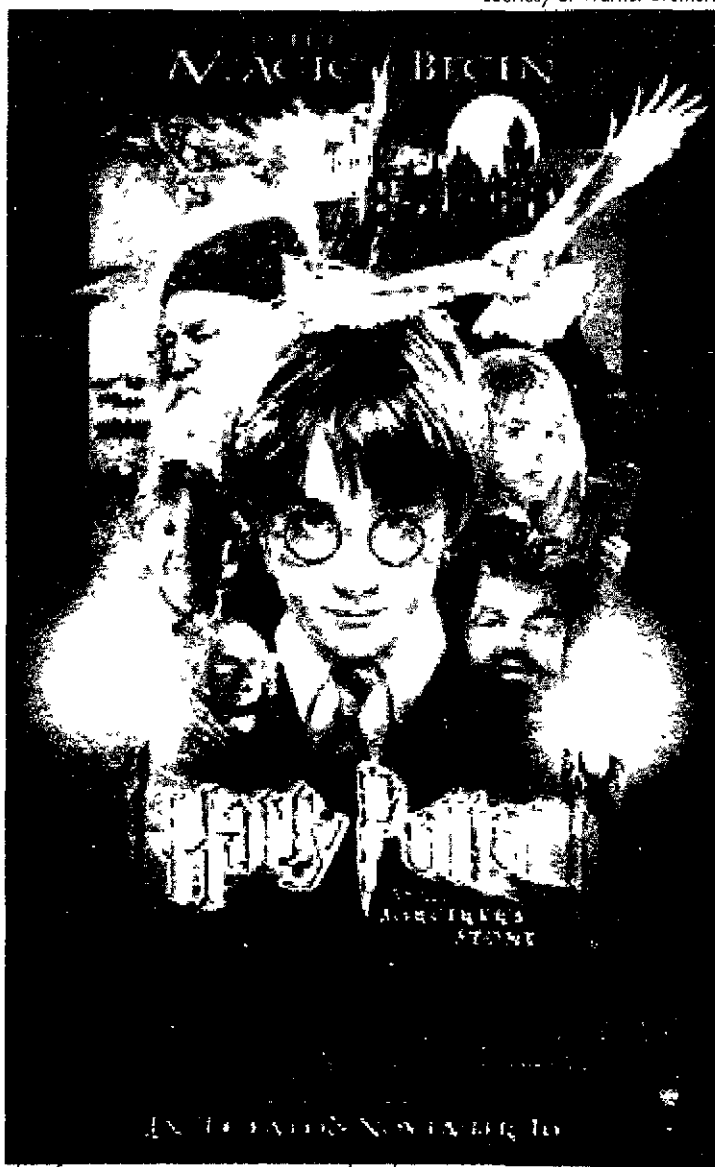
Harry Potter and the Sorcerer's Stone, the first in a series of seven books written by J.K. Rowling, finally made it to theaters all over the country on Friday, November 16, produced by media giant AOL Time Warner.

Being a huge Harry Potter fan, I entered the theater with high expectations, wondering how Warner Bros. would interpret the beloved boy wizard. My greatest fear was that watching the

movie would ruin the remaining three books, which are yet to be released in the *Harry Potter* sequence. Apparently that was a concern for the moviemakers at WB as well, because the movie remained surprisingly faithful to the original book. From Harry's obnoxious-spoiled cousin Dudley, to platform 9 3/4 of the Hogwart's Express (the train that takes the young wizards and witches to Hogwart's School of Witchcraft and Wizardry), to the tape that held Harry's glasses together, it is all there in

the two and a half hour movie. Although the movie stays remarkably true to the book, much of the detail that gives Harry Potter its enchanting and addictive charm was lost. There is an obvious attempt to try and pack in as many events from the book as possible, which left the movie a bit choppy and underdeveloped at times. However, the movie definitely did not leave me disappointed. It provided me with the much-needed dose of Harry Potter during my anxious wait for the fifth book of the series to be released. But it is by no means a substitute to the original. My advice—read the book before you go watch the movie.

courtesy of Warner Brothers



The first Harry Potter movie hit theaters on November 16.

Yoogin Yang is a Barnard junior and bulletin art director

shrines at central park west: the natural history museum's exhibit on *H i n d u D e v o t i o n*

By Annarose Fitzgerald

The American Museum of Natural History's latest exhibition, *Meeting God Elements of Hindu Devotion*, is an incredible survey of worship and Hindu spirituality. The exhibition features photographs of guest curator Stephen P.

The exhibition features photographs of guest curator Stephen P. Huyler, which portray a vivid and intimate depiction of community festivals and daily rituals enacted by Hindu devotees throughout India.

Huyler, which portray a vivid and intimate depiction of community festivals and daily rituals enacted by Hindu devotees throughout India. Other major features of the exhibition include a recreation of one of the many sacred trees used as a devotional site, as well as a series of wooden shrines used in the household worship of a single god or goddess. A fifteen-minute film describes the actions and emotions that characterize puja, daily worship in the Hindu religion.

Although Hindus believe in a single Absolute Divine, this main deity is said to take three forms, each of which represent some specific aspect of the Absolute Divine. Brahma is the Creator, Vishnu the Preserver and Shiva the Destroyer. Hindus also worship forms of the

Great Goddess, known as Parvati or Devi. In daily worship as well as in annual festivals, Hindus tend to focus on a specific deity, or will even focus on a particular form of the major god or goddess. For example, Hindus often dedicate household shrines to Ganesha, the elephant headed son of Parvati and Shiva. Since Ganesha is revered as the remover of all obstacles and hindrances, a person who is about to begin a new project or set out on a journey will first pray to him. Lakshmi, a form of the Goddess associated with Abundance and Prosperity, is believed to bring material wealth. Images of Lakshmi are commonly found on detailed, colorful

<<page 30>>
courtesy of the American Museum of Natural History



Invocation ceremony for the goddess Chandi

artspicks

...continued

Ballet Hispanico

The thirteen member troupe begins yet another yearly season at the Joyce Theater, featuring *Bésame, Ritmo y Ruido*, and *Club Havana*. Joyce Theater, (212) 242 - 0800.

film

Spy Game

Enemy of the State's Tony Scott directs Robert Redford and Brad Pitt as fallen out CIA buddies who make up when the weathered Nathan Muir (Redford) saves Tom Bishop (Pitt) from brutal punishment in a Chinese prison. Also includes Vietnam and Beirut flashbacks and stars Catherine McCormack as the relief worker girlfriend.

Amélie

The story of a do-gooder traipsing through a whimsical Paris, with love and possibility at every turn. Cute and bold antics are pulled off by the childlike title character.

theater

POetry

BAM presents the works of Edgar Allen Poe in this dreary, musical-melodrama. Directed by Robert Wilson. Score by Lou Reed. BAM Howard Gilman Opera House, (718) 636 - 4100, November 27 - December 8.

shake, shake, shake your

By Renata Bystrinsky

If you are one of those people who is tired of all the Shakespeare English classes you probably wallow in, you will absolutely love *The Complete Works of William Shakespeare (Abridged)* now playing off-Broadway at the Century Theater for the Performing Arts. If, however, you are actually one of those English majors who willingly goes to a nine o'clock class for a lecture on the Bard (or even if you've ever read some of his work), you might well love the show even more — you will understand all the references. Really, though, no matter what your Shakespeare background is, chances are you'll be laughing right along with the rest of the audience in the spacious theater by the time Jeremy Shamos, one of the three cast members, asks everyone to "please refrain from eating, drinking, or smoking... anything."

