

# **cornaredbulletin**

28 february 2002



**vaginas unite!**  
**at the vagina**  
**monologues**

**celebrating**  
**black**  
**heritage**  
**month**

**weezer**  
**sells**  
**out**  
**in a**  
**bad way**

**authentic**  
**tibetan**  
**cuisine at**  
**lhasa**

**columbia's latest housing**  
**decision sucks!**

# letter from the editors

I want to pretend that everything is going to be okay. I want to believe that there is justice in this world; that free speech and freedom of the press are respected; that the senseless violence going on will soon stop. I want to continue to dream in my happy little paradise, with my man servant Jude Law serving me daiquiris by the poolside.

Of course, it is wishful thinking.

I came home on Thursday night, and went online to check my email. What I saw on my homepage was a bit more pressing than reading the piles of forwarded mail in the box. An AP story informed me, briefly and matter-of-factly, that Wall Street Journal reporter Daniel Pearl had been killed. The details were spare; it said there was a videotape of the murder, sent with little other information accompanying it. There was no date, time, or location disclosed, and the article ended by stating that President Bush was very sorry and enraged about this incident. The article also mentioned that Daniel Pearl's wife is more than seven months pregnant with their first child, a son.

I read the article, as I'm sure many of you did that night, and was stunned silent. I ask you, because I don't know the answers: What do we do about the facts that we are given? How are we supposed to feel when we read of another wasted life? I am shocked, saddened, confused. This act of violence on a journalist touches me on a personal level that hits me more deeply than others I have read. Maybe because just a little while ago, before this whole mess started, I wanted to be a professional journalist, writing articles from exotic-sounding locales like Australia, Japan, and India—the country where Mr. Pearl was based for his job.

Now, I'm not so sure what to do with myself or my life. Do I really want to travel abroad, and leave my family and friends so far behind? (They could be gone any day.) Do I want to risk my life to document human rights abuses and international news? (My own life may be in danger.) These are the questions and thoughts that go through my mind when I think of my future, when I think of martyred journalists like Daniel Pearl.

Since September 11, many of us have begun to re-evaluate our lives and our priorities in ways that we never expected we would. Our hopes and dreams of living glamorous, political, or self-important lives have given way to the simple goals of keeping our families safe and nearby, of getting through college and finding a job in the midst of a recession, of spending time with our friends and reminding them how important they are to us. We want to keep dreaming, we want to be optimistic, but just when we think we are getting close to normalcy... we look on the front page and read about someone like Daniel Pearl.

I don't want to give up my dreams! I want to believe that things will get better. And as long as there are people out there willing to risk their lives to find out the truth and seek a higher goal, things will.

Today, I read more about Mr. Pearl and see him not as a journalist, but as someone's son, husband, friend. I see him as the father his son will never know, a man taken too soon from this world. I see him as someone not so different than myself, and instead of running away from a life like his, I go towards it. At the time shortly before his death, Mr. Pearl was living exactly as he wanted to. He worked for a paper that he loved, had close ties with family and friends, and was a "kind and gentle soul." His murderers did not take the time to learn this, and by killing him wanted to spread their message of hate. We must take from this incident not their message, but the example set by Daniel Pearl. We must live our lives fully, not shying away from danger, but continuing to push towards our goals.

The bulletin may not be a world renowned newspaper, and I'm not exactly stationed in a foreign locale, but I'm doing exactly what I want to be doing for now. I hope that you are living your dream now too, or at least working towards it. If there is any justice in the world, as I still hope there is, things will be okay. Soon.

*Thea*

Renata Bystritsky & Thea Tagle  
editors-in-chief

## contributors

Sophomore Laura Riley hails from the warm paradise of Jamaica, land of reggae and rastafarians. Before reaching her final destination in NYC, Laura lived in four other countries and three U.S. cities.

*laura  
riley*

This food connoisseur and English major would like to encourage people to buy art in New York. A hip-hop dancer and budding linguist (she's taking Portuguese), Laura writes about Black History month in this issue.

When not in the *bulletin* office (is there ever such a time?) Lauren (call her Lauie, rhymes with Maui) is an astrophysics major who

loves art. She risks life and limb (quite literally) for the *bulletin* as our art director. Apart from her life here in the office, she wants to be a teacher, scientist, artist, and just about everything else. This cat lover's pet peeve is scratched CDs and DVDs. She works tirelessly every week on improving the *bulletin* layout.

*lauren  
palmisano*

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# President Bush's "Axis of Evil"

by Marie Yereniuk

President Bush's State of the Union Address on Jan. 29, during which he said that Iran, Iraq, and North Korea constitute an "axis of evil," is still stirring up controversy at home and abroad.

