

boom! bulletin

7 february 2002

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letter from the editors

When Thea and I found out that we were the new co-editors-in-chief of the *bulletin*, we were exhilarated. We were excited about the coming semester. We were eager to keep the bulletin up to its high standards, and to make it even better.

We were also terrified.

It isn't that I haven't written for the *bulletin* before – I have. Extensively, in fact. It isn't that I haven't edited before. In the five semesters I have spent at Barnard, the bulletin has managed to rustle its hectic way to the center of my college existence. The tiny, messy office in the basement of McIntosh has already become a second home.

Even so, it's difficult not to be nervous. I assume the position of co-editor-in-chief immediately after the bulletin has celebrated its 100th anniversary, which means I have a century of dauntingly impressive tradition to keep up with (and without so much as a corset to hold me up). I assume this position at the very beginning of the twenty-first century (sure, the Y2K threat is gone. . . tell it to our office computers). And, perhaps most incredibly of all, I assume this position at a time when newspapers are particularly important.

Six months ago, I would sign onto the Internet, click my way through the major articles and idly wonder at how few international stories were featured on most news servers. Oh, everyone had a vague knowledge of the "Middle East conflict". Everyone knew that somewhere over the raincloud, there were other countries, with interests and agendas that differed sharply from our own. But they were all so distant, so irrelevant to our own lives. What use was a political conflict on some other continent when the press was teasing us with the possibility of another intern scandal?

Today, I connect to Netscape, and my monitor shouts the names of foreign cities, people, and problems at me. Except, now, these names, so odd-sounding, so alien, aren't foreign. I walk across campus, and hear youthful, American voices discourse loudly about foreign policy – and they aren't even political science majors. Students in dorm lounges sacrifice *The Real World* to watch the State of the Union.

A friend of mine spends part of each year in Europe. She told me that, before last September, there was virtually no point in reading American newspapers. European newspapers always offer generous coverage to international issues, whereas the American press tends to focus on events at home. "At least now," she said, "there is a reason to read the papers."

And we do read. Oh, how eagerly we read now – voraciously, yet carefully, not wanting to miss anything. Each day brings

news. In fact, each day becomes news; each day makes history; each day becomes significant. Jolted out of complacency, our universe suddenly expanded by the crack within our awareness. We regain our equilibrium as we read – and we think. We demand information. We question.

The job of a newspaper, a newsmagazine, or a newsletter, is to bring information to the people who read it. It is imperative that readers have their questions answered – for that is how new questions are generated. The constant process of generating questions, of answering these questions, of identifying problems and breakdowns within systems, of finding solutions for these problems and breakdowns – this is the only way to remain aware, to remain conscious of our world. The job of the news publication, therefore, is to provide a medium for this process.

Each week, we will work to bring you a newsmagazine. Writers will write; editors will edit. And the combination of everybody's efforts will create the weekly *barnard bulletin*.

Correction. The combination of our efforts will create stacks of ink-covered, stapled papers, which will be scattered all over campus and stuffed into your mailboxes. You, and only you, can turn these printed pages into "Barnard College's only weekly publication," into "the element that welds the community together."

The Barnard bulletin is yours to do with what you wish. Remember, it is, above all, YOUR publication. Read it; respond to it. Question the sentiments expressed within its pages. Explore further the subjects that interest you. If there is something you do not agree with, write about it. If there is an important issue that you feel we are missing, this problem can be easily rectified: every Monday at 8 PM, we have an open meeting in 128 Lower Level Mac – and, as anyone will tell you, the *bulletin* is always looking for writers, photographers and artists. In fact, if you come at 7:30, you'll even get some grub for your trouble.

Even if you just have a short comment, don't hesitate to e-mail bulletin@barnard.edu. Every response we get from you proves that the bulletin is much, much more than a bunch of printed pages. It is your newsmagazine.

I can't wait to see you use it.



Renata Bystritsky & Thea Tagle
editors-in-chief

barnardbulletin editorial board editors-in-chief . renata bystritsky, thea tagle managing editor.
. . . mary kunjappu news editor . . . tiffaney mummey features editor . . . karin isaac-
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management office manager . liliana segura advertising manager. eliza bang advisor. . . cherie sheridan

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American Taliban Returns to US

By Karin Isaacson

John Walker Lindh, the American accused of conspiring with Al-Qaeda terrorists in Afghanistan, has arrived on U.S. soil and now awaits his trial.

According to his prosecutors, the California native was led to fight his fellow Americans while on a spiritual quest in Afghanistan. According to the *New York Times*, Walker was captured by American forces on Dec. 1, and was then held and questioned on an American assault ship in the Arabian Sea until his return to the United States on Jan. 23 at Washington Dulles International Airport in Virginia.

According to the *New York Times*, it was important to the U.S. Justice Department that Lindh land at a civilian airport such as Dulles rather than a military base. For legal reasons, Lindh needed to arrive in the jurisdiction in which he was to be tried. The Justice Department chose Virginia because it is known for its speedy trials, government officials said. For this reason, Lindh's trial may take place in the same courthouse as Zacarias Moussaoui of France, who is accused of conspiring in the Sept 11 attacks. By trying Lindh in Virginia, the Justice Department also hopes to emphasize that he is under civilian jurisdiction rather than military.

Said Ari Fleischer, a White House spokesman, "The President believes that what Americans think about John Walker's return to the United States is that he will now get the justice he deserves; that he has been charged with something extraordinarily serious, conspiracy to murder Americans; that he was found in Afghanistan as a member of Al Qaeda, as a member of the Taliban, which was waging a war against our men and women. But the president also knows the great strength of America is that he will now have his day in court."

In a statement made Jan. 23, U.S. Attorney General John Ashcroft said, "Our complaint filed last week, based

on Walker's own words, is clear: terrorists did not compel John Walker Lindh to join them. John Walker Lindh chose terrorists. Our American system of justice will allow Walker the rights and due process that the terrorists he fought side by side with sought, and



John Walker Lindh could face life in prison if convicted

still seek, to destroy."

Lindh appeared in Federal District Court on Jan. 25. According to the *New York Times*, the green-jumpsuited Lindh entered the courtroom under heavy security. He was then informed of the charges against him. Lindh has been charged four times for conspiring to kill Americans, supporting the Al-Qaeda terrorist organization, and partaking in transactions with the Taliban. A judge subsequently ordered him held without bail, according to the *New York Times*.

According to Paul J. McNulty, the United States attorney for the Eastern District of New York, the United States may not be finished charging Lindh.

"The investigation is ongoing," McNulty said. "The possibility for additional charges is always there." Lindh remains in prison until his preliminary hearing, which is scheduled for Feb. 6. If he is eventually convicted, the 20-year-old Lindh could be sentenced to life in prison.

Reaction to the Lindh case on the Barnard campus is mixed.

"I don't agree with young people going to jail and getting life sentences," said Nancy Oomen, a junior. "Sending him to prison for life I do think is extreme. People make mistakes. He's young and easily influenced." Ann Velasber, a senior, agreed that Lindh's age played a role in his political affiliation. "He's probably pretty impressionable at this point, and the fact that he is so young says that he doesn't need to be put in jail for life," she said.

First year Yelena Sorokina concurred. "Basically he was brainwashed [by the Taliban], and I think it could happen to anyone. Propaganda works. He could really be reeducated."

"It's a delicate situation, especially because he's American," said Stephanie O'Mary, a junior. "I don't think that it should be a lax situation, though. He should be treated as a prisoner of war. I think that it wouldn't cause that much of an uproar if they gave him the death penalty. He deserves the most severe punishment possible."

"My only sympathy is for his family. If it was a family member of mine, I'd be caught between my love for my family member and his involvement," O'Mary said.

According to the *New York Times*, Lindh's parents had not seen their son since he left for Pakistan in late 2000. He was allowed to speak with them before appearing in court.

"John loves America," his father Frank Lindh said. "We love America. John did not do anything against America. He never meant to harm any American. He never did harm any American. John is innocent of these charges."

"My love for him is unconditional and absolute," said Marilyn Walker, Lindh's mother. "And, I'm grateful to God that he has been brought home to his family, me, his home, his country."

Karin Isaacson is a Barnard first-year and bulletin features editor

Carl Lewis, Member of Barnard Community, Dies at 41

By Zoe Galland

There is no one way to describe Carl Lewis, who worked in Barnard's Hewitt Cafeteria for twenty years before passing away on January 17. Al Sorbera, head of Barnard Dining Services for Aramark Catering, described Carl as "a uniquely kind and giving human being."

Carl's friends and coworkers don't disagree, but they describe other dimensions of Carl's personality. "He made me laugh," said Tanya Gray, a cook in Hewitt who worked with Carl for three years before he died. "We'd laugh and dance around a lot."

Carl, who was the morning grill cook in Hewitt, was 41 years old when he died of a heart attack. He is survived by his wife, sister and brother.

A funeral for Carl was held on January 27 at the Park



Avenue Funeral Home.

Gray commented on the length of time Carl worked at Barnard. "He was here even before the food company changed [to Aramark]," she said, laughing.