In 99 minutes, the time-honored work of (arguably) history's greatest playwright (who, according to the playbill, was born in Brooklyn) is pulled down to the level of plebeians, dressed in flamboyant drag and made to do the hula for an audience comprised largely of college students, but including persons of all ages. And all this, as director Jeremy Dobrish insists, is done by "writers [who] have a great love of Shakespeare."

Jeremy Shamos (as Jeremy), Peter Ackerman (as Peter) and David Turner (as... surprise! David) star... if each and every cast member can be said to be the star. For these three young men, none of whom are over 35, play every character William Shakespeare has ever written. And, yes, it involves a lot of costume/prop changes. Costume designer Markas Henry says, "The backstage choreography is very tight. We had to spend quite a bit of time on it." All three have extensive experience performing real Shakespeare, and all of the production's cast and crew have the utmost respect and admiration for the Bard (According to the show's offi-

cial website, Bard is a name resulting from Will being barred from many establishments.) In fact, in a poignant moment during the show, Ackerman proclaims to all and sundry "I love my Willie." Nonetheless, this doesn't prevent anyone from riffing the hell out of the Great Man's Works.

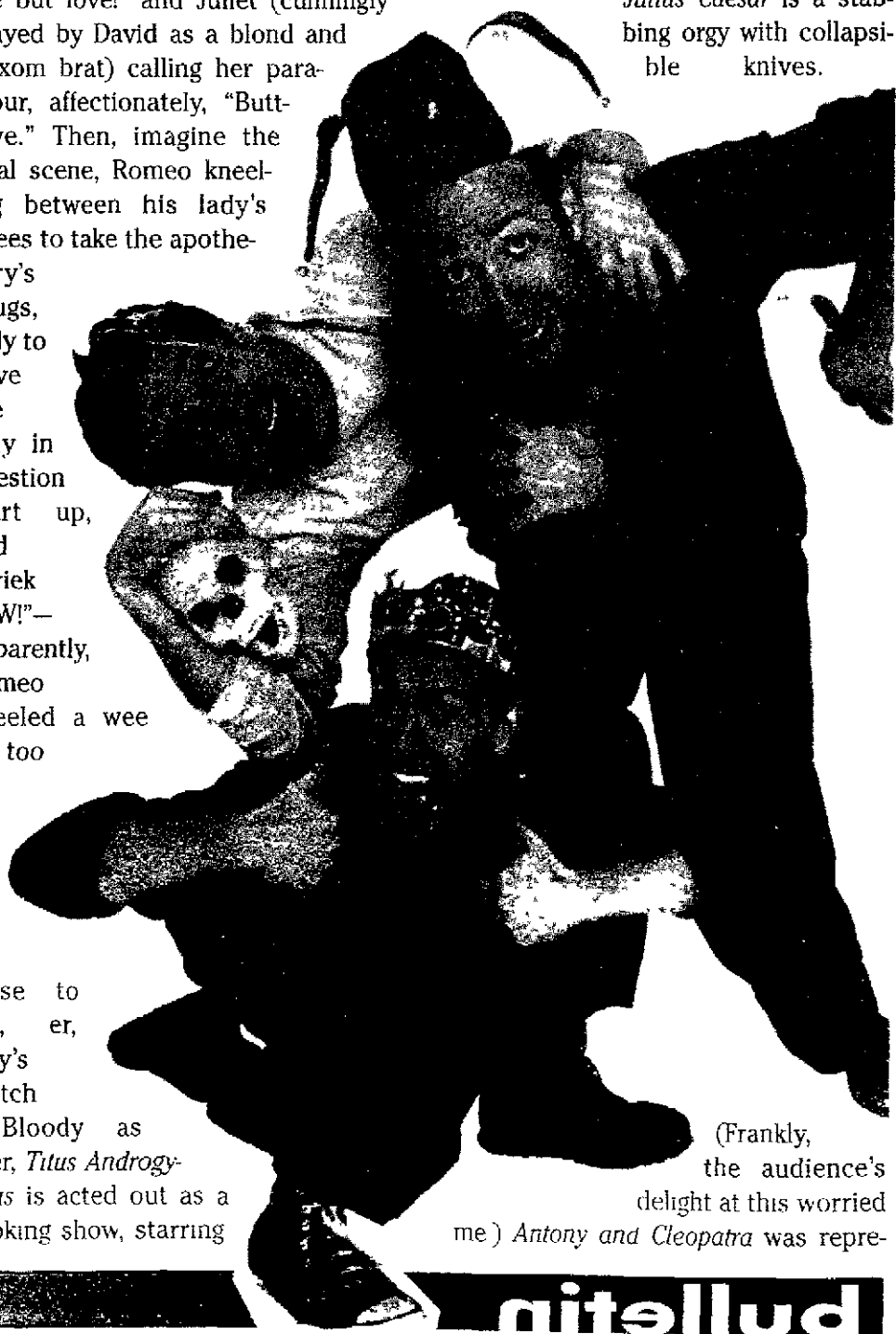
And, oh, how well they do it. First, they are "proud to prevent" *Romeo & Juliet*. Imagine the famous thumb-biting dialogue acted out à la the old Kung Fu films — complete with slow-motion fight moves and lip-synched insults. Then imagine Romeo begging his lady "Call me but love!" and Juliet (cunningly played by David as a blond and buxom brat) calling her paramour, affectionately, "Butt-love." Then, imagine the final scene, Romeo kneeling between his lady's knees to take the apothecary's drugs, only to have the lady in question start up, and shriek "OW!" — apparently, Romeo kneeled a wee bit too

close to his, er, lady's crotch

Bloody as ever, *Titus Andronicus* is acted out as a cooking show, starring

the bleeding Titus and his mutilated, tongueless daughter, as they show us how to make such timeless delicacies as "human face pie" and "ladies' fingers." *Othello* is a ninety-second rap that manages brilliantly to include a full plot summary and analysis. Shakespeare's "Scottish play", the name of which should never be uttered in a theatre (*Macbeth*. . . HA!), is portrayed as a few scenes in fog and forest and a few lines spoken with a Scottish accent so thick as to be utterly unintelligible (but hilarious nonetheless).

Julius Caesar is a stabbing orgy with collapsible knives.



(Frankly, the audience's delight at this worried me) *Antony and Cleopatra* was repre-

Shakespeare

sented with David running about wearing a Cleopatra wig, carrying a rubber snake and pretending to vomit on the front rows. (He did this several times.)

Not every play got individual treatment, of course. For instance, Shakespeare's comedies were condensed into *Love Boat Goes To Verona*, a story told by all three actors, illustrated on an overhead projectile and somehow incorporating all the elements of Shakespeare's comedies. Well, as the players said, "His tragedies are, frankly, much funnier." The history plays were performed as a football game, with the passing of the crown from monarch to monarch, Peter providing lively sports commentary in this game of the SFL (Shakespearean Football League). *Coriolanus* was skipped altogether. They just didn't "like the 'anus' part."