The claim that Iran, Iraq, and North Korea make up an "axis of evil" refers to their building of missiles and weapons of mass destruction (WMD), as well as their repressive political regimes.

According to the BBC, Iran has an army of about 513,000 men, about 200 medium-range Scud missiles, and chemical and biological weapons. It is believed to be developing nuclear weapons and may have ballistic missiles by 2015.

Iraq's army has 383,000 men, and its missiles are only short-range. The greatest security fear is the suspicion that the country possesses nuclear, chemical, and biological weapons.

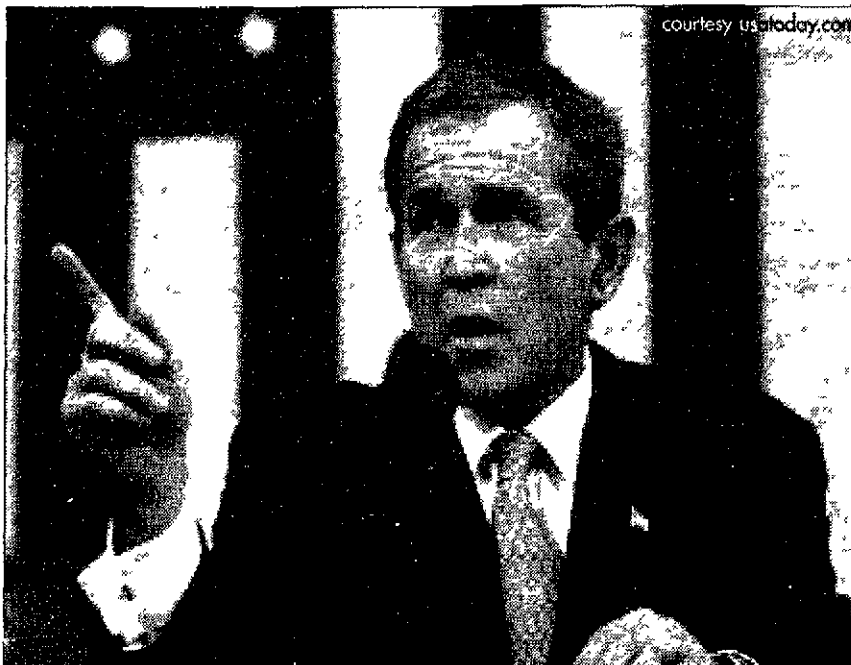
Recent reports cite Iraqi forces that are seemingly preparing for war. Soldiers reportedly have been seen digging trenches and upgrading the air defense system.

Although not an Islamic fundamentalist nation like Iran and Iraq, North Korea's supposed threat is similar to the other two aforementioned countries. It has chemical and biological weapons and possibly nuclear weapons in development, as well as medium-range ballistic missiles. The million-strong army and the possibility of creating ballistic missiles able to reach the U.S. by the year 2015 has some in the U.S. government fearful, especially when North Korea's military budget is \$1.3 billion, despite the country being in the midst of a severe famine.

The U.S., on the other hand, has just

requested \$91 billion for the 2003 fiscal year (\$81 billion for FY02) to support 480,000 Active members, 350,000 National Guard members, and 205,000 Reserve members (not including civilian workers). Information about missile technology is classified.

The response to Bush's argument that Iran, Iraq, and North Korea were



*Bush's State of the Union Address called for the nation to unite against the countries and organizations he considers enemies.*

part of an "axis of evil" has not been as clear as facts and figures, according to CNN.

France's foreign minister, Hubert Védrine, was the first to express doubt with Bush's terminology. He said the "axis of evil" phraseology was "simplistic," especially in lumping together three nations that pose distinct challenges.

German foreign minister Joschka Fischer said Bush was treating the allies like "satellites," hastily pursuing American interests with little care for other nations. The term "satellite" refers to the old Soviet Union and its Eastern Bloc, which former President Reagan famously labeled as "the evil empire." Fischer's comment was purposely directed to Bush in reference to that event, as Bush has been accusing other nations of being connected to "evil."

Canada warned that American unilateralism "will go nowhere," which seemed to suggest skepticism from the U.S.'s closest ally.

Christopher Patten, the European Union's foreign affairs minister, called President Bush's approach "absolutist" and published his opinions in *The Financial Times*. He wrote that American success in Afghanistan seems to have "reinforced some dangerous instincts," especially the belief in military power as "the only basis of true security."