Roy White, a cook at Barnard for 24 years, described Carl as a "nice guy and a hard worker... He would arrive at work two hours before everyone else," White said.

Gray commented that Carl hadn't been feeling well in recent years. "We told him to retire," Gray explained, "but he wouldn't. He loved working here."

"We in dining services feel a great loss," Sorbera said. "I will miss him dearly."

Zoe Galland is a Barnard first year and bulletin commentary editor.

bea**essentials**

ANNOUNCEMENT FOR THE CHRONIC ILLNESS SUPPORT GROUP: Students with chronic illness are invited to join the Chronic Illness Support Group. This group offers a wonderful opportunity for students to share your experiences of living with chronic illness while meeting the many challenges of academic and social life, medications, doctors, and family relationships. The Chronic Illness Support Group will begin for the spring semester, meeting on Fridays at 3:00 p.m. Interested students who have not yet participated in the group can call Norinda del Fiero at Barnard Counseling Service (854-2092) to set up an initial meeting with co-facilitators Alex Pieterse or Jeannie Blaustein.

FINANCIAL AID FROM BOSTON UNIVERSITY INTERNATIONAL PROGRAMS: We know how difficult it can be for students to find the extra funds for study abroad. Boston University International Programs provides direct financial assistance to over 150 non-Boston University students every year. Grants are based on both need and merit, and the average award is over \$1,000. The application for financial aid is separate from the application for the programs. Materials can be downloaded directly from the website at: www.bu.edu/abroad/aid/index.html

PERFORMING CONVERSATION is an ongoing weekly group at the Barnard Counseling Services. It is based on the discovery that performance is developmental: creating new ways of talking helps us to grow and to change. In

other words, how we talk—not what we talk about—can make all the difference in the world. The group is open to all Barnard students and is led by Hugh Polk, M.D. at the Barnard Counseling Center on Tuesdays from 12:15 to 1:30 PM. Please call Hugh Polk at 854-2092 for more information or to sign up for the group.

PREMEDICAL AND PRE-DENTAL STUDENTS: The Dean of Studies Office has listings of summer programs for pre-medical and pre-dental students, some of which are designed to provide opportunities for minority groups underrepresented in medicine. Most have application deadlines in February and early March. If you are interested, ask to see the list in 105 Milbank.

QUESTIONS ABOUT FIRST-YEAR SEMINAR whether from students or advisers, should be directed to the First-Year Seminar office (x 4-8756; 1styear@barnard.edu) or in case of dire necessity to the new program director, J. Denison (x 4-8378; pdenison@barnard.edu).

THE WRITING CENTER is now open for the spring semester. Sign-up sheets for conferences are posted outside the Writing Center, at 121 Reid, every Monday evening. Our specially trained Writing Fellows can work with you on any academic subject, at any stage of the writing process—from your first thoughts about an assignment to a final revision. We offer conferences Sunday through Thursday, afternoons and evenings.

Sharon Indicted for War Crimes

by Tiffany Mummy

Hearings in Belgium into whether or not Israeli Prime Minister Ariel Sharon should stand trial for war crimes drew to a close Jan. 23 as Sharon's lawyers argued that he was innocent, according to CNN.

Lawyers representing Palestinian survivors of the Sabra and Chatill 1982 massacre in Lebanon who filed the complaints against Sharon already ended their submissions in late December.

The court is expected to make its decision on the admissibility of the case in either late February or early March, while Sharon's lawyers have argued that if the court takes on the case it would be violating international laws that protect the prime minister from prosecution.

In June 2001, 23 survivors of the 1982 Sabra and Shatila massacres filed a complaint with a Belgian judge demanding Sharon's indictment for his alleged role in the slaughter of Palestinian refugees, according to the *New York Times*.

Sharon was Israeli defense minister in 1982 when 800 Palestinian civilians in the Sabra and Chatilla refugee camps south of Beirut were murdered by a Lebanese Christian militia allied to the Israelis.

The complaint also accuses other Israeli and Lebanese officials, but the only other official named in the complaint is Amos Yaron, then the Israeli's army commander in Beirut.

According to CNN, an Israeli inquiry into the massacre found Sharon indirectly responsible for the massacre and he had to resign as defense minister. Yaron was reprimanded and barred from field command positions for three years.

The Israeli prime minister is among many past and present world leaders facing complaints before Belgian courts under laws introduced in 1993 and 1999 that allow for the prosecution of war crimes wherever they are committed. Among the accused leaders are Iraq's President Saddam Hussein, Iran's former president Ali Akbar Rafsanjani, Palestinian leader Yasser Arafat, Cuban President Fidel Castro, and Chile's former leader General Augusto Pinochet.

According to the *New York Times*, Sharon's lawyer Adrien Masset told the Belgian's appeal court that Sharon enjoyed diplomatic immunity and that the Israelis had already held an inquest into the massacre.

"Belgian law is not applicable," Masset said. Magistrate Patrick Collignon opened his inquiry into Sharon in July after finding that the complaints warranted investigation, while Michael Verhaeghe, lawyer for the survivors, said his legal team was "very confident" that the court would accept the case

despite the Israeli appeals.

"The attorney general has very convincingly forwarded his arguments against all the objections like immunity and sovereignty," Verhaeghe said.

If the appeals court decides to accept the case, Sharon could technically be arrested if he enters Belgium.

Barnard students' reactions to whether or not Sharon should stand trial under Belgium's new international war crime laws was mixed.

Junior Emily Sieracki believed that Belgium had no authority to try Sharon since he had already been tried before in Israel.

"I really don't think he should undergo another trial because he already received his sentence and was punished," Sieracki said. "But if he really should face trial again then it shouldn't just be under Belgian law. There should be an international consensus that he should be tried again with an international body deciding the outcome of the trial."

First year Jacqueline Yunits agreed with Sieracki.

"An international court would be more effective for trying these kinds of mat-

ters," Yunits said. "An international court would be more complicated but fairer because the Belgian court might be biased against Sharon.

"Also, I believe that he shouldn't be tried again at all," Yunits continued. "Ordinary people cannot be tried twice for the same crime, and world leaders shouldn't be either. If the law is applied to all people then it should be applied to the leader as well."

First year Nikki Candelore disagreed with Yunits.

"Though I'm not sure of the legal authority of Belgium to try Sharon, in terms of ethics, international authorities have the responsibility to make sure that world leaders don't massacre hundreds of people," Candelore said. "Obviously, if these people are still seeking justice then in their eyes Sharon hasn't paid his price yet."

Senior Vanda Jericevic agreed with Candelore.

"Regardless of whether or not he has been tried before, if the evidence against him is strong enough than he should be tried again. Think the Nuremburg trials or Milosevic and the Hague," Jericevic said. "If Sharon is implicitly responsible for such atrocities then he should be held accountable.

"Furthermore, what Sharon's lawyers don't realize is that a trial can be good thing," Jericevic added. "A trial doesn't always prove guilt and maybe this time it could prove his innocence once and for all."

Tiffany Mummy is a Barnard First-Year and the news editor.



Israeli Prime Minister Sharon may stand trial for involvement in a 1982 massacre

Lawyers Speak at Social Justice Forum

by May Wong

Social Justice. Working in the Law, the first in a series of five career panels sponsored by the Office of Career Development, occurred on Jan. 27 in the Altschul Atrium, and detailed working in the social justice field.

The featured speakers of the law forum were three Barnard alumnae, Leslie Calman, Roberta Koenigsberg, and Liz Ortecho, all of whom currently work at non-profit agencies.

Though the forum may have seemingly been geared towards aspiring lawyers, this was not the

only career path discussed. Calman, who previously was the director of Barnard's Center for Research on Women for many years, currently works as deputy director for NOW Legal Defense and Education Fund. A firm that advocates women's rights, NOW offers many opportunities for social change without requiring a law degree. Working closely with state representatives and other Congress members, NOW pushes for changes in legislation, and Calman helps head the process, without having previous experience in law.

Koenigsberg, who represented the YAI/ National Institute for People with Disabilities, spoke about how she vol-

unteered at the institution before working there; the experience gave her practical knowledge that convinced her to advocate for people with disabilities. In her speech, she emphasized

The final speaker at the forum was Ileana Infante who represents the Puerto Rican Legal Defense and Education Fund. Her work consists of advocating Puerto Rican rights and children's health care benefits.

Infante stressed that even though working in a non-profit organization won't make anyone a six-figure salary, it allows people to make a difference. She also said that even if the temptation of higher wages and better benefits is too hard to resist, there are ways to commit to working in non-profit organizations. Even if someone's job doesn't seem to directly benefit others, people can either



Panelists Leslie Calman and Ileana Infante discuss working in non-profit organizations at the forum sponsored by OCD

how working in the YIA allowed her to continue to help others and focus on her family, as the institute allows her to work only two days a week so she can care for her young son.