After the sonnets, compressed and printed on one small card, are shown to the audience, *Hamlet* is presented. And now Peter, as the Prince of Denmark, is dressed as the artist formerly known as Prince of Denmark — complete with the tattoo on his cheek. He gives Horatio the

old school handhake, then tells him to "piss off." The play-within-a-play sequence is sock puppet theatre with a pornographic soundtrack (and motif). The audience gets involved during Ophelia's "mad" scene — a woman is randomly pulled on to the stage, and the audience is broken up into three groups — the Id, the Ego, and the Biological Clock. After a few minutes of the audience led in a three-part chant by the cast members, the woman is instructed to shriek. Yes, the pandemonium is delightful. And finally, after the stage is littered with bodies (and after Ophelia, played by David, "drowns" in a paper cup of water), Hamlet is played again, this time in only two minutes. And then again, in 30 seconds. And finally, in reverse. (Ophelia drowns in reverse... I'm glad I will not die without having seen this.)

In this show, funny and utterly irreverent though it is, it is impossible to miss the sheer, massive talent of the writers responsible for its creation. The show was created in the late 1980s by a couple of guys in California; the script,

liberally peppered with pop-culture references, is updated for each production.

"Theater gives us an opportunity to work very collaboratively," says Jeremy Dobrish, who has worked as a writer and is also the co-founder and artistic director of the Adobe Theater Company. All the members of the cast and crew are deeply involved in all aspects of the production.

"There are so many places where I just can't remember whose idea it really was," says David Turner. "It was just OUR idea."

Well, I don't know whose idea it was, but I like it. Tickets are on the steep side — \$59 a seat. However, reduced rates for groups are available: English classes are encouraged to attend showings. And, honestly, the experience is worth it. At the very least, you'll be able to say you are familiar with *The Complete Works of William Shakespeare*. (And won't THAT impress Professor Platt!)

Renata Bystritsky is a Barnard junior and bulletin commentary editor.

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music picks

for the week of december 5

december 5

Fun Lovin' Criminals

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

Ever wonder what happened to this downtown trio since their release of "Scooby Snacks" a few years back? Apparently they're still alive and kicking, and are still sporting the Beastie Boys inspired funk rock sound. Don't wait for their next album, catch them live at the Bowery

december 7

Local H

At CBGB
(315 Bowery @ Bleecker)
For tickets, call 982-4052

Local H's first release in three and a half years, Here Comes the Zoo, won't be coming until February. Can't wait? Their powerful live performances feature angst driven sound to full effect, and will keep you "Copacetic"

december 8

Francine

At Arlene Grocery
(95 Stanton)
For tickets, call 358-1633

Boston pop-rockers Francine's much anticipated release *Forty on a Fall Day* highlights the band's Beatles-esque leanings and Pavement inspiration. First gaining notice for their song "Pop Warner," an ode to the Pixies' Kim Deal, Francine is a band to be watched

michael jackson's wild ride:

By Shelley Gazes

Michael Jackson. The name is known worldwide, evoking different images for different people. Some remember him as a cute little kid from the 70s, The Gloved One, or The King of Pop. Some people may think of an amazing musical career, but chances are, most people's thoughts turn to a life filled with bizarre events. Believe it or not, Michael Jackson has been in the public eye for thirty years, and during those years, some truly bizarre things have taken place in his life.

Michael Jackson was not always so strange - just take one look at him during the Jackson 5 days. Back then, he was just a cute little kid. Furthermore, he was a cute little kid who could actually perform. Of all the group's members, Michael was certainly the one in the spotlight. Face it, who really knew all that much about Tito or Jermaine? If you're asking, "Which ones are they?" that's exactly my point. Perhaps it was all this attention at such an early age that led to Jackson's later, shall we say, difficulties.

I believe there may be some connection between Jackson's problems and his nose. Granted, this may sound a bit absurd, but stick with me. It seems like the smaller it gets, the stranger he gets. Why he has felt compelled to make his nose almost nonexistent is beyond me. After all, a nose is nothing to be ashamed of. For Jackson, though it seems that it just can't

be small enough. If for some reason you do not think his nose has changed, just look at a photo from thirty years ago and compare it with a current photo. I assure you, noses do not shrink naturally.

One thing, however, that I must admit is that Michael Jackson is a good dancer. I've tried moonwalking, as I'm sure many others have, and have found that it's not easy. One of Michael's signature "dance moves" bothers me, though. What's up with the crotch grabbing? It seems very unnecessary to me. As far as I can tell, crotch grabbing does not do anything to greatly further the plots in Jackson's videos. It is a completely superfluous move and really uncomfortable to watch. After all, Jackson is not exactly what we would consider a sex symbol (and if he is for anyone, feel free to continue with your fantasy).

Jackson's personal troubles are not all as trivial as his dancing and facial structures. He opened his Neverland Ranch to many children, perhaps to give them the joy he claims he never had as a child. This should have been a good idea. In 1993, however, a child accused Jackson of sexually abusing him. I can still remember Jackson appearing live on television, at the Neverland Ranch, explaining how the authorities searched his home and took photos of him. I think it is fair to say that no one knew what to think. No official charges, however, were ever brought against Jackson and the matter was settled with the



I believe there may be some connection between Jackson's problems and his nose....

king of pop or just a flop?

child's family. In late 1993, perhaps out of shame of the incident, Jackson left the US and essentially disappeared from the public eye, but not before publicly announcing an addiction to pain killers. In light of these scandalous events, Pepsi decided to drop its affiliation with Jackson.

After this whirlwind, Jackson laid low for quite some time, until he resurfaced in May 1994. His name appeared in the news again, as the world witnessed one of the strangest pairings in history. The marriage of Michael Jackson and Lisa Marie Presley made headlines and caused jaws to drop everywhere. I'm sure everyone cringed when they witnessed that infamous kiss on the MTV Video Music Awards in 1995. Yeah, Lisa Marie looked like she was really into that kiss. Despite this public display of affection, the marriage ended in January 1996. Gasps were heard around the globe... well, not really.

Apparently, Jackson had not yet had his fill of wedded bliss. Ten months after his divorce from Presley he married Debbie Rowe, a nurse. This union, in some way, produced two children, both of whom are named after Jackson. The first child, Prince Michael Jackson Jr. was born in 1997. The pitter patter of little feet was heard again in 1998 when a girl, Paris Michael Katherine Jackson, was born. Alas, this marriage was not meant to be. To the great surprise of the world, Jackson and Rowe divorced in 1999. Gasps were once again heard across the world well, OK, not really. Since then, there has been little mention of her or of

Jackson's children in the news. In fact, for some time, not much was in the news about Jackson himself. It seemed as though he was finally finished and had settled into a dandy life at the Neverland Ranch.

Jackson has now told the world that he is not yet finished. The video for "You

As far as I can tell, crotch grabbing does not do anything to greatly further the plots in Jackson's videos.