Accusations against Bush's desire to incite war have gone unanswered: while in Japan, he talked of seeking "an Asia where military force is not needed to resolve" conflicts.

But Patten accused Bush of an America-only agenda, with the allies as merely "an optional extra."

As if to reinforce Patten's comments, according to the *New York Times*, Bush doesn't seem to be phased by the growing criticism from European politicians. He is sticking to his original claim, saying Friday in China, "there is a reason our nation shines as a beacon of hope."

Defending Bush's comments is Deputy Secretary of State Richard L. Armitage who said, "Mr. Bush was not talking about people, but about regimes."

Bush's top security aides compare the President's mission with Ronald Reagan's determined stance against Communism, particularly with the U.S.S.R. Like Reagan, Bush seems convinced of his country's strength and is resolved to complete its job, even without allies.

Vice President Cheney puts America first, too. "Only we can lead [this cause]," Cheney told friends and col-

# Rhetoric Causes Controversy

leagues at a fund-raising dinner. "Only we can rally the world against a complex and elusive enemy such as the countries labeled the 'axis of evil.'

"Only the United States can see this effort through to victory," Cheney continued, echoing Bush's State of the Union Speech. "Steadfast in our purpose, we now press on." Not everyone is so certain.

Senate majority leader Tom Daschle cautioned against American unilateralism. On Feb. 12, he questioned the use of the term "axis," which some critics say closely resembles the "Axis powers" (Germany, Italy, and Japan) of the Second World War. Ranit Schmelzer, Daschle's spokeswoman, said it was the terminology and not the idea that bothered Daschle most.

"You will not escape the justice of this nation," Bush said in his speech, prompting opposition for supposed airs of superiority.

Iranian foreign minister Kamal Kharrazi called Bush

"arrogant" for the "axis of evil" accusation, considering the remarks "interference in [Iran's] internal affairs."

"We condemn the American accusations, and think the world no longer accepts hegemony," Kharrazi said. "We think Mr. Bush would do better by providing proof of his allegations."

Iraq didn't take the comments lightly, either. Salim al-Qubaisi, a member of Parliament's Foreign and Arab Relations Committee, told Reuters, "Little Bush's accusation against Iraq is baseless."

North Korea didn't respond as quickly as the other two "evil" countries. Pyongyang, North Korea's leader, brushed off the comment initially, saying it was "nothing but a provocative remark."

The regime has since refused offers

of talk as an "insult." A North Korean official said on Feb. 22, "we are not willing to have contact with his clan," who want to change the system through capitalism or force.

The cynicism did not stop at the 38th parallel. "Bush is a war maniac and an international hooligan," South Korean protesters chanted the weekend

feared."

He also admitted that his own country was less-than-perfect: "Like most nations, we are on a long journey toward achieving our own ideals of equality and justice." It is seen as a softer version of the hardened stance of the State of the Union Address when he said, "Make no mistake about it. If they [governments] do not act [to stop terrorism], America will."

As for Bush's stance and the international response, students at both Barnard and Columbia have mixed opinions. Some were not surprised at all about the president's language in using the phrase "axis of evil."

Megan Romigh, a Barnard junior, said, "I don't disagree with his categorization, as they are the major powers that threaten our security."

She also added that only in a State of the Union Address does the

President have both national and international attention and that he has to "rally the masses since the key to American politics is rhetoric, rhetoric, rhetoric. It is not even what you say but how you say it."

"If you water it down, it was just 'don't mess with the U.S.', but with much more specificity," Romigh continued. "We need to take care of terrorism at its base, and those three [countries] are pretty much our base."

Some students see Bush's word choice as "a wake-up call."

"America will not stand idly by," Columbia junior Nazar Khodorovsky, acting president of the Columbia College Conservative Club, said. "Bush's speech was a great initiative. He has abandoned his prede- <<page 31>>



*Bush, backed by his supportive partymates, was interrupted 77 times by applause during his speech. Certain other countries were less pleased by his words.*

before the President's visit. When Bush arrived, hundreds of people, mostly farmers and students, gathered in Seoul's Maroni Park to march and burn homemade American flags.

Although Bush has denied plans to invade North Korea, tension is still high, with Millennium Democratic Party Assemblyman Song Seok-chan calling Bush "the incarnation of evil" who plans to keep Korea forever divided. 37,000 American soldiers are currently stationed on the peninsula.