Ortecho provides legal services to members of the Building Services Union. She helps immigrants to obtain permanent resident visas, and also helps union members with citizenship and other legal matters. Ortecho talked about how difficult it has become for immigrants to obtain visas since laws have become stricter due to the terrorist attacks Sept. 11. Through her job, she is able to interact directly with her clients, dispelling the myths of non-engaged public sector workers.

donate or volunteer or do both, which can tremendously help non-profit organizations. People should have a healthy mindset whether they work for non-profit organizations or not. In fact, a suggestion made from all those on the panel was to find a friend who has similar interests who works in a non-profit firm. With their support, the decision to work in the public sector becomes less difficult.

The law career panel is only one of many being sponsored this semester. Contact the OCD office directly, as they require registration to attend.

May Wong is a Barnard first year.

got a comment? we want to hear it.

email the *bulletin* at bulletin@barnard.edu

bulletin

news

7

Nightline Lends an Ear to Troubled Students

by Tiffany Mummy

Do you have a problem that you can't talk to anyone about—not even your closest friends?

Well, someone is ready to listen.

According to Nightline co-director Rebecca Silver, Nightline is an anonymous and confidential peer counseling hotline intended for use by undergraduates at both Columbia and Barnard.

"There's a reason why our motto is 'We're here to get you through the night,' Silver says. "People think they can handle things by themselves, but people really do need others, and that's why we're here."

Nightline's staff is composed of approximately twenty-five to thirty university students who undergo a semester-long training period that makes them familiar with such issues as alcohol and drug abuse, pregnancy, eating disorders, rape crisis, and even suicide, according to Nightline's other co-director Amanda Goldfine.

"Though our counselors are prepared to give referrals to services provided on the Barnard and Columbia campuses as well as services provided off-campus, Nightline is not a long-term service and our counselors aren't there to be psychiatrists—we recognize our limitations," Silver said. "Sometimes our role is to just listen to what the caller has to say and just talk to them."

"We realize that there is a reluctance among people to call any type of hotline, a reluctance for people to pick up the phone and tell a stranger their problems but that reluctance is extremely misguided," Silver continued. "Our counselors are so well-trained, and instead of giving advice to callers, telling them what to do, or judging them, they just try to figure out how to help the callers work through whatever problems they have in an unbiased way."

Goldfine added that the best aspect about Nightline is the non-judgmental attitude of the counselors. "Sometimes your friends don't quite understand what you're going through and can be very judgmental and quick with advice and don't realize that though they think they're telling you what's best for you, they aren't," Goldfine said. "Nightline is a way for you to just get out your thoughts about the things that are complicated in your life in a confidential manner."

"Furthermore, our staff is extremely qualified and our training is thorough—we know what we're talking about," Goldfine continued. "We have resources all over campus and all over New York City, and sometimes a resource isn't always counseling but maybe joining a club. We help people brainstorm solutions to their problems and help them come to the right conclusions instead of telling them what their friends have already told them, which is what they usually expect."

Silver also said that the things the counselor does reflect on the caller. "The counselor really is there to validate what the caller is feeling, to try to probe into exactly what the caller is feeling and the particulars of his or her situation and give referrals if need be," Silver said. "The counselor is there to just let the caller know that what [she's] feeling is understandable."

Goldfine also said that Nightline exists for anyone.

"One of the things we really try to communicate is that we're here for any type of problem, and we don't want people to be afraid to call us if they feel that their problem isn't big enough," Goldfine said.

According to Silver, Nightline averages two phone calls a night, even though that number fluctuates according to the time of year with Nightline receiving the most phone calls during final exams.



Students can call in the wee hours and find a friendly counselor

Nightline is also currently looking for new counselors for the next school year and can contact Goldfine and Silver at ag638@columbia.edu and rls70@columbia.edu, respectively.

Many Barnard students feel that Nightline provides a valuable if not often used service. "It sounds good for those who get stressed out and need to talk about what they're feeling, but I don't think a majority of students would use it even if they need it," said freshman Katia Sussman. "Nightline sounds like something useful, not just for someone to call but as a place where they can recommend you to someone, but I think that most people think they can solve problems themselves or turn to their friends first. If they called Nightline first, it would seem as if they were admitting that they don't have anyone else to turn to."

Junior Lisi Langer believes that people don't take advantage of Nightline for another reason. "I think that if the problem was serious enough the person would seek help," Langer said, "but I think that why sometimes peo-

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wellwoman: the scoop on natural tampons

Q Do you know where I can purchase "natural" tampons?

A "Natural" tampons, or all cotton tampons (usually ones that contain no rayon, synthetic chemicals, binders or fillers, and are whitened with hydrogen peroxide instead of chlorine bleach) can be purchased at many health food stores. Your local health food store may special order this product for you if they do not already carry it, just ask. You

will also find many manufactures online. We found over a dozen through a yahoo.com shopping search.

When thinking of alternative menstrual products you may also want to consider Instead and the Keeper.

Instead is a product shaped like a diaphragm, but with much thinner materials. It collects period flow inside the vagina and can be worn up to 12 hours at a time and then discarded.

The Keeper is a natural gum rub-

ber cup that is worn internally during your menstrual cycle. It can hold up to 1 full ounce of menstrual flow (the entire average monthly flow is about 3 ounces). It is reusable, just empty the cup as required (approximately every 6-12 hours), rinse, and reinsert.

The Keeper is probably the most environmentally friendly menstrual product.

Come to the Well-Woman office for more information on all menstrual products.

"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.

digital divas: Using FTP

A bi-weekly column by RCAs—write to resnet@barnard.edu with computer-related questions.

Q: What is FTP and how do I use it?

A: *Getting the Software...*

FTP stands for File Transfer Protocol, and is a program used to transfer files from one computer to the other. Barnard provides a link to free FTP software through the Academic Technologies site, at www.barnard.edu/at/resnet.

If you click on 'Connection Guideline', you will find a page with instructions on how to connect to through Barnard. You can ignore the part about connecting. For PCs and for Macs there are separate programs to use; installation is easy and painless. The directions are clear.

Using the Darn thing...

In order to "FTP" a file to your account go onto your Barnix or Cunix account. Go to the message that has the attachment. Press the letter "V" for view. Use the arrows on your keyboard to highlight the attachment (the one that has the name and says "application"). Hit "S" for save, then hit enter. It is now in your account.

Connecting on Your Computer...

Once you've installed the program, you simply need to

configure it to reach your space on the Barnard servers. While the program comes pre-installed with many popular ftp sites, you'll need to create a new one, so click on the 'new' button in the upper right hand corner. For profile name, type 'Barnix'. For Host Name/Address, type eclipse.barnard.columbia.edu. Your user id is simply your UNI, or the prefix to your Barnard and Columbia e-mail addresses (i.e. ab123). Your password, then, is the one you use to log into telnet.

If you want to connect to your Columbia server space, use the file name 'Cunix'. The Host Name/Address will be cunix.cc.columbia.edu, and your user id and password will again be the same as your Columbia e-mail.

Now that that's finished, hit 'connect' in the lower left hand corner. Ta da! In the box on the left, you will see the contents of your local computer. In the box on the right, you will see the contents of your server space. By either double clicking on a file or hitting the arrows in the middle, you can move files back and forth between your computer and your server space.

Yoga: The Gift Of The East

by Lana Goltsberg

Yoga means different things to different people. Some use it as a means to stay physically fit and increase flexibility. Others accept it as a religion and a spiritual base, a peaceful refuge. Still others embrace it as a lifestyle, and incorporate the yogic principles into their daily lives for the physical, mental, and spiritual benefits they offer.

Integrating body, mind, and spirit, yoga is the world's oldest holistic system of self-development. Originating over 5,000 years ago in India as a method of spiritual awakening and an art of healing, yoga made its way to the West in the 1950's. At that time, there were few Westerners who bothered to understand the practice, let alone to engage in it. By the end of the century, the popular opinion took a sharp turn.

Currently, yoga is widely recognized as a total mind-body workout. Classes are offered at a variety of community centers and are in great demand. Various yoga retreats offer daily yoga and meditation classes, providing an environment to deepen one's practice within a spiritual community. "Yoga vacations" are available in locations as exotic as the Bahamas. There are many schools and styles available to the public; yet all commit to the common task of cultivating health, fostering personal growth, and supporting spiritual transformation.

Among other places, yoga is offered here at Barnard as a class in the physical education department. Alexis George-Owen, a yoga instructor at Barnard, says, "[I've been] dancing since the age of five, and I've always loved mind-body movement. . . so I gravitated to yoga. Unlike in a regular fitness center where

people come just for physical benefits, [in yoga, I was able to] connect with those who commonly recognized the mind-body connection." George-Owen was certified by the Integral Yoga Insti-



After an intense program which immersed her in the study of yoga philosophy and physiology. "Yoga to me is not just a philosophy. It is a system, a lifestyle. It is not about 30-minute asana."

the result is more than a physical, mental, and spiritual benefit. The practice of yoga teaches techniques for controlling the mind so that the practitioner develops flexibility, stability, and serenity.