Rock My World," the first single off his new album *Invincible*, began airing in September.

The song is very pop, with an N*SYNC-type beat. The video, however, is just bizarre. Jackson hides his

face under a hat throughout the video. What can be glimpsed of him is not too pretty-- it appears that Jackson's nose has completely disappeared. Out of nowhere, Chris Tucker appears dancing and singing along to the song. The video keeps showing the profile of a large, older

man, who seems to be quite familiar. Finally, the man turns to the camera and it is none other than the one and only Marlon Brando. That's right, Marlon Brando. The video shows the meeting of two fallen American icons-- men who used to be revered and now are considered to be, well, weird. The video ends with

Jackson kissing a scantily clad woman, which is just very unbelievable. In terms of dancing, this video certainly doesn't have what previous videos had. Then again, Mr. Jackson is a whopping forty-three years old now.

Despite all the controversy and the strangeness surrounding him, Michael Jackson remains very

musicpicks

...continued

december 9

Nikka Costa with Miranda Lee Richards

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

These two rising stars give us hope that there are alternatives to Britney's sugar pop. Costa's funky sound and Richard's soulful melodies are dynamic, infectious, and above all, real.

december 10

Starsailor

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

British band Starsailor is poised to take over where Coldplay left off. Their upcoming debut album *Love is Here* finds these boys swooning and sighing like the Verve, only without Richard Ashcroft's pretension. Catch them before MTV exploits and destroys their pure sound.

december 11-12

Lynyrd Skynyrd

At Beacon Theater
(2124 Broadway)
For tickets, call 496-7070

Sweet Home Alabama! Southern rockers Lynyrd Skynyrd are back, jumping on the bandwagon of bands touring past their prime (Bob Dylan and Aerosmith, anyone?) If you (or your parents) haven't seen them yet, now is the time.





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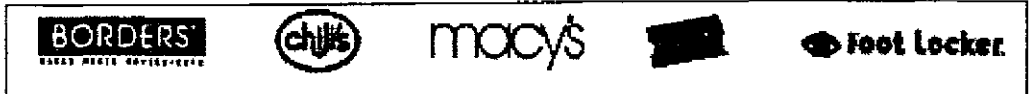
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tenacious D want you to come...see them live!

Tenacious D- *Tenacious D* (Epic).

Warning: if you don't want to cream in your jeans, then don't buy this album. Tenacious D's long-awaited eponymous first effort is exactly what it purports to be—a kick-ass rockgasm devoted to devil worship, perfect inward harmony, and the lowbrow in us all. Basically a spin-off or soundtrack to their brilliant HBO sketch comedy. Jack Black (see *Jesus' Son*, literally) and bald buddy Kyle Gass sing their plump little hearts out with the help of some well-known friends (Dave Grohl, Page McConnell, and The Dust Brothers). Admittedly, I found most tracks somewhat overproduced at first, but if you want the open-mic acoustic sound it's best to go directly to the source anyway. For those unfamiliar with their live performance, you had better ask somebody. Super hits include "Kiglbasa," "Double Team," and the nonplussing "City Hall." In their own words: "The main thing we do is to rock your socks off."

—Chris Martin



Aereogramme- *A Story in White* (Matador).

While it does not seem entirely feasible to call the post-rock outfit Aereogramme (pronounced Aer-E-ogramme) "the next big thing" to occur on Matador Records, as some critics have done in the past couple of months, these three Scots have succeeded in recording a full-sounding debut album that will surely attract a variety of listeners from the rock community. Aereogramme formed in 1998 when guitarists Craig B and Campbell McNeill were given an opportunity to play their songs with their newly found drummer, Martin Scott. Since then, they have released two 7s and an EP entitled *Glam Cripple*, which was released on Matador Record's European sister, Chemikal Underground.

Paradoxically, it seems as if the best feature of *A Story in White* is also its most problematic and unappealing: namely Aereogramme's ability to oscillate rapidly between styles and moods, to be voluminous and aggressive one minute and soft and reflective the next. For example, there are tracks on the LP, such as "The Question is Complete," "Post-Tour, Pre-Judgement," "Zionist Timing," or "Shouting for Joey" that could potentially satisfy a hardcore fan base through their bass-heavy jams and incoherent screaming. Yet, even listeners who like things on the calmer side have plenty of "soft rock" to indulge in on *A Story in White*, especially the whole second half of the album. The keyboard melody that pushes itself further into the forefront as the song progresses on "Egypt," or the violin/standing bass opener that eventually leads into minimal guitar and slow drumming on "Hatred," makes for particularly subtle effects. These tracks, as well as "A Meaningful Existence," "Descending," and "Will You Still Find Me?" combine emotive lyrics and lightly strummed guitar followed by an occasional solo sequence. The bothersome thing about this stylistic well-roundedness is that Aereogramme chooses either extreme for each new track, yet they barely manage to create a song that fuses both styles into something more intricate and original, as other major post-rock bands, such as June of 44 or Mogwai, do beautifully. While "Post-Tour, Pre-Judgement" comes close, with occasional explosions of keyboard scales and angry drums, hearing this song live revealed the predictability of these louder sequences <<page 30>>

W T C r e v i s i t e d crisis

by Isa Loundon

The *bulletin* went to press over two months ago with a special issue recounting the experiences of students after the September 11. Seth Castleman is a teacher, storyteller, and writer who volunteered as a crisis counselor and ground-zero worker for a month after the attacks. I interviewed him, intensely curious as to how he came out whole from such a fragmenting trauma.

How did you get involved?

When I turned on the TV on September 11, I realized that I had driven home the night before and I had almost no gas or money. I had just given my last dollar to a guy on the street. The attacks on the WTC could have been just the beginning. I thought the gas stations might close...I was going to be fucked. We were going to go to war.

I grabbed my wallet and keys and got a thousand dollars off my credit card and filled up on gas. I had taken care of myself. I thought, now what can I do to help? I called friends to see if they needed to be evacuated, but they were okay. I'm a trained crisis counselor, but everyone was trying to do their own thing, so when I heard they had set up a triage unit at Chelsea Piers, I went. We didn't see anyone that first night, but families started trickling in and pretty soon I was running the triage unit. When things slowed down I handed it over and went to Ground-Zero.

What was it like at Ground Zero? What other kinds of volunteers did you work with?

People were working around the clock while new volunteers were being turned away when they came down, but here we were doing all the work. We were so short staffed. We never had enough people. We had to get all our own stuff, doing things like finagling for ice (we needed ice for soda to keep drinks cold) and there never was enough. We went through a

lot of sweatshirts, workboots, respirators, medicines, hot food, coffee, cigarettes (there were never enough). Ice was definitely a big problem.

Other volunteers were Christian Scientists in their teens, who were mostly girls. They all had yellow shirts with black stripes, and we called them bumblebees, but most of the volunteers were in their 20s-30s.

I think that there was always, for everybody, mixed motivation about volunteering. There was some amount of "I want to make a difference"...it's a human thing. You just have to look at the motivation and purify it.

How have you dealt with your experience as a volunteer?