Bush's recent visits to Japan, South Korea, and China were less confrontational than originally feared, ending in China by upholding American values rather than criticizing others'. "Life in America," he said Feb. 22, "shows that liberty, paired with law, is not to be



# Antiwar Conference Unites Activists at Barnard and Columbia

by Sharon Rose

In pursuing their goal to spread awareness and build a movement against the United State's "war on terrorism," the Columbia group People for Peace hosted a three day National Antiwar Conference on Columbia's campus this weekend.

Representatives from over 40 colleges traveled to New York in order to vote on proposals and actions for a National Antiwar Network.

People for Peace started at Columbia in response to the Sept. 11 attacks on the United States. The group tries to provoke political discussions and debates and raise awareness of the truths of the "war on terrorism."

Jessie Kindig, a Barnard sophomore and active member in People for Peace believes, "People need to understand what the 'war on terrorism' really is. There are a lot of misconceptions because people are scared to talk about what is going on. This is especially true when the government says 'you are with us or against us,' and they see people opposing the war as aiding the terrorists."

At the conference, both the Barnard and Columbia campuses designed and held student-run workshops to educate people on the war, disprove misconceptions, and explain specifics of antiwar strategy. The "Politics of Oil" and "The U.S. and the Philippines" workshops tried to shed light on some of the hidden motives and politics that are spurring the war. Workshops such as "Lessons from the Gulf War" and "Lessons of the Movement Against the Vietnam War" looked to the past for guidance in shaping the present movement.

Saturday evening, various well-known antiwar voices attended a panel discussion in Barnard's Lefrak Gymnasium. The panel, titled "Stop the War at Home and Abroad!" featured speakers of different

political affiliations who shared their perspectives on the "war on terrorism."

Rameen Javid Moshref, editor-in-chief of the *Afghan Communicator Magazine*, asked "How smart are these smart-bombs?" being dropped on Afghanistan. He described the death of innocent



*A representative from the Afghan Communicator expresses the views of his fellow citizens of Afganistan.*

Afghani civilians who have been labeled "the enemy" by the United States government.

Moshref said, "The suffering that is going on is not just for the Afghans, just as when Afghanistan was a safe haven for the terrorists it was not an Afghan problem, the torturing of women under the Taliban was not only an Afghan women's problem—right now the chaos and suffering is not an Afghan problem, it is a humanity problem."

Rita Lasar, of September 11th Families for Peaceful Tomorrows, who lost her brother in the World Trade Center attacks, also spoke against the atrocities committed abroad by the United States.

Lasar said, "When Bush made his National Cathedral speech and mentioned my brother's name, it became immediately apparent to me that my country was going to justify killing other innocents in my brother's name and that

was almost worse even than his death."

Anthony Arrove, of the International Socialist Organization, remarked on how the "war on terrorism" is not only affecting innocent people abroad but also those in our own country.

According to Arrove, "George Bush started out this year by saying 'it is a year of war,' but had he been more honest, I think he would have said it is going to be a year of war at home, a war on poor people, racial minorities, Arabs, and Muslims in this country. . . this is a war to settle old scores, to defeat the Vietnam syndrome, to re-legitimize military power, and the U.S. adhesion of its economic and military interests wherever it feels it has those interests."

Besides delegates from participating campuses, a number of Barnard and Columbia students attended the panel discussion either to show support or simply to become informed.

According to Rose Mischaan, a Barnard junior, "The antiwar movement is very

important because it is related to so many other causes, like opposition to globalization and American military policy. I think it is a really strong movement because it has to do with humanity. People are dying whether it is Afghans or American soldiers."

The purpose of the conference was not only to educate but also to plan for action.

Barnard first year Hollis Architzel said, "The main focus of the conference is building a national network that can respond effectively to war. We do not know where the war is going next, so it is important to establish a means of communicating, some sort of national decision making, and to build connections between different campuses so we have a national antiwar movement."

Julian Perez, a visiting delegate from Yale University noted, "I think what was most interesting about

<<page 7>>

# Daniel Pearl Latest Casualty of War on Terrorism

by Thea Tagle

It has been one month since the Daniel Pearl ordeal began, and it looks as if it will not be ending soon. Lured with the promise of an exclusive interview to learn information about Richard Reid, "the shoe bomber," Wall Street Journal reporter Daniel Pearl was abducted in Karachi, India on January 23 by a group calling themselves the National Movement for the Restoration of Pakistan Sovereignty. Between January 27 and 31, his captors contacted various media organizations, threatening to kill him if their demands for better treatment of Al Qaeda detainees in Guantanamo Bay, Cuba, were not met.