For example, Bikram Yoga is a dynamic routine of 26 postures performed in a room that is intentionally warm to allow for greater muscle stretch and for opening the pores to release toxins. In contrast, the Sivananda technique is comprised of a series of 12 postures that are systematically combined and synchronized with the breath to stimulate the body's energy channels, or chakras, starting from the crown of the head and working its way down to the base of the spine. Power Yoga, through its use of vinyasa or a series of flowing movements, pro-

vides a vigorous, cardiovascular fitness experience that is ideal for athletes. Kundalini Yoga aims to awaken the dormant the dormant energy at the base of the spine so that it travels up the spine to heighten the spiritual experience, while Acu-Yoga uses its postures to activate particular acupuncture points located throughout the body. These practices, though varied, have a single objective in common, to return the body to a state of balance and provide mental clarity, to make one stronger, yet more relaxed.

Busy students are often drawn to yoga because of the stress-relief aspect of it. Kseniya Petrova, Barnard junior, says, "I find yoga to be a method of relaxation and stress relief, especially since in an academic setting much time is spent poring over books in uncomfortable positions. But stretching refreshes my entire body and mind."

Barnard sophomore, Wendy Fok, has only "tried yoga once", but she agrees "It's really refreshing and a great exercise. It's the kind of [activity] that you don't really know is "exercise" . . . I liked it a lot."

Although often classified as "exercise", yoga has the potential to be much more than that. Sevi Boutos, the user support coordinator at the Lehman Computer Center, is a cancer survivor. In the Spring 2001 semester, she took a course which taught meditation and yoga techniques. With the encouragement I received in the class, [I learned to] face reality in a more positive light. She was also able to find common ground with other faculty members in the class, who also had health problems. "The class helped me psychologically. Physically, I lost some weight by learning to pay attention [to the food I ate]. It was a positive experience for me because it taught me to focus on the present moment." Currently, Boutos continues to practice on a daily basis, at any free moment [she] has.

Yoga consists of five elements prop-

er exercise, proper breathing, proper relaxation, proper diet, and positive thinking/meditation. The physical regime of yoga can be accurately labeled as "meditation in motion", as it is a series of graceful movements that are performed in a state of inner focus and concentration. Yoga can serve as a modulator of systems, initializing a restorative process within the body. It promises to regulate cholesterol, eliminate toxins, supply oxygen and nutrients to parts of the body that have become stagnant, flush the lymphatic system, balance the endocrine glands, and strengthen the immune system. It has also been proven to improve the spine's health and flexibility, expand the lung capacity, strengthen the heart, lubricate joints, tone muscles, promote weight loss, and, of course, relieve stress.

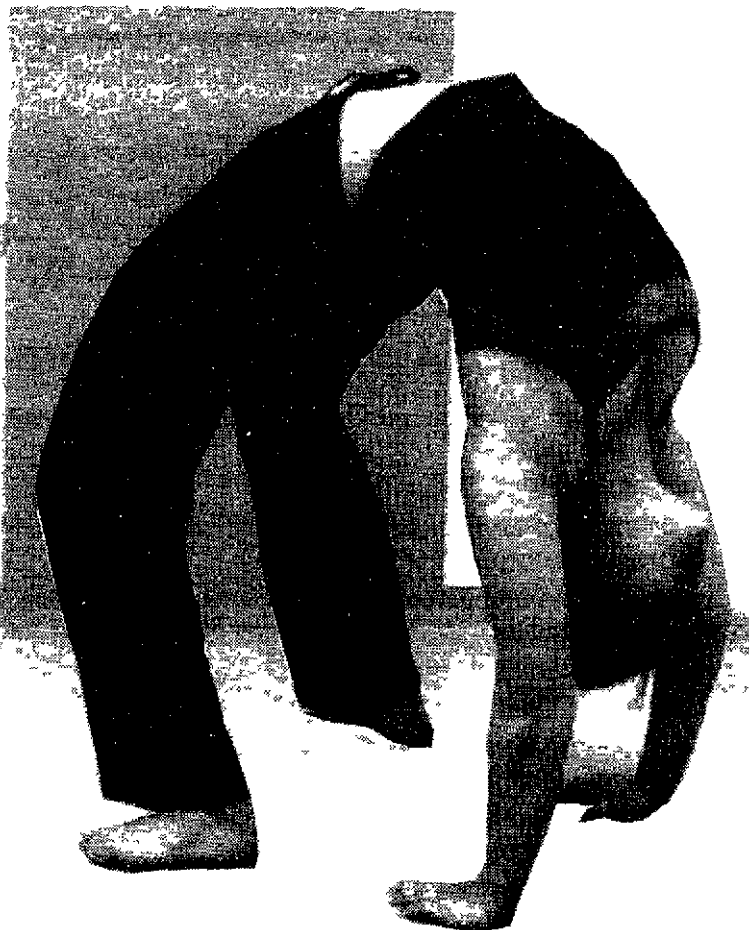
The yogic term asana is roughly translated to mean "steady pose", since the full benefit of each posture can only be derived when one remains perfectly still and becomes attuned to the body's needs at that particular moment. Yoga is not a competitive sport; in fact, the trick to attaining perfection in the practice is surrender. Only then can the body transcend restriction to accomplish the pose with ease and comfort, which ultimately brings about a peaceful state of mind.

Barnard senior, Jennifer Becerra, has not yet taken a yoga class, but says that, "Maybe I will, soon. I do figure skating so my main goal is to become more flexible. But I look forward to attaining the peace [and focus] that yoga promises. That should help me once I graduate from Barnard and go out into the real world!"

Becerra's attitude seems to be shared by large numbers of people. Many celebri-

ties – including Madonna – attribute their physical and mental well-being to the practice of yoga. Particularly since the events of September 2001, yoga centers all over the world saw a marked increase in members.

The world we live in today is a complicated web of activity. We often find ourselves entangled in the mesh, unable to recognize our true purpose in life. Caught in the rush, we suffer from accumulated stress and anxiety. Slowly, people are gravitating toward methods of improving themselves



physically, mentally, and spiritually. In the words of Swami Vishnu-devananda, founder of the Sivananda Yoga centers in the West: "Health is Wealth. Peace of Mind is Happiness. Yoga Shows the Way."

Useful sites: www.sivananda.org, www.centeredyoga.com, www.integralyoga.com

Lana Golsberg is a Barnard junior. Photos by Eliza Bang

ple don't call when they should is that by calling they take the responsibility of admitting they have a problem and people don't like to do that. Also, some people may be embarrassed at having to call the hotline, afraid that they might get caught by their roommates. There aren't many public places you can go to talk about your problems."

Senior Norah Barrett agreed that people may feel uncomfortable about talking about their problems to strangers. "I think people feel that their friends are the only really strong support network they have and feel that their friends are really the only people they can depend on," Barrett said. "But also I think that the reason why people don't take advantage of Nightline is that they don't take advantage of campus resources in general, which is unfortunate."

Though the students said that their peers did not take advantage of the services Nightline has to offer, they all agreed that for many people Nightline serves its purpose by just letting them know that in times of trouble all they have to do is pick up the phone and someone will be on the other end ready to listen.

Tifanney Mummey is a Barnard first year and the bulletin news editor.

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Back Stage: Secrets of Scene Painting

Jane Hammond has a new exhibit at the Whitney Museum entitled, *Back Stage: Secrets of Scene Painting* (2001). She restricted herself to an "alphabet" of 246 images and six colors!

Norman Rockwell: Pictures for the American People
Guggenheim Museum through March 3

All of Rockwell's *Saturday Evening Post* covers, and several of his oil paintings are featured.

theatre

Homecoming
ArLight Theatre (152 W. 71st St.)

Daily Show correspondent Lauren Weedman is reviving her solo

Maelstrom:

By Tara Coleman

I'll bet the last time you saw a dead, frozen fish, you were not contemplating the ways it could symbolize the decline from personal success and happiness to attempted suicide and back again. Evidently, Denis Villeneuve, the writer and director of the recently released French film *Maelstrom*, has done much meditation on just that. *Maelstrom*, which centers on a 25-year-old French-Canadian woman named Bibi, speaks of the rift between the cold, refined surface of the elite and what often lies beneath. The talking fish that narrates her struggle is only a part of the recurring aquatic theme of the movie, a theme



Marie-Josée Croze plays Bibi, our self-destructive and brooding heroine

that actually helps maintain the icy and detached mood of the film.

At the film's beginning, Bibi, played by Marie-Josée Croze, is getting an abortion, which ends up being the first in a series of events that cause a downward spiral in her seemingly perfect life. Afterwards, Bibi is comforted by her best friend, Claire (Stephanie Morgenstern), who has had three abortions of her own, tells Bibi to merely "de-dramatize" the whole incident. Claire is the archetype of the jaded urban elite - exactly the type of person that Villeneuve protests.

Claire offers little support by this point because she is unaware of the other aspects of Bibi's despair, and is honestly too preoccupied with herself to notice.

As chaos begins to ensue around

her, Bibi struggles to maintain her outward composure. At a pivotal moment, Bibi leaves her job and in an attempt to console herself through alcohol, she is the culprit of a hit and run. Not long afterwards, she is cornered into giving an interview with a magazine called *L'Avenir*, or *The Future*. The spread compares Bibi's life to that of her infamous mother's. Ironically, the audience never learns any information about this woman. The magazine shoots a cover photo of Bibi dressed in her mother's style, accompanied by an article landing her success and poise. Obviously, this could not contradict her situation more.