I had an experience early on, maybe on day three, when I had been working for three days straight and was completely exhausted. I turned over my crews to a lieutenant and went and sat down at Stuyvesant. Within minutes I had fallen asleep, but my phone rang. I said, "Hello," and they said, "We've got firemen in crisis. Can you come down and do counseling?" I said okay, half awake, but I couldn't even press the buttons on the cell phone, I was so weak. But within three steps I was so awake and charged and I stopped for a minute... I was so struck that I was as sharp as I could imagine... I must have been affected by adrenaline

I found it difficult when I was home for six or twelve hours. I didn't want to be alone. Even since then, there are ways even now, I'm not as grounded.

As you gain distance from your experience at ground zero, what are your reflections?

I think that when faced with death, life becomes either deeply beautiful or deeply futile. It is interesting to see where we go when the bombs have fallen...to triage units...to our churches...to our families.

Isa Loundon is a Barnard sophomore and bulletin managing editor

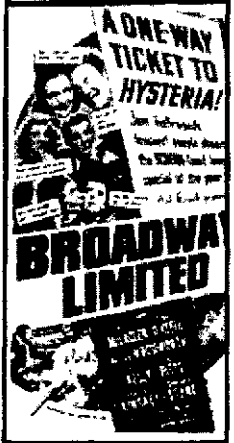


courtesy of Sumi Loundon

Seth Castleman speaks about his experience volunteering

:cinema classics:

by Talya Cooper



At some point in your Barnard career—whether it started three months or three years ago—you have bitched about the price of a movie ticket in New York. You have paid more for a soda at, say, the Sony Lincoln Square, than most people pay for a meal; you have even noted that tickets for art movies at small theaters like, say, the Film Forum, stretch to the \$8 range. But before you run off to Kim's, let me suggest an alternative for those of you who would rather not watch movies on the screen of your laptop.

Cinema Classics (332 E 11th St. between 1st and 2nd Ave.) is the kind of movie theater I envision when I think of the Village. The front room is a café, complete with attractive-looking (and affordable) pastries and popcorn and cozy-looking tables. You fork over your \$5.50—yes, \$5.50—for a ticket at the counter, and get a little slip of paper in exchange. There are about 70 seats in the screening room, a mixture of slightly uncomfortable chairs and rows of seats that look like they've been salvaged from an old theater. The projector rattles, the walls are bare brick, and they play loud indie-rock, a welcome change from the usual LeeAnn Rimes songs and Pepsi ads, before the movie starts.

True, you cannot see *Harry Potter and the Sorcerer's Stone* at Cinema Classics. You can, however, get a chance to view some of the Silver Screen's greatest hits, ranging from the 1930s James Cagney gangster flick *Angels With Dirty Faces* to *Raging Bull* one of my own favorites, 1988's lyrical *Wings Of Desire*. Some nights, the theater hosts live music after or, for silent movies, during, the film; it has also been known to do the *Wizard of Oz-Dark Side of the Moon* thing, if you're

one of those type of people. Other unique events hosted in recent months include a screening of the bizarre silent classic *The Cabinet of Dr. Caligari* accompanied by Radiohead songs and, in honor of Halloween last month, a live take on *Mystery Science Theater* with comedians providing their commentary on a cheesy old horror movie. Cinema Classics also houses one of the best selections of videos and DVDs for sale in the city.

The night I went, I saw Stanley Kubrick's 1962 adaptation of *Lolita*. I had never seen the movie before and, although I have decidedly mixed feelings about Stanley Kubrick, I liked it very much. The theater either uses old reels or an old projector (or both); the picture flickered and jiggled throughout the film's two or so hours, especially—for whatever reason—during climactic moments. The sound tended to fluctuate in volume and was occasionally a bit garbled. Somehow, though, the shaky images and the smell of cigarette smoke drifting in from the other room just added to the general atmosphere of coolness, in the 50s beatnik sense of the word.

Most of the movies Cinema Classics shows are, admittedly, rent-able. But there's just something so New York and so fun about walking out to First Avenue, sitting down in a tiny screening room and watching the MGM lion, in glorious black and white, roaring on a 14-foot screen. Also, a ticket plus subway is \$8.50, approximately the cost of a small popcorn at Loew's. Even if you don't like old movies, you might be pleasantly surprised by a gem you probably wouldn't have bothered to rent. And if you're a film buff, Cinema Classics is a little sample of movie freak heaven.

Talya Cooper is a Barnard first year and bulletin staff writer



confessions of a (sorority) sister

By Thea Tagle

Well, it really looks like I'm going to be revealing a little too much about myself in this issue of the *bulletin* (refer to the Green Day review in the last issue if you don't know what I'm talking about!). But I figure, if I can admit one dirty secret, I might as well get them all out. So here goes...

I, Thea, your independent, fun loving, slightly neurotic music editor, am in a sorority. Please keep the applause and/or rotten tomatoes down for now—there's more. I am in a sorority, and I'm actually enjoying myself, in ways besides the stereotypical bar-crawling and boy-ogling "sorority life." I never thought that I would join one, and sometimes I find it hard to believe that I ever did. But when you look past the myth, and into the reality of the situation, it's not such an incredible idea after all.

I am not writing this to advocate sororities—pledge period is over, and I realize that my personal choice does not reflect everyone else's opinions. I am not writing this to promote my chapter, either—I think that my sisters are dynamic enough in their own right not to warrant an added boost. Perhaps this is my justification to the world, and to myself, of why I decided to join one—I am tired of the incredulous looks from current (and some former) friends when I tell them I am a sister.

Why did I do it? Perhaps you'd want me to say it was because I was a lonely Barnard first year, desperate for friends and attention from boys. Sorry, but I won't say that. I joined this semester, my sophomore year, I already have some really great friends here at school, and I don't need a man, thank-you-very-much. My choice to rush sophomore year was a conscious one, as it gave me time to settle into Barnard and find my own community before

jumping headfirst into a pre-defined one. And though I did find a supportive atmosphere during first year, I still didn't feel like I had found my niche...at least not entirely. I was searching for something more—a chance to become more involved with the greater college community in both serious and fun settings. I saw that sorority life did offer both a social outlet, as well as an emphasis on community service and academic achievement. The girls I had met who were already sisters seemed very down to earth, friendly, and smart-

I saw that sorority life did offer both a social outlet, as well as an emphasis on community service and academic achievement.

and the fact that they were sisters showed me that not everyone fits the mold.

Deciding to rush was a scary idea at first, but when I was in the process of it, I realized there was nothing to be frightened of. Among the crowd of nervous girls, I was completely the opposite—and I knew that this experience would not make or break me. If I decided to join one of the four sororities, that would be cool, if not—that would be cool, too. I figured that if the girls didn't like me, then it was no loss—because only I could define my self-worth. It was this attitude that kept me in rush, and the one that allowed me to find my group of sisters.

Walking into the room designated for my (future) chapter was like a breath of fresh air. I recognized a few of the girls from my classes and from being out, which made me more comfortable. And while I realize that the point of rush is to "sell" your sorority

to rushees. I didn't have to be hooked into joining my chapter. With these girls, I felt like I could truly have conversations with them—there was no small talk about my major, but of better things, like common interests in music, politics, and...hair dye. These girls were all intelligent (everyone in the Greek system goes to school here, duh!), funny, and the complete opposite of the ditzzy sorority girl stereotype. While I admit, we are a social group, and debauchery and silliness can occur on occasion, on the whole you will not find a more serious and studious group of women.