Accused of being a spy, first for the CIA then for the Israeli Secret Service, Pearl was held ransom for 2 million dollars on February 1; the ransom call was made to the U.S. Embassy in Islamabad. No new information was released about Pearl until February 21, when the U.S. State Department told the Wall Street Journal that Pearl was, in fact, dead. A gruesome tape showing his murder was delivered to the U.S. consulate in Karachi on February 21.

The hunt for Pearl's kidnappers has now begun. While Pearl's seven-months pregnant wife, Mariane, has dismissed the idea of revenge as "too easy," Pakistani president Pervez Musharraf and President Bush have declared war on terrorists in Pakistan. "Those who would engage in criminal, barbaric acts need to know that these crimes only hurt their cause, and only deepen the resolve of the United States of America to rid the world of these agents of terror" said President Bush in a televised address on February 21.

Several of the alleged kidnappers are already in custody, including Ahmed Omar Saeed Sheikh (also known as Sheikh Omar), who has admitted to Karachi police that he orchestrated the abduction. It is believed he is connected to the Al Qaeda terrorist organization, and had already been indicted for another kidnapping in 1994.

With Pearl dead, authorities are using bolder tactics to go after his killers. Jamil Yousuf, a Karachi businessman in charge of a citizen-police liaison told the Associated Press: "we were moving very cautiously earlier as the recovery of Daniel Pearl was our prime objective. Now with his death, our entire focus is on arresting key suspects who are believed to have carried out the kidnapping."

Reaction to the Pearl murder is mixed on the Barnard and Columbia campus. Some had not heard of the murder, while others were deeply disturbed. Elizabeth Sosnov, a Barnard senior said, "I've been thinking about a career in journalism for a while now, and this seriously makes me question the safety of the profession in foreign countries." Liz Matory, a Columbia senior, has a different outlook on the matter: "It was a tragedy but it's part of the job. You're vulnerable as a journalist, and it is your job to search for the truth regardless of the risks."

Pearl's family has established a charity "to support the causes to which he dedicated his life." Donations can be sent to: Daniel Pearl Family Foundation, c/o The Wall Street Journal, P.O. Box 300, Princeton, NJ 08543.

Thea Tagle is a Barnard sophomore and the bulletin co-editor-in-chief



Members of the All India Anti-Terrorist Front held a memorial for Daniel Pearl on Feb. 24. A statue of Gandhi, an icon of peace, stands in the background.

<<page 6>> the conference was the decision-making and voting process. It became apparent how difficult it is for people with seemingly similar interests to agree on a process to carry them out."

Certain agreements were reached, however, on the issues of voting process, regional and national representation, and support for upcoming mobilizations. One of the most important

aspects of the conference was the agreement on Points of Unity:

1. We oppose this war.
2. We call for an end to racism, especially racial profiling and ethnic scapegoating.
3. We call for protection of civil liberties, which are being threatened due to recent government actions
4. We call for the funding of jobs and education, not war

Said Architzel, "These serve as our platform that we can put forward as our common denominator where we are all coming from."

According to Architzel, the National Antiwar Conference was a success in unifying motivated students against the war.

Sharon Rose is a Barnard first year.

# bear**essentials**

SENIORS planning to participate in this May's Commencement exercises are reminded to turn in their cap and gown order forms to the Dean of Studies Office immediately, as well as their Faculty Marshal, Bryson Award, and Senior Marshal nominations. (These materials were due February 8th.) Questions: See or e-mail Ms. Lillian Appel, commencement coordinator, 105 Milbank, [lappel@barnard.edu](mailto:lappel@barnard.edu)

STUDENTS WHO ARE PLANNING TO APPLY TO MEDICAL, DENTAL, VETERINARY OR OPTOMETRIST SCHOOL TO BEGIN IN THE FALL OF 2003 should notify Jayna Abdo in the Dean of Studies Office as soon as possible by e-mail ([jabdo@barnard.edu](mailto:jabdo@barnard.edu)) or phone (4-8375). There will be a very important meeting with Dec. Boardman to discuss the application process on Wednesday, March 6, in the Spanish Room, 2nd fl. Milbank.