The culmination of her inner turmoil comes when Bibi attempts to commit suicide, which begins her journey for renewal and a second chance at living. It is, ironically, the son of the man she killed in the car accident, Evian (Jean-Nicolas Verreault), who leads her on her return to control. From an unusual meeting to misrepresentation, their romance is as atypical as they come.

The film has a few select moments of humor that break up the drama, most notably when Bibi asks a random stranger in the subway for advice on how to deal with her "accidental murder." Evian later consults the same stranger on what to do with his lover who happens to have killed his father.

The film is very French in its style. It spends most of its time on extended, haunting camera shots. As is often noticed in non-mainstream films, it has

a whirlpool of film technique

a non-sequential chronology: a scene is shown, then the story line goes back to explain how the situation came into being, often using parallel camera angles. This clarifies what originally appears to be unexplained jumps in plot.

A striking soundtrack (which is reminiscent of the juxtaposition of listening Italian arias during brutal murder scenes

in the movie Hannibal) and equally striking silence replaces extensive dialogue. As for the soundtrack, it is quite inconsistent within itself, although with good reason. It ranges from "Good Morning Starshine" to a beautiful classical piece by Grieg- both of which create starkly opposite moods. The sudden changes can be surprising, but ultimately add to the unsettling nature of the movie in general. The intent of *Maelstrom* is fully accomplished in this film, and although it takes some risks in technique, it is certainly a worthwhile artistic expression.

Maelstrom is currently showing at the Quad Cinema at 34 W. 13 St., near Union Square. The Quad has been show-



A New York City landmark as an independent and foreign film theater

ing independent and foreign films for over twenty-five years. It prides itself on showing intellectual, interesting films, and has a loyal following of a great many New Yorkers. It is family owned and operated, as characterized by small theaters and a retro style. Tickets are \$9, and sadly, there are no student discounts. However, it may be worth the money to see some of the industry's great movies that you can't find just anywhere. *Maelstrom* is currently playing only in New York and Los Angeles, and the Quad is one of those places you will only find in New York City. Check out www.quadcinema.com for more information and a listing of other films currently playing.

Tara Coleman is a Barnard first-year and the bulletin arts editor.

artspicks

...continued

show Harold Pinter's *Homecoming* after scores of positive reviews

On Campus Lecture on Dance

Feb. 4, 7:30 pm
Julius Held Auditorium,
304 Barnard Hall

The "On
Dance"

dance

Series at Barnard resumes with a lecture by *Village Voice* critic Deborah Jowitz on the subject of her forthcoming biography, legendary choreographer Jerome Robbins. It will take place on Mon.

Zakouski

Saturday Feb. 4, 8 pm
New York State Theater,
Lincoln Center.

The New York City Ballet's spring season has begun. See the farewell performance of Principal Dancer Margaret Tracey, who will perform Chief Peter Martins' *Zakouski*.

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but if you're not...

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Adam Gopnik's Paris:

By Joyce Liu

Americans are from Mars; Parisians are from Venus; and the Atlantic Ocean might as well be the asteroid belt in between. Few have dared to venture beyond its fragrant atmosphere to sift through the riches of Venutian soil. Adam Gopnik, a contributor to the *New Yorker* since 1986, is one such brave soul to do so, following in the footsteps of such French critics as Roland Barthes, who wrote during the 1950s. In 1995, Gopnik uprooted his family from the mire of Gotham and went off trekking to Paris. His collected experiences were first published in the *New Yorker* as the award-winning series "Paris Journal" and later amassed in the national bestseller, *Paris to the Moon*.

Paris to the Moon has won an endless slew of accolades. Among its most prestigious awards were the *New York Times* Notable Book of 2000 Award and a New York Public Library Selection as one of the Twenty-Five Memorable Books of 2000. As the new paperback version shoots up and stays once again at the #1 national bestseller spot, the book begs to be examined more closely. Armed with a devastating wit and razor sharp insight, Gopnik tells about his faux pas, aggravations, and cultural miscommunications. Paris, in essence, is a city that is easy to fall in love with, much harder to live with, but impossible to hate (and never fully understood).

When Gopnik was a boy no more than ten, he saw the movie *The Red Balloon*, which is the tale of a lonely Parisian boy befriended by an oversized red balloon that seems to have a will of its own. Of all these images in the movie, the one that Gopnik most remembers is the one in which the boy leaves the balloon outside a bakery in order to buy some mouth-watering cake. The nonchalant that the boy displayed – cake as a right, not a pleasure, impressed young Gopnik terribly. He would carry that image with him on his first trip to Paris. Gopnik, like so many other visitors, succumbed to Paris' first line of seduction: food. The reason, he muses, why many people fall in love with Paris is because their initial meal is the best that they have ever had in their lives. While observing a friend ordering a steak, complete with bone marrow and a rich cream sauce, Gopnik realizes that the key to French cuisine is its depth – it resonates on all octaves. The steak embodies the essence of the baritone; the bone marrow, the alto; and the cream sauce, the garnishing soprano esprit.

The rest of the book's chapters talk about Gopnik's experiences during his second time around. The book is divided into anecdotes – each chapter a specific and often hilarious story of his bumbles with French culture. In one episode, Gopnik had to buy a French fax machine to accommodate his work. The different outlets, voltages and adapters, he exclaims, were full of "light, dapper, rounded three-prong

as
you've
never
seen it
before



plugs with two little cylindrical probes that look as if they are toys of the Marquis de Sade." It turns out that the fax is a certified Frenchman in every sense of the word and is a world apart from the American fax machine. "It is as if all American appliances dreamed of being cars while all French appliances dreamed of being telephones." Gopnik broods. The machine is more contoured and size-insensitive. Whenever there is an error, it flashes on its screen "affiche erreur distante" or, distant error. Even if the ink has run out, it still vehemently insists that the error is somewhere afar. Gopnik applies his sharp insight here and goes on to compare this mentality to that of the French economist Emmanuel Todd.

When asked about the current French economic stagnation, Todd replied that the American economy was just as stagnant and that it is actually worse because of its "cultural level" (i.e. level of education). Therefore, Todd claimed that stagnation is a problem for all industrial nations and that France is merely sharing the problem. Furthermore, the influence of American culture is to blame for the decline of French writing and painting. America's influence, accordingly, is a distant error (i.e. conspiracy) manufactured by the Walt Disney Company and the CIA. This bland certainty, even when the reasoning veers to dottiness, as Gopnik puts it, is maddening. One can hear the unadulterated exasperation in Gopnik's voice.

Gopnik, however, recognizes the toil that such deep analogies take on the reader and wisely sprinkles light-hearted and comical accounts between the cultural analyses. The Halloween incident, for instance, is one of the most

amusing installments in the book. The American holiday is such a materialistic, foreign concept that it is completely unfathomable to the French. One autumn, Gopniks tried to organize a Halloween party. Because of the newness of this "holiday," it took place indoors. Trick or treating was such: the parents hid and gave out candy when found. The French parents' reaction was this: "The children dress up as the dead and the horrific and then demand sweets at the price of vandalism? The pleasure is where exactly?" The French children's responses were altogether a different story, Gopnik, deducing from his tone, was rather amused at his own bafflement towards the bewilderment of the French towards this festivity. "I can just picture the befuddled French faces wearing haughty blank expressions."

It is the ability of these seemingly light stories to so completely capture the essence of French culture, as well as the

disparity between the French and American cultures, that is so remarkable about *Paris to the Moon*. One can almost describe the relationship between Gopnik and Paris as like that of an old married couple. Instead of the lovey-dovey café – trotting couple that does nothing but stare into each other's eyes while skipping down the streets of the rue de so and so, Gopnik and Paris have become more like intimate friends still capable of killing each other.

Gopnik's novel *Paris to the Moon* covers a range of emotions that anyone who has traveled abroad can relate to. It speaks on many different levels, from light-heartedness to serious contemplation, and is well worth the attention that it has received. For those pining for Paris, or for those who have not yet been, *Paris to the Moon* is an essential read.

Joyce Liu is a Barnard first year



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musicpicks
for the week of Feb 6

february 6

Stereophonics

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

Britpop doesn't get more British or pop than Welshmen Stereophonics, who are superstars across the pond. Think Hendrix and Zeppelin meet Oasis meets the Manic Street Preachers.