Sororities do things besides drink, you know! We hold regular study nights, because we all do hope to graduate, and count among ourselves future mechanical engineers, doctors, and politicians; we volunteer at soup kitchens and participate in walk-a-thons and dance-a-thons; and while we do have parties and formals, the fun that comes from community and hanging out with friends is more important than the number of drinks we can consume in the shortest period of time.

Greek members are some of the most active students on campus. They write for the paper, participate in sports, and head up committees. They work at school—there is a minimum GPA to maintain if one is to be an active member in the sorority. And anyone who is involved with anything on campus knows that balancing school and activities isn't easy—so don't think for a second that Greeks equal slackers.

I'm not saying that I believe sororities are the greatest thing that college has to offer. It is not the largest part of my college career, but it is more than just another club that I'm in. It is people that I can rely on to rub my back if it's sore, to cram for tests with, to share a beverage with <<page 30>>

is barnard investing responsibly?

By *Gretchen Collazo*

Universities all over the country are using their power as shareholders in corporations to improve these companies' social performance. For example, the University of Washington has sponsored a shareholder resolution urging Caterpillar to consider guidelines for withdrawal from countries where an illegitimate government systematically violates human rights. Cornell used shareholder activism to encourage one of our country's largest retailers of old growth rainforest wood to phase in purchasing certified wood grown in sustainable forests instead. Schools including Columbia, Yale, Harvard, Stanford, Brown, Cornell, Swarthmore, and Tufts have implemented committees on socially responsible investing. The question I would like to pose is: Where is Barnard's Committee on Socially Responsible Investing?

The Barnard College Mission Statement reads, "As a college for women, Barnard embraces its responsibility to address issues of gender in all of their complexity and urgency... [Barnard] is committed to diversity in its student body... Barnard students become... prepared to lead and serve their society." If our school has philosophically dedicated itself to improve life chances for women, would we want our endowment

color reside? Of course not!

I wish Barnard would consider the ethical responsibility it has as an institution working in the public interest, to work to reform the corporations we invest in that engage in such harmful actions.

How can Barnard do this? The College invests its money in corporations so that as the value of the company rises, so too does the value of our stock. Every corporation allows its shareholders

to submit resolutions to be voted on by all shareholders in the company. If a shareholder does not vote on the resolution, their vote automatically goes to management, which often fails to side with shareholders advocating corporate reform. Thus, Barnard is already voting on shareholder resolutions. As part-owners of the company, we are making important choices on global issues of social and economic justice. With no mechanism to review how we vote, however, our school has made a conscious decision to ignore the ethical implications of the profits we make from corporations that may not be acting in the public interest. As a

resolve this problem. This proposal sets down guidelines for establishing a Committee on Socially Responsible Investing composed of students, faculty and alumnae, in addition to a non-voting administration member. This Committee would have the power to advise the Trustees on how Barnard can act to further the public good. This

As part-owners of the company, we are making important choices on global issues of social and economic justice.

includes sponsoring and voting on shareholder resolutions, portfolio screening, community investment, and social screening. The Trustees would then review these recommendations and have the final say on actions to be taken. The proposal was created by Students for Socially Responsible Investing (SSRI), and revised with the assistance of Barry Kaufman, Vice President of Finance for Barnard. Kaufman has been extremely helpful in facilitating the process of submitting this proposal, and SSRI commends him on his commitment to socially responsible investing.

The only remaining question is when will the policy finally be implemented? A proposal was submitted to the Trustees months ago to be voted on. The vote, however, has been delayed a number of times. The new date for voting on the proposal is February 5th. Delay can only serve to further corporate abuse, while voting yes will work to globally increase social justice. The Trustees have done a wonderful job in working to improve our school, I hope they will choose to widen the opportunities for bettering our world by voting yes on the Proposal.

Gretchen Collazo is a Barnard senior.

If our school has philosophically dedicated itself to improve life chances for women, would we want our endowment to be invested in a company that discriminates against women?

to be invested in a company that discriminates against women? What about investing in a company that practices predatory lending practices in lower-income neighborhoods where people of

school dedicated to serving the public good, this does not reflect well on our mission statement.

A proposal has been submitted to the Trustees of Barnard College to

bad journalism

...and how to avoid them

By Beth Blacklow and Dana Fields

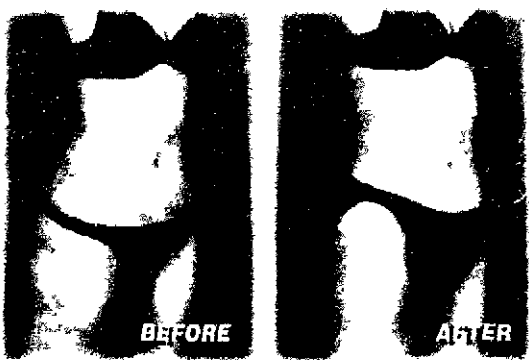
The ads in the *Village Voice* tell us many strange things: where we can get a cake baked in the shape of a penis, or what number to call so that we can talk to live college girls, just to give a few examples. But most importantly, the *Voice's* paid advertisers give us some vital information about ourselves, information that helps us to reconstruct our lives and our bosoms. Were it not for the *Village Voice* ads, we would have no idea where to get a good post-traumatic liposuction or how to find a day spa where we can defy gravity in our bathing suits. Bad Journalism would like to share our most uplifting revelations about women from the *Village Voice* (and they're not even from the back pages).

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Lesson #3: There's nothing sexier than an awkward, contrived position."

<<page 11>> sauce is taking out the onions and adding red pepper flakes and/or fennel seeds. After sautéing the garlic for two minutes, add the crushed tomatoes and a shake of red pepper flakes or a pinch of fennel seeds. Simmer for fifteen minutes and then put the sauce in a blender for a few seconds until the sauce has a uniform consistency. Toss with cooked pasta. The pepper flakes make this pasta "arrabiata" ("angry" or hot).

If you don't even have tomatoes, you can still make pasta. Actually, you can make the pasta a hell of a lot faster if you don't have crushed tomatoes. Chop two cloves of garlic and sauté in a pan with one or two tablespoons of olive oil. Toss with cooked pasta and you have "pasta aglia e olio."

Alison Wayne is a Barnard junior and is a bulletin features editor.

<<page 21>> popular. Maybe people are drawn to this enigma of a man. Or maybe they really do like his music. *Invincible* was released on November 6 and entered the Billboard charts at number one. On November 13, CBS aired Jackson's thirtieth anniversary tribute concert, which included a reunion of the Jackson 5. Where the King of Pop's career will go in the future is uncertain. I have my own predictions, though. I believe Jackson will walk down the aisle one final time, with his true soulmate: Elizabeth Taylor. After all, the third time is always the charm; and maybe for her the ninth time will be the charm. They could live happily ever after, with all the chimps and diamonds anyone could ever ask for. What a perfect world that would be for the strange King of Pop.