THE BENJAMIN A. GILMAN INTERNATIONAL SCHOLARSHIP PROGRAM announces its Fall 2002/Academic Year 2002-2003 application cycle. This scholarship is sponsored by the Bureau of Educational and Cultural Affairs of the U.S. Department of State and administered by the Institute of

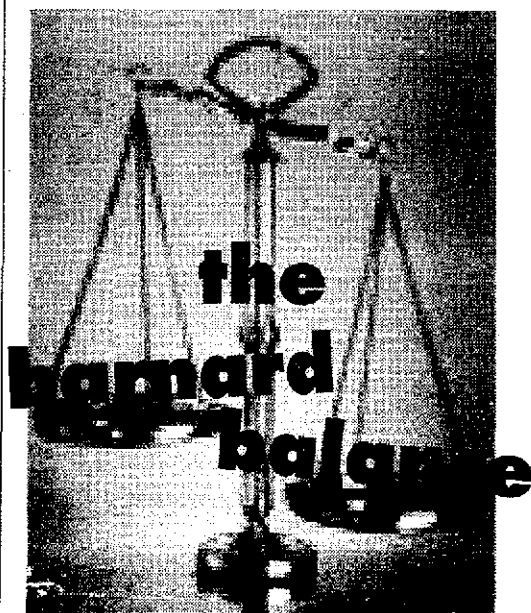
International Education. Awards for semester or academic year study abroad programs are up to \$5,000. Please obtain information at [www.iej.org/gilman](http://www.iej.org/gilman).

Deadline: March 15th, 2002.

PROGRAM PLANNING MEETINGS FOR THE CLASS OF 2004: Dean Taylor invites you to attend one of two program planning meetings for sophomores. You must attend one of the following two meetings: Wednesday, March 13 from 12 - 1 pm in Altschul Atrium or the Thursday, March 14 from 5 - 6 pm

PLEASE NOTE CORRECTED E-MAIL ADDRESS IN THE FOLLOWING NOTICE FROM THE FEBRUARY 13TH EDITION OF BEAR ESSENTIALS.

QUESTIONS ABOUT FIRST YEAR SEMINARS, whether from students or advisers, should be directed to the First Year Seminar office (x 4-8376; [1stsem@barnard.edu](mailto:1stsem@barnard.edu)) or in case of dire necessity to the new program director, Pat Denison (x 4-8375; [pdenison@barnard.edu](mailto:pdenison@barnard.edu)).



a weekly weighing of  
Barnard news

Screw new housing selection rules that will nearly prevent Barnard students from living in Columbia housing. Not to mention the story in the *Spectator* that made Barnard students sound like the enemy.



Next year's planned tuition hike. Get ready to shell out an extra two grand from your already exhausted wallet.



Drag King, Dred comes to Barnard. Three cheers for challenging gender roles and redefining the essence of womanhood.



The deadline for dropping courses has come and gone. Shouldn't the opportunity to drop classes extend until after midterms?



= we love it



= we hate it

This week's total...



Barnard Balance: love it or hate it? Let us know! E-mail [bulletin@barnard.edu](mailto:bulletin@barnard.edu)



# wellwoman: The Truth Behind Caffeine

**Q** I drink about three cups of coffee a day and am thinking of quitting. I know that caffeine helps boost my metabolic rate, and I am concerned about gaining weight if I stop. What will the long term effects on my health be if I continue to drink caffeine?

**A** According to the Mayo Clinic, the amount of caffeine used in weight control studies have been significant, equal to 6 cups of strong coffee daily. This large amount doesn't seem to significantly increase metabolic rate. If you stop drinking caffeine, your body will soon compensate and return to your normal metabolism. Caffeine can also suppress appetite but this effect does-