15th Annual Bob Marley Day Birthday Celebration

At SOB's (204 Varick St.) For more info, call 243-4940

It'll be a diverse crowd as SOB's celebrates the icon's would-be 57th birthday with the screening of unreleased video footage, live bands including Midnite and Soullution, and spoken word courtesy of Poet Osagyefo well into the wee hours.

february 7

Cat Power

At Warsaw (261 Driggs Ave, Greenpoint/Williamsburg, Brooklyn) For more info, call 387-5252

De La Soul

by Rebecca Eagleson

It is a known fact that being cool and innovative in the '80s had a different meaning than it does today. The veteran rap trio De La Soul knows this. Earlier this winter, *AOI Bionix* was released as the second of De La Soul's planned trilogy series. The album features B-Real of Cypress Hill, Devin the Dude, Cree-Lo of Goodie Mob, and Slick Rick. It



was preceded by the Grammy nominated *AOI Mosaic Thump*, which was released at the end of 2000. The ambitious project will be concluded by another new *AOI* album, planned to be released later this year.

Overall, *Bionix* is good album. Their style resembles the first album in the trilogy, with a mix of club-ready tracks and smoother, more melodic tunes. Compared with their older albums, *Bionix* seems less focused around a theme. A sort of automated woman guides you through the tracks, trying to tie the album together. The album contains amusing, goofy interludes and witty lyrics that radiate De La Soul's light character. The first single, "Baby Phat," is precious-it's classic De La Soul. It is vulgar in their playful way; and it brings a goofy grin to your face when you listen to it "Peer Pressure," featuring B-Real, has a tight

beat and contains their classic dialogic style. The great characteristic about these two tracks is the blend of De La Soul's distinctive style, developed more than a decade ago, with melodic and lyrical substance that is satisfying for the contemporary rap-lover's ear. If you liked their last album, you'll like *Bionix*- it has the same smooth feel and good beats.

To only discuss De La Soul's latest album explains just a fragment of who De La Soul is and who they have become. De La Soul, formed of Posdnous, Trugoy the Dove, and Pasemaster Mace, hail from Long Island. Along with Queen Latifah

They're a refreshing and unusual trio in comparison to the long history of fatal competitiveness present in the hip-hop world. and a Tribe Called Quest, they were prominent figures of the black renaissance in the early '90s. They avoided the violent mud-slinging style of gangsta rap, and remained inoffensive and amusing. They're a refreshing and unusual trio in comparison to the long history of fatal competitiveness present in the hip-hop world

Although they have kept up with the constantly changing hip-hop scene, De La Soul has experienced times of transition. This means, of course, a loss in popularity. Through the course of their evolution, De La Soul have been constantly criticized for their changes from a funkier, comical style, to a tougher,

is not dead

tighter form. They experimented both ways: they moved forwards, and sometimes backwards, in an attempt to find the right direction for their music. Beginning with their release *Stakes is High*, De La Soul started to take a more active role in producing their songs. The result was a necessary shift of focus from innovative style to lyrical quality. De La Soul's work gained more communal content with an emphasis on the lyrics. Their debut album *Three Feet High and Rising* (1989) and *De La Soul is Dead* (1991) stand apart as original and influential albums in hip hop history, while albums such as *Stakes is High* and the AOI trilogy are considered innovative twenty-first century rap albums widely listened to today.

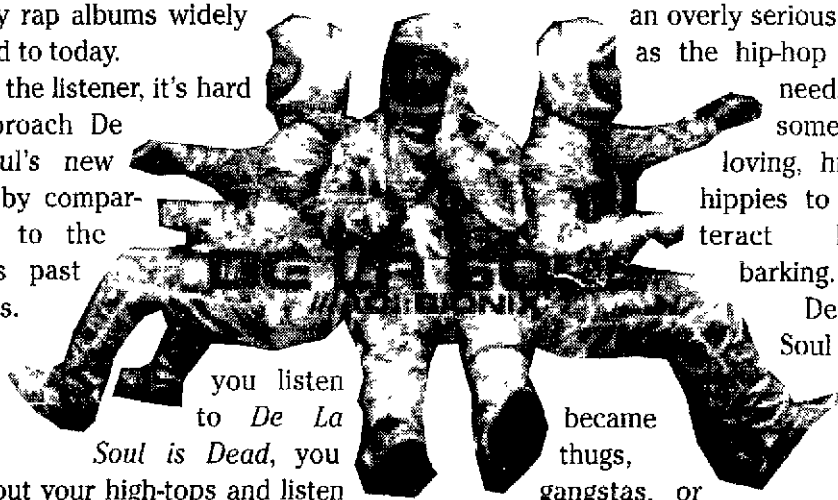
For the listener, it's hard to approach De La Soul's new music by comparing it to the group's past releases. When

you listen to *De La Soul is Dead*, you break out your high-tops and listen to it in old school mode. But when you listen to *Bionix* or *Mosaic Thump*, you remain in whatever 21st century style you choose, and chill. Of course you see traces of their sort of goofy loose content and style, but really, they belong to this decade alongside rappers such as Mos Def, Talib Kweli, and Pharaoh Monch. Depending on your mood, you'll pick a different stage of the De La Soul

style. That is what makes the group versatile.

Whichever era of De La Soul is preferred, there is one thing a listener always experiences: laughter. They are one of the only hip-hop groups currently in existence that possess genuine wittiness. While listening to their music, you feel like you are witnessing some hilarious high school prank. Although sometimes you long for more substantive rap, other times, you need head-bopping songs that make you sing along and giggle from time to time. De La Soul has been criticized as being the "hippies of hip hop," but really, what would this world be if there were no hippies? Such

an overly serious realm as the hip-hop world needs some soul-loving, hip-hop hippies to counteract DMX's barking. De La Soul never



became thugs, gangstas, or sell-outs. They are artists just doing their thing. That is why they have remained so timeless: their intents are pure, and they are creative rap artists, two simple traits that have become lost in the hip hop world. They have inspired a generation of rap artists, and deserve any hip-hop head's ears.

Rebecca Eagleson is a Barnard first year

musicpicks

...continued

One of the reigning goddesses of the indie world, Cat Power's Chan Marshall has an unforgettable voice to match her wrenching, beautiful songs. She is also notoriously shy, and her live performances have become infamous for her tendency to break down mid-song.

february 8

Cannibal Ox

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

Cannibal Ox brings his underground hip-hop—which some critics have described as harking back to pre-commercialized Wu Tang Clan—downtown. Expect your mind to work as much as your booty shakes.

february 11

Kasey Chambers

At The Bottom Line (15 W. Fourth St.)
For more info, call 502-3471

A multi-pierced Australian, Kasey Chambers sure doesn't look like the savior of country music. But with her voice and songwriting skills that hark back to Lucinda Williams and the ghosts of a less slick Nashville, she might just be the one.

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Le Tigre shows their musical prowess at the Warsaw

by Lisa Poggiali

Le Tigre @ The Warsaw January 24 & 25

Kathleen Hanna is indestructible. Or it at least seems that way. As the former frontwoman of the acclaimed band Bikini Kill, Hanna helped give birth to the riot grrrl movement, and developed a large and devoted (mostly female) following with a strong feminist consciousness. Following Bikini Kill's demise, Hanna dabbled in solo work under the pseudonym Julie Ruin, and produced an album laden with beatbox beats and political manifestos. Most recently, Hanna, along with Johanna Fateman and JD Samson, formed the band Le Tigre, a musical venture that flawlessly blends the bouncy beatbox feel of Hanna's more subdued solo work with the wails and yelps of her earlier work with Bikini Kill.

It should be clear by now that any project Kathleen Hanna is involved with will undeniably have her as its focus. If Le Tigre's most recent sold-out shows at the Warsaw are any indication, it doesn't seem like the formula is going to change. If Hanna wasn't jumping up and down or wielding her guitar as a weapon, she was belting out songs until the veins of her neck bulged; throughout, all eyes were always on her. Of course, that doesn't mean that the other members of Le Tigre didn't rock out. Fateman played electric guitar for a good part of the night, and took to the mic for "Much Finer," a song from Le Tigre's newest album *Feminist Sweepstakes*. Samson was equally busy manning the keyboards and the ever-present beatbox.

Noticeably absent from the show was the slide screen, a staple of Le Tigre's past tour. In the past, Le Tigre has used the slide screen to display their lyrics (which are often hard to decipher without the liner notes) and art. It was especially missed during the song "Hot Topic," on which Hanna, Fateman, and Samson list artists, musicians, authors, and activists that have inspired them. At shows, their names and works are displayed on the screen, and Hanna encourages the audience to cheer when they see the name of one who has inspired them. This time, however, Hanna apologized for the lack of the screen, and explained that the band was currently creating a video that used some of the slides.

Le Tigre made up for the lack of slide show by adding some new dance moves to their performance. Hanna, Fateman, and Samson shook their synchronized booty for most of the show, creating a presentation that would put Britney Spears to shame. They also persuaded the audience to wave their arms in the air, hip hop style. Only Le Tigre could get a bunch of

indie rock kids to look like something out of a Jay-Z video.

All of the fun aside, Le Tigre, and Kathleen Hanna in particular, have always said that they use their music to push their politics. This show was no exception. On the song "Metrocard," Hanna sang: "oh fuck /Giuliani /he's such a fuck-



Le Tigre rocks and roars.