Shelley Gazes is a Barnard first year.

<<page 15>> whom Harry Potter's adult following is indicative of, maybe not the work of the Devil, but of something almost as alarming.

In a *New York Times* essay published last winter, for instance, William Safire applauded the upholding of what he called "the side of adult culture" when a top literary prize was denied to J.K. Rowling in favor of Irish poet Seamus Heaney, a move that was, according to Safire, "a relief."

"These are not books for adults," he cried, comparing Harry Potter books to such respected classics as *Huckleberry Finn* and *Alice in Wonderland*, and finding them sub par, presumably because they lack the deeper underlying messages of Carroll's or Twain's texts. Insisting on their appropriateness only for children, Safire argued that reading Harry Potter books as an adult translates into a lowering of standards on the part of the literate grownup world. "Adults," he sneered, "make a part of their lives only the works that have meaning."

"Meaning," despite what Safire and those who share his views might say, is exactly what Harry Potter books do have in the view of Potterites like Kelley and Wesker. To many fans the underlying messages are precisely what make Harry Potter so universal.

"Harry Potter is so much more than good versus evil," argues Kelly. "It is about the choice between what is right and what is easy, about the importance of friendship, bravery, integrity. These are the building blocks for a successful life."

Whether or not Harry Potter presents messages "important" enough to classify them as "serious" literature, the reality to which most people will concede is that Rowling has created what Barnard sophomore Grace Glennly calls simply, "good books" that anyone can relate to. "[Rowling] hasn't written the books for a specific audience," she says. "I think that's what makes them so appealing." Describing the books as "not overly serious" but "in no way childish," Glennly echoes what is so often said about the series by individuals who become hooked on it—often in spite of them-

selves. The obvious delight with which people meet a book that universalizes the pure, unadulterated pleasure of reading makes one wonder why critics like Safire so stubbornly begrudge the success of the books, like some mutated version of the kids in the cereal commercials who, now fully grown, continue to insist that "Trix are for kids."

Perhaps it is in part a reaction to the extreme visibility of Harry Potter ever since the books came out—the chaotic hubbub surrounding the release of each subsequent novel; and the well-coordinated marketing campaign that prompted hordes of people to pre-order their movie tickets on line weeks before the film was released. To people who want their art as untouched by marketing as possible, this has the potential to tarnish their own love of a product (Indeed, to consider Harry Potter "a product" is to some, to strip it of its distinctive uniqueness.) Especially for adult fans with less immediate interest in the toys that accompany the release of the movie, the heavy marketing of Harry Potter could be a turn-off.

Nevertheless, many are able to take this in stride, dismissing the marketing of Harry Potter as a separate phenomenon, certainly not one that can harm the books' innate value. To collect a few Harry Potter items of one's own; to acknowledge (and be comfortable with) one's enjoyment of a book labeled "children's literature"—these seem to be among the secrets of being a non-jaded Potter-reading adult. As for the presence of Harry Potter on lunch boxes and T-shirts, Glennly offers a little bit of perspective. "If J.K. Rowling writes three more quality Harry Potter books, then I don't care how many Harry Potter T-shirts exist," she says, admitting to owning a set of lights with Harry Potter on his Nimbus 2000 (a gift from her dad). "I would have loved to have had a Ramona Quimby pencil case and Harriet the Spy pajamas when I was eight, so these kids are lucky to show off their favorite literary character. . . as long as they keep reading."

Liliana Segura is a Barnard senior and bulletin office manager.

<<page 17>> associated with Abundance and Prosperity, is believed to bring material wealth. Images of Lakshmi are commonly found on detailed, colorful door hangers called toranas, which are given as part of a bride's dowry. Hindus honor the goddess Gauri, who is associated with femininity, loyalty and matrimonial perfection for eighteen days during the Gangaur festival in Western India in the spring. Women hoping for abundant crops and the health of male family members adorn a statue of Guari with their own jewelry and new clothes. She is then carried through the streets in a parade on the last day of the festival. One photograph on exhibit depicts a taxi driver lighting incense to a statue of the goddess Kali on his dashboard to protect his journeys throughout the day.

One of my favorite parts of the exhibition was the household shrine, which the visitor was allowed to open to reveal the image of a deity surrounded by elaborate displays of candles, jewels and flowers. These shrines reminded me of the tabernacles in Catholic churches, major elements of worship from my own religion. The tabernacle behind the altar of a Catholic Church contains the Blessed Sacrament, the Holy Communion wafers, and wine. These are said to become the body and blood of Christ during Mass. Unlike the tabernacle, whose doors can only be opened by priests, deacons and Eucharist ministers, Hindus are permitted to have intimate contact with their shrines. Daily spirituality is practiced; Hindus often possess shrines in their houses and decide which of the forms of the god or goddess they will honor in this shrine. When I saw that the white writing next to the shrines on exhibition read, "We invite you to open and close this shrine," I felt as though I were being granted a very special privilege to have intimate contact with a divine presence. Many Hindus also decorate the walls of their homes

with vivid textiles portraying representations of deities or sacred geometric designs to foster a sense of divine presence in the household.

A sense of intimate contact with the divine, denoted by the Sanskrit word *darshan*, can be found in the outdoors as well. This exhibition contained a life size recreation of a sacred Banyan tree, hundreds of thousands of which throughout India are said to contain the presence of gramdevatas, the community of deities. Hindus frequently visit the sacred trees to seek quiet refuge from their busy lives; mostly Banyan or Peepul trees are regarded as sacred. Worshipers wrap cloths smeared with red vermilion and yellow turmeric around the tree. Mothers praying for the health of their children hang wood, metal or paper cradles containing small baby dolls from the branches. Hindus in Southern India worship Nagaraya, the King of Cobras, for his healing and fertility powers. Visitors feed eggs and milk to the real cobras that live in holes beneath sacred trees.

Overall, the *Meeting God* exhibition definitely lives up to its title. The dimmed lighting and low music juxtaposed with vivid cloths and photographs definitely made me feel as though I were entering an unusual and awe inspiring place. From the hands on shrines to a film in which Hindus discuss the personal meanings that their daily punja holds, the visitor is lured into the Hindu culture and becomes immersed with a sense of the divine.

Meeting God: Elements of Hindu Devotion continues through 24 February 01.

The American Museum of Natural History is located at Central Park West and 79th Street.

Annarose Fitzgerald is a Barnard sophomore.

<<page23>> revealed the predictability of these louder sequences. This also seemed an excuse for Craig and Campbell, both well into their forties, to release their still evident "rocker boy" fury. Aereogramme's musical ability looks promising, yet *A Story in White* reveals a need for these three to undergo a self-definition process before they next present themselves to the music community — unless they like that incongruous post-hardcore label hanging above their heads. But perhaps, their label mates (Arab Strap, Yo La Tengo, Belle and Sebastian) or some of their impressive tour buddies (Superchunk, Modest Mouse, the Delgados, Low, and Life Without Buildings) will give them a few pointers. Lastly, Aereogramme's song-writing abilities definitely prove that this band is not going to become the "next" Pavement any time in the near future — for does a post-rock band today really need to revert to such unimpressive phrases as "fuck the devil / fuck myself"?