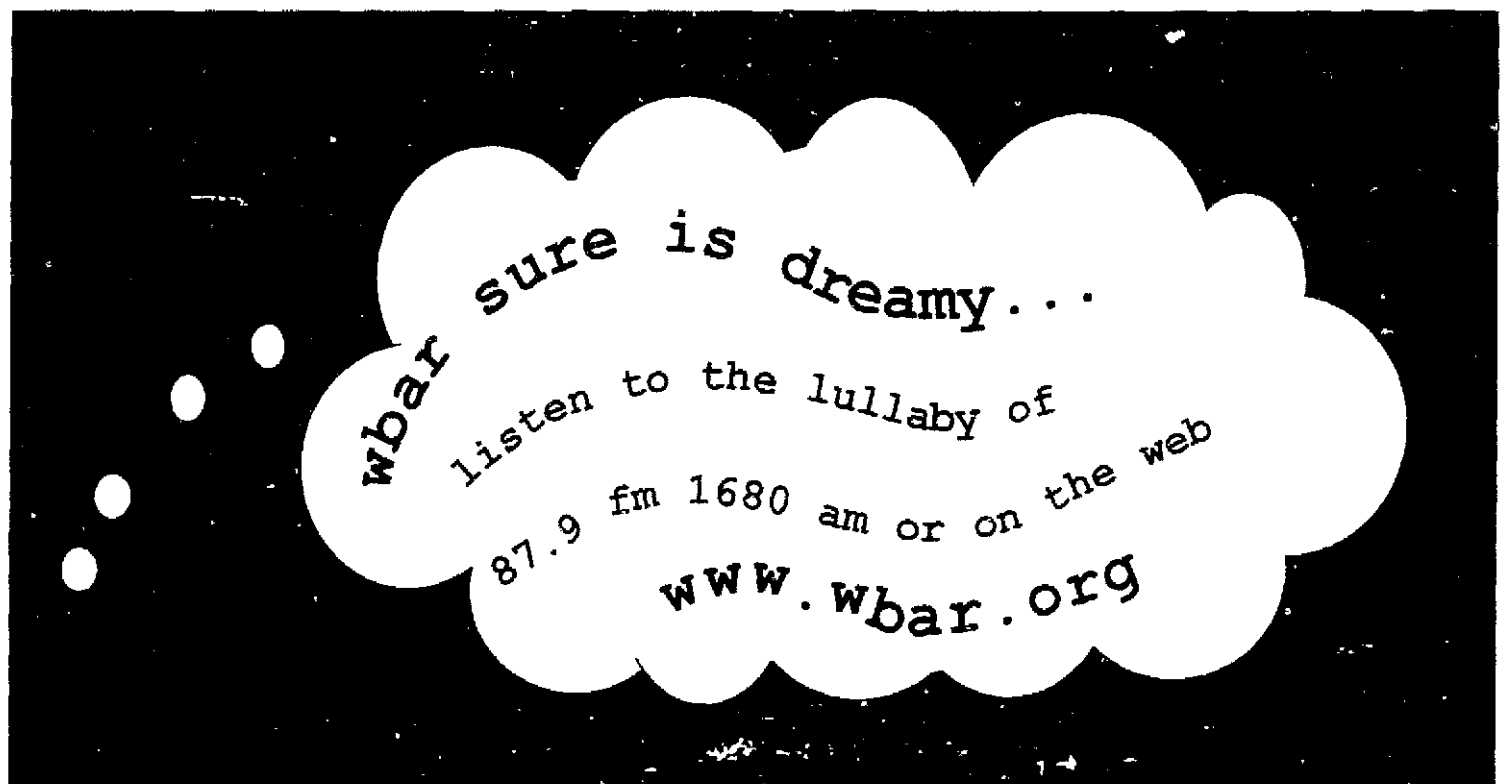
n't last long enough to cause significant weight loss. Furthermore, caffeine effects on the central nervous system may cause some people to experience increased heart rate, jitters, irritability, insomnia, and elevated blood pressure.

Additionally, as we all know, caffeine makes you feel more alert and focused. If you decide to stop drinking coffee you might experience withdrawal (depends on the amount you drink) and feel more tired or irritable. These emotions might make you reach for food, however, if you anticipate these urges, you can avoid acting them out. As for the long-term effects of caffeine, experts have argued back and forth. Among the chief concerns is dehydration, caffeine is a

diuretic, make sure for every cup of coffee you drink you balance it out with at least two cups of water. Caffeine also hinders your body's ability to absorb calcium, so you might want to consider taking a supplement if you are concerned about future osteoporosis.

It is pretty easy to keep the potential harms of moderate caffeine under wraps. However, keep in mind that moderate means 1-3 cups per day. If you venture into the 3-5 cups per day range, there are significantly more risks, including irregular heart rate, insomnia and potential reproductive problems. So try to limit your intake. If nothing else, remember that caffeine is a powerful drug. It can be used, but not abused.

"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 talk issues or medical concerns to your healthcare provider.



# DEFINING, RELATING, CELEBRATING:

by Laura Riley



all drawings by imo nse imeh, courtesy college activities office

**N**ews to Barnard College: Black Heritage Month is not solely about Zora Neale Hurston. As important as this prominent author/anthropologist Barnard alumna is, she should not by any means be the centerpiece for this nationwide celebration. In fact, Black Heritage Month started as "Negro History Week" in 1926, 11 years before Hurston wrote her acclaimed *Their Eyes Were Watching God*.

This year Andrea Turnbull from the Barnard College Activities Office heads the programs for Black Heritage Month and works to make this and other information about black history and the meaning of the month available to the entire campus.

In Washington, D.C. in 1926, Doctor Carter G. Woodson dedicated his weeklong history week to Frederick Douglass and Abraham Lincoln. It was not until 1976, the year of America's Bicentennial celebration, that the Association of African American Life and History allocated a whole month for the celebration of what is termed black heritage. The United States government has only recognized this month for the past 26 years. This could be one reason that students and staff on the committee, according to Turnbull, "did not think that Columbia College's theme for Black History Month, 'Unifying Roots' stood out enough."