**Only Le Tigre
could get a bunch of Indie
rock kids to look like
something out of a
Jay-Z video**

ing jerk /shut down all the strip bars /work-fare does not work," to which the audience nodded their heads and waved their fists in agreement. Le Tigre also tried out a new dance remix of the song "On Guard," which speaks about the resilience women must have in the face of everyday sexual harassment. Hanna usually capitalizes on the time between songs to rally the audience to get involved in grassroots politics, and to lash out against those who are racist, anti-feminist, anti-poor and anti-gay. At the Warsaw, however, Hanna was surprisingly silent. "I'm not feeling very social tonight," she said halfway through the set. Social or not, she was still able to deliver the positive political message that she is famous for. Le Tigre ended their set with the poignant yet catchy "Keep on Livin'," a song that deals with two major issues: surviving sexual abuse, and coming out as queer or transgendered. The final lines of the song are both inspirational and relevant: "Those are your arms that is your heart and /no, no they can't tear you apart /they can't take it away, no! /this is your time this is your life..." Judging from the size of the crowd at the Warsaw, and the ferocity with which the band performed, it looks as if Le Tigre's time has only just begun.

Lisa Poggiali is a Barnard sophomore

Love is Not Enough on Starsailor's Debut

Starsailor *Love is Here* (Capitol Records)

Starsailor recently appeared on Letterman, which could possibly lend credence to their merit as entertainers. On the other hand, "Stupid Human Tricks" appear on Letterman all the time. What does that say about this Brit Pop quartet, made up of James Walsh, Barry Westhead, James Stelfox, and Ben Byrne? Probably nothing, but I tend to believe that Starsailor leans more toward the "Stupid Human Tricks" end of Letterman-style entertainment.

According to their press release, "Love is Here" is the theme of the album; it's meant to be uplifting and positive, because everything around at the moment seems to have quite a cynical edge. It is too bad I read the press release after listening to the album, because I came out with quite a different view of its message. During the first listen, the album bummed the hell out of me. I wanted to cry from start to finish, especially during the depressing track "Alcoholic."

The group's breakout hit in the U.K., "Fever," does not seem to express the 'love is great and uplifting' tone. In "Fever," lead singer Walsh sings: "I must have been blind /to carry a torch for most of my life /these days I'm hangin' around /you're out of my heart /and out of my town." Not the stuff that dreams are made of.

The band's current U.S. single, and U.K. Top 20 Hit, "Good Souls," harks back to producer Steve Osbourne's work with U2 and rolls along nicely as the song says: "Thank goodness for the good souls that make life better /... /If it wasn't for the good souls /life would not matter." While the song could easily be heard on a soundtrack for some movie about Gen-Xers finding redemption in life during the post-dot com world, it did not move me towards a pleasant mood.

Starsailor's musicianship is not bad; in fact, their music is quite emotive. For me, the problem was that the emotions coming out were all tears, not ebullience.

-Alison Wanye



albumreview

WE
need
copy
editors

Think you
can do
better?
Come to
our
meeting
this
Monday in
LL Mac and
sign up!

(we don't
blame you for
not being on
stiff every-
body makes
mistakes)

can I get a WHAT WHAT?

By Sterling Platney

It was a cold and dreary night as a group of dedicated What Bar groupies trudged down to 109th Street and Amsterdam Avenue upon recent return to the neighborhood anticipating the cheap pints, and large mixed drinks, but most of all, that warmth of the neighborhood bar. What they got was worse than a slap in the face. The feeling was akin to how Times Square must have felt fifteen minutes after the ball dropped. The lights were off, the metal caging down, the glorious steel letters never to be illuminated again.

My introduction to the relatively new neighbor took place after a Kool Keith concert on a school night which lasted till the wee hours of the morn. "What?" you ask. You'd think that I was ready for bed, and preparing for the next day's classes, but apparently not. I wasn't looking for a pint, or a drink, I was merely looking for post-concert munchies. It was 2:30am, Burger King was closed, and for someone who refuses to patronize Tom's because of their rude service, my friends decided that only the What Bar kitchen could satisfy my hunger. With the last call at 3:00am even on weekdays, we had plenty of time. Little did I know what was in store for me.

The What Bar Burger could have very easily won the Best Burger in Morningside Heights award. At a hefty ten ounces, and only \$5.50, it easily out ranked those skinny patties that Tom's serves up. Grilled to perfection, accompanied by a slice of cheese, tomatoes, lettuce, your usual burger dressings, and crunchy fries, the anticipation for that kitchen bell to ring was unbearable. Leah would graciously dance the burger over to me, and the noshing would begin. It was one of those sacred times where the food in front of me was the main attraction, and if anyone bothered me, they'd only receive a grunt or a nod in acknowledgment. Washed down with a free pint (if ordered before 11pm), my belly would pudge innocently knowing that the meal it had just enjoyed was one of the best in the area.

The sweet potato fries had no contention: they were the best in perhaps all of Manhattan. Served up with tangy and sinus-clearing horseradish sauce, the fries were crisp on the outside, and mushy on the inside. These were best when enjoyed after a long night of bar hopping, calming any anxieties the night may have had on the tummy. I remember many a night when we would be huddled around a plate of these calling for more horseradish while still bopping our heads to the sound of the jukebox

And if I was flat broke, or it was past three in the morning, I could always count on the trusty bodega across the street. Smelling like layers of funkified grease, there was a constant flow of customers at the deli. Featuring Boar's Head

meats, fresh dressings, and a wide selection of cheese, the hot heroes would cure any hunger. Funnily enough, my regular hot turkey and swiss would always fluctuate in price, one day being \$3.50, another maybe \$4.50, but never more. During finals week, these four in the morning treks to what was fondly called the "crack deli," were my saving grace and would provide the energy for another six hours of writing.

Oh, but don't get me wrong. Food wasn't always the main attraction at the What Bar. Depending on the night, and the time, What would be occupied with music industry types, undergrads, obnoxiously loud law school boys, and budding social activists who would come for Andrew, the bar manager's, informal lectures. It reflected the diversity,

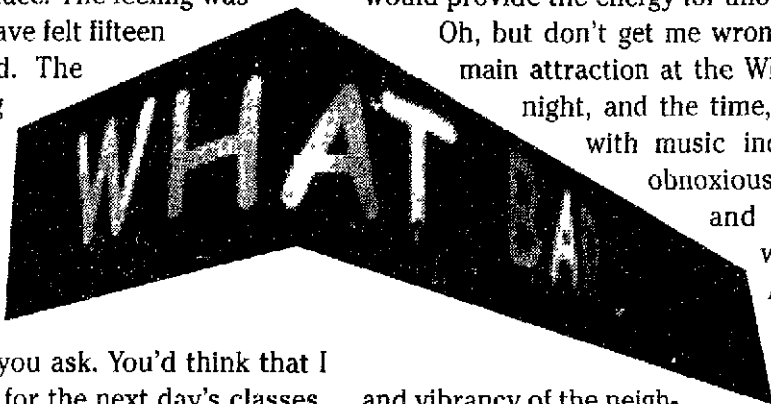
and vibrancy of the neighborhood we all love so much.

And what was it that brought this mish mosh of riff raff into What? It was the charm of the communal jukebox. It was an equally assorted jukebox selection. From Jurassic Five to Belinda Carlisle to Jeff Buckley, hardly a weekend night would go by where songs would get boo-ed by various parties, and skipped to the dismay of the requesting party. And then there was the wait from the time the songs were purchased, to the time the songs were actually played. I distinctly remember two nights, being around closing time and still not having heard my songs.

Perhaps what gave a more eccentric and crude image of this joint was its infamous "Give us something we want, and we'll give you a drink!" wall. Random paraphernalia ranging from undergarments to children's toys made it onto the wall. The eyesore finally came down in mid December only to be replaced by an equally hideous Budweiser neon light. And who can forget Waldorf and Statler Heckler who kept watch over the bar perched from their high position first over the bar, then over the side exit? Amazingly, they would never spit the discouraging comments that seemed to plague all their Muppet Show appearances.

With rumors of its demise ranging from bankruptcy to being bought out, the brief tenure of What Bar will not be forgotten in my mind. It was a gem that stood out from the overpopulated and over-hyped bars of the neighborhood. Although Hip Hop Saturdays brought out the bar-top dancing crew, by a little after midnight the party would have moved to SoHa and I would be able to enjoy the dance floor and the exquisite foamy bathroom soap without a long wait. Much love to those who shared in the enjoyment of those fabulous nights.

Sterling Platney is a Barnard Sophomore



Mama Mexico Ain't No Thang... La India Bonita Delights

By *Jaqueline Ouyang*

Sure, the frozen margaritas by the pitcher are great, but how is the food? Or how about the wait for a table? Or how about the renovation in general? Old school cats will remember a time pre-wall tearing when the proprietor of Mama's would bring out the bottle of tequila and without hesitation command that everyone at the table tilt their heads back and open their mouths. The pourings would then begin. Those were the good ole days when Mama was synonymous with getting raucously drunk without identification and no one went for food that wasn't the freshly prepared guacamole. It seems that with the popularity of the restaurant amongst the University crowd, what used to be a bearable buzz has escalated to an unbearable din. The free tequila shots disappeared as quickly as the walls, and personally, the food doesn't hold my interest.