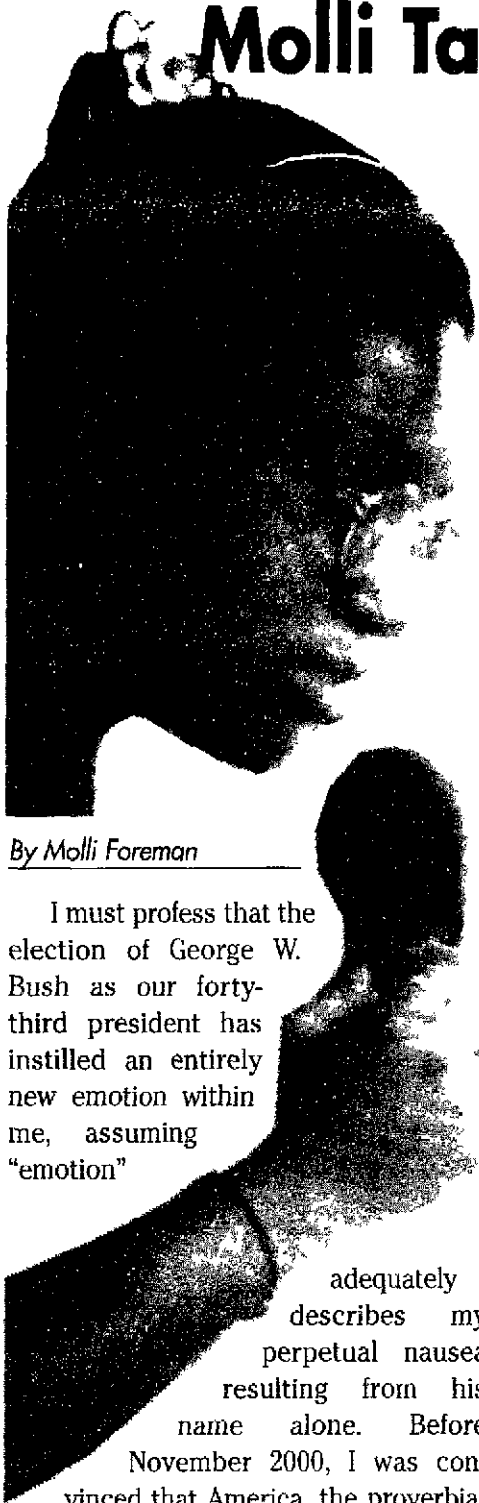
—Steffi Fahrion

<<page 26>> more than just another club that I'm in. It is people that I can rely on to rub my back if it's sore, to cram for tests with, to share a beverage with (orange juice, geesh!). It is not an insta-family, but it is a strong bond that, like all other friendships, develops over time. I don't think you should love me or want to be my friend because I'm in a sorority, but you shouldn't hate me for being in one, either. If I hadn't told you, would you even have known? If the answer is no, then I rest my case. Greeks are regular folks, and the stereotypes need to be put to rest once and for all, at least here — at other schools, who knows? Just kidding.

Thea Tagle is a Barnard sophomore and bulletin music editor.

please recycle this paper.

Molli Talks: bush blind of the future



By Molli Foreman

I must profess that the election of George W. Bush as our forty-third president has instilled an entirely new emotion within me, assuming "emotion"

adequately describes my perpetual nausea resulting from his name alone. Before November 2000, I was convinced that America, the proverbial melting pot of the planet, was not half bad as far as nations go...nice people, good weather, freedom...what else could one need? However, Bush, a Southern gentleman minus the "gentle man" portion, convinced me over the last year that America has a bleak present and future. In other words, he and his drinking buddies—err, "advisors"—have reaffirmed my lack of faith in the intelligence of average male and implanted a distinct fear of world events to come.

Why my *bête-noir* towards the man? During these troubled times Bush has exercised presidential authority to the

detriment of the entire world, proving that foresight and wisdom always succumb to ignorant knee-jerk reactions. He and his "Northern Alliance" have successfully managed to create a disaster. And in light of recent reports regarding Northern Alliance-sponsored atrocities, our fearless leader has continued a cycle of war and destruction by not tempering wartime policy with humanitarian concern and insight regarding Afghanistan's future.

Bush strikes me as the kind of guy who often walks into plate-glass windows; if he looks ahead (debatable), he does not see the harm a half-inch from his nose. In this case, the plate glass window is international politics a few years ahead; are today's friends future enemies? As of mid-November, global news services including the *New York Times*, *Washington Post*, and *Time Magazine* cited the cruelty of Northern Alliance soldiers towards captured Taliban fighters. Ranging from looting, beatings, executions, and corpse mutilation, some Northern Alliance groups have humiliated and tortured both the living and the dead on the Taliban side. With increasing victories for our side, some soldiers have opted to celebrate through perpetuating My Lai-style acts of aggression upon their enemies. Can one really blame the hundreds of thousands of Afghani citizens fleeing for the Pakistani border, after shifting from the hands of violent oppressors to the care of violent military men?

There is a distinct difference between "freedom fighting" and exacting revenge with impunity. The last time I recall pillaging as a popular activity, some red-head by the name of Erik and his buddy Leif were leading the way. Since medieval times, I would hope we might have learned to differentiate between wartime casualty and cruelty. Is the execution of prisoners acceptable after they have been stripped and begged for their lives? How can one justify inflicting so much pain, wartime or not? Have the diplomatic rules of war been suspended in favor of an inhuman, merciless free-for-all?

If any member of the Taliban army

committed one of the aforementioned acts on an American, Bush would deploy F-16s from Pakistan left and right. Yet, dozens and soon, hundreds of Taliban soldiers will have experienced their last moments deprived of their belongings, stripped, beaten, shot, and left in ditches to rot. Enemies or not, can one excuse sadism? Glad to see the so-called "rules of war" only apply to protect us but not when we harm evil, cowardly, bottom-feeding, cave-dwellers.

Furthermore, what about after the war? Will the same powers that direct the operations of Northern Alliance soldiers run the new Afghan government? In light of the brutality inflicted upon Taliban soldiers (most of whom do not support the Taliban side voluntarily), would the Afghan people benefit from being left in that kind of care? Can the future of the Afghans be trusted to those who inflict such pain and violence on others? Has our government given enough thought as to who should assume power after the fall of the Taliban? The United States has a history of funding revolutionaries and twenty years down the line, fighting those which formerly received support. As the primary supporters of the war effort, is it not our responsibility to use some foresight before causing irrevocable damage? Should Bush not exercise some prudence in determining the new New World Order? Are we making the same mistake we made last time we went to Afghanistan—funding the lesser of two evils, we will have to support an entirely new group to fight our former "friends" in a few short years?

Even in a time of strife, civility should not be forsaken for brutality, and foresight should not be abandoned for instant retribution. How can the world idly watch this brand of retaliatory "justice" persist? Are we not becoming the monsters we seek to destroy in our extreme violence? And worse yet, are we not breeding violence to pass on to the next generation? Are we not creating another Taliban? Is this the legacy we leave behind?

Molli Foreman is a Barnard first year and bulletin columnist

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