I realize that these statements above will yield threatening messages to my e-mail account, forcing me to pay my respects to the legendary Mama, but I will offer a suggestion to those who are accepting of it. La India Bonita is a small dive located on Broadway south of 125th Street. Although Mama offers margarita and sangria cannot compare, the food and the lack of hype welcomed my Spanish incompetent self into its embrace.

There is little decoration on the walls, and the furniture is at a bare minimum. The wait staff have difficulties understanding English, but don't prejudge the establishment based on these petty surface barriers. Bring a friend who speaks

Spanish, and you'll get the hook up. La India Bonita is a no frills restaurant which is straightforward with its meals.

The Guacamole Con Totopos is a dish of freshly prepared guacamole and warm chips. At five bucks a pop, this appetizer screams to be reckoned with. It has a taste that I have only experienced in a California kitchen. It puts my home made attempts to shame.

At the recommendation of the house, Mole Poblano con

Pollo is a Puebla specialty. Mole is a savory sauce which uses chocolate as its base. Applied generously to a tenderly cooked chicken leg, and garnished with a substantial amount of sesame seeds to bring out the cocoa flavor, my dinner date was eyeing my plate jealously. This is not to say that his own choice was not up to par. Being adventurous, he ordered the Costillas Asadas con Nopales which roughly translates into grilled beef and cactus. Although the meat was overdone, something suggests to my inexperienced palate that it complemented the tangy cactus very well.

At \$12 and \$13 respectively, these entrees are served with ample portions of

rice and beans. Pile it all into a tortilla and smother it in that fresh guacamole and it makes a fine meal. Don't bother with dessert because you won't have enough room to put it away. And as a footnote, it's not a place if you are looking to get your drink on unless you bring identification. This is real Mexican food, so don't bring your Tex-Mex expectations with you.

Jaqueline Ouyang is a Barnard Sophomore

**real
Mexican
food
...don't bring your
Tex-Mex
expectations**

Calling all Snap Happy Observers!

The Barnard Bulletin would like to rekindle feelings associated with the college decision process. In case you haven't noticed, Barnard College is touted as a fine educational institution located in New York City. New York City undoubtedly contributed to your choice of matriculation. Show your love. Send us any picture taken in the five boroughs along with a 100-200 word blurb to accompany each photo and we will showcase your work. Disposable camera connoisseurs, dark-room proficient whiz kids and pseudo-paparazzi will all be considered. Send scanned and digital photos to ml703@columbia.edu.

Columbia's Suicidal Complex

By Ilana Garon

A friend and I were talking about the recent string of suicides on campus.

"It's sad," she said. "I'm so used to those e-mails that it hardly fazes me anymore." She was referring, of course, to the mass information letters that the administration sends out subsequent to the deaths.

That's a depressing comment on this university: students are so used to receiving suicide announcements that they hardly bat an eye. The recent death of Columbia College junior Niket Doshi has been the fourth suicide since I came to Barnard three years ago. Two of the suicides this year – the other being Nicholas Kemnitzer, who died in November – both occurred in the span of a month and a half.

Rumor has it that Columbia's suicide rate has nearly surpassed Cornell's, which was formally the highest among the Ivies. I'm not sure of the accuracy of this, but it's clear that there's a problem on our hands. I feel like something should be done to curtail this problem, but I can't figure out what.

Over winter break, I talked to my 16-year-old brother Haskell and my 17-year-old cousin Rebecca (who will be a first-year at Barnard this fall). We tried to figure out what could make Columbia students, and college students in general, take their lives.

"At Cornell, it's probably because it's located in Ithaca, which is the middle of nowhere," Haskell said seriously. "And it's freezing cold, too. Being totaly isolated from a metropolitan area

and being cooped up indoors all the time would definitely make me depressed." He paused. "That, and they have a huge gorge on campus that's rather, uh, convenient."

No gorge at Columbia or Barnard. Thank goodness for small blessings, I suppose.

"Columbia and Barnard are both really high-pressure schools," Rebecca pointed out. "A lot of those kids are used to being the smartest in their class."

I tried to think of what frustrates or upsets me occasionally about being

We need to work on building a tighter community at Barnard and Columbia

here. For the most part I've been very happy at Barnard. It's wonderful studying in New York; this place is so alive, so filled with attractions. There's so much to do and see.

Yet New York can also get you down. It's easy to feel overwhelmed here, to feel anonymous, to get lost in the midst of the city of bright lights, the city that never stops to breathe. No student is a stranger to that sensation. Times of stress are difficult to overcome: I sometimes feel like I'm going to burst. People are running madly all over campus, not looking at each other,

doing their own thing.

And even inside my room with the windows closed, I can still feel the city's maniacal heartbeat. In times like these, I feel compelled to run down to Riverside Park, and just stare out over the water, inhaling deeply. I miss the freshness and familiarity of everything back home. I miss quiet. I miss breathing the clean air that seems nonexistent here.

I have a good friend who, during my first year at Barnard, made several half-hearted suicide attempts. Among a slew of incredibly daunting personal problems, he mentioned that familiar sensation of feeling anonymous, surrounded by frenetic activity that never seemed to slow down.

When I asked what kept him from ultimately going through with it, he answered simply, "My friends. I knew they'd be upset if. . ." He trailed off meaningfully.

Everyone is complex, and I don't presume to understand the pain

that Niket Doshi, Nicholas Kemnitzer, or any of the rest of them were going through. To be honest, I still don't really know what to make of

the recent suicides, but I think one thing is clear. We are each other's strongest allies in this tide of depression that's been felt lately. We

need to work on building a tighter community at Barnard and Columbia, and

we need to maintain our support and friendship for one another.

Ilana Garon is a Barnard junior

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really deep thoughts...

on corsets and half smiles

By Lilitana Segura

This past break, during a routine medical check-up (the kind modest types refer to as "women's health"), I found myself in an empty examination room, wearing a paper gown, waiting for my doctor to come in. Scanning the room for scary medical instruments, or perhaps framed proof of my doctor's competence, I found myself instead face to face with a picture of a half-smiling Julia Stiles. A half-smiling Julia Stiles— in a corset.

Now, ordinarily, this would incite little reaction from me (it was a cover of *Cosmopolitan*, after all). But for some reason, in this instance, the image evoked in me more than the usual bored irritation with which I tend to face the semi-naked models on the covers of women's magazines. I was suddenly overcome by an acute sense of irony. Here I was, I thought, at a center for "Women's Health", a place that, presumably, is in the business of promoting a particular kind of well being; one that does not stop at the physical, but spans to the mental, emotional, and other such categories. And yet, in the magazine rack hanging on the wall at this establishment, the selected reading material was no less than a cover-to-glossy-cover denial of a woman's worth beyond fashion, cosmetics—and, of course—men.

The irony went much further. Not only was it the usual objectification of woman-as-sex-object, but it was a woman wearing an article of clothing (it if can be called such a thing) that long ago achieved notoriety for the violent distortions it inflicted on the natural female form—and eventually, for its detrimental effects on women's bodies. Remember that scene in "Titanic" where Kate Winslet's mother ties her corset so tight as to produce wincing from the audience? Corsets have historically been known to cause decreased lung capacity, back problems, and fainting spells. Women's Health indeed.

My issue with women's magazines and my abhorrence of corsets are not the point here, though I could go on for pages about both. (My belief in the freedom of the press wavers dangerously when I consider *Cosmo*, as for corsets, they should have gone down with the *Titanic*). The real point is one that had me thinking long after my appointment was over. That is, we are given, as young women in this society, consistently conflicting messages about what we should be. How we should look. What we should strive for. Who we should admire. What

makes us valuable. At Barnard, we are taught to value diversity. We are dedicated to fighting the tyranny of unhealthy body image, of heterosexism—we are taught to value our minds and potential. And yes, it is okay to be a feminist.

But pick up a magazine, turn on the television, or just ride the subway—and be instantly bombarded with images and messages that validate plastic bodies, scantily clad, on the arms of muscle-bound men. Women are liberated— can't you tell? They can do anything as long as they show a little skin.

The same magazines that give us health advice—how to eat right, how to stay fit—display models whose bodies have often been fashioned by a surgeon's knife, by a photo editor's touch, or by an unstable relationship with food. Be healthy! Be happy! Just be sure to look good while you're at it.

Today, in the year 2002, we are told that women can be anything. Yet we always come back to the same standards of beauty, the same assumptions of sexuality, of femininity. So we find that even as our options expand, the paradigms that so often define us hold stubbornly firm.

Which brings me back to the corset. Aren't society's conflicting messages akin to telling a woman bound in a corset, "Dance! Be free! Be comfortable!" while she struggles beneath the pressure of an inflicted ideal? Isn't the image of a corseted woman in a "women's health" clinic the perfect illustration of this hypocrisy? I would say yes. As for the picture of Julia Stiles, I would venture to guess that, had she not been wearing a corset, her expression might have been different. Perhaps it would have been more than a half-smile.

Lilitana Segura is a Barnard senior and the bulletin office manager.



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