Barnard's Black Organization of Soul Sisters (BOSS) came up with the present theme, "Defining the Struggle in the 21st Century," which they feel conveys a strong sentiment that not all issues have been settled

in the African-American communities of the U.S.

"Ours is broad but given what's happened since Sept. 11. What are we as a people trying to achieve? Have we defined the struggle; how far have we really come?" These are among the questions that Turnbull says were taken into consideration when forming the program for Black History Month at Barnard.

BOSS Treasurer Mia Poole, a Barnard Pan-African Studies major, holds the stance that the same obstacles that African-Americans have fought throughout the previous century are still present. This month's theme means re-assessing the struggles that the Black community in the U.S. faces, recognizing the more subtle and covert forms of racism and discrimination the community now faces... and also finding effective methods to face the issues that black people in the U.S. deal with today," she explained.

In order to solve these problems as the Barnard theme suggests, the precise matters at hand must first be taken into account. One opportunity that all students have to help define a contemporary issue affecting African American women now is the Incarcerated Moms, Incarcerated Children panel discussion, to take place on Wednesday, Feb. 27.

Turnbull explains this issue and its growing importance. "As of late there has been a lot of talk about the black family movement, with fathers in prison and mothers left to take care of the children. Now it's the reverse. A lot of [women] are in jail because of trafficking... by association, they might not be

# BLACK HISTORY MONTH AT BARNARD

involved or have anything to do with it." When police make raids, and drugs are found, women are arrested without necessarily being aware or certain of illegal operations in even their own home. African American women are more vulnerable to these innocent affiliations for a number of reasons, one being that African Americans are more subject to racial profiling than other groups. Turnbull encourages all students to take advantage of the presentation. "Two female parole officers will be on the panel, and everyone is welcome to join," she said.

Parole officers are just one of the many groups that are contributing to the planning of this Black Heritage Month's activities. On the Barnard campus alone, the Alcohol and Substance Awareness Program, the Office of Multicultural Affairs, Residential Life, Pre-College Programs, and Human Resources along with other departments, faculty, and students have aided Turnbull in the arrangement of this year's programs. Turnbull also mentions CAO's Doris Miller—better known as the friendly voice on the ROLM forwards about cheap events around New York City—as a key contributor to this February's festivities.

"We've been very fortunate (for the participation)... which is very important for achieving goals for the younger generation," said Turnbull.

The Barnard campus finds itself celebrating many more black Americans than Hurston this February. Many contemporary figures are not typically included when appreciating black heritage. These more modern prominent African Americans are especially important when reaching out to younger audiences. According to Turnbull, this is

because the aim to the struggle as it relates to the different areas of our lives: politics, religion, education, healthcare, and even the arts. Turnbull cites Rev-

tion has been good, people have shown interest, offering help and giving positive feedback," she said. Just as the opening reception successfully kicked

off Black History Month with Barnard senior Ejima Baker singing the "Negro National Anthem." Turnbull hopes to end Black Heritage Month on a good note as well. And ending well seems to mean giving people, both black and white, issues to think about that they never have before, as well as by helping them to recognize the growing presence of prominent minorities in the U.S. As Turnbull puts it, "It's not just about having a dinner, showcasing just our fashion show. It's also learning things, participating in panel discussions, and making people open to the month." Amen.

The closing reception for Black History Month will be held on Thursday, Feb. 28, in conjunction with the opening of Women's History Month in March. The keynote speaker, Sonia Sanchez, is an accomplished poet and activist, not to mention a perfect example of someone who welcomes discussion of the struggles of her people in the 21st century. It seems that in her career

she has overcome many struggles and seeks to perhaps overcome some more. Perhaps her words can encourage our own Barnard activists to come out and try to understand the African American situation of today: "I cannot tell the truth about anything unless I confess being a student, growing and learning something new every day. The more I learn, the clearer my view of the world becomes."

*Laura Riley is a Barnard sophomore*

## THE NEGRO NATIONAL ANTHEM

Lift every voice and sing  
Till earth and heaven ring,  
Ring with the harmonies of  
Liberty;

Let our rejoicing rise  
High as the listening skies,  
Let it resound loud as the  
rolling sea.

Sing a song full of the faith  
that the dark past has  
taught us,

Sing a song full of the hope  
that the present has  
brought us,

Facing the rising sun of our  
new day begun

Let us march on till victory  
is won.

Stony the road we trod,  
Bitter the chastening rod,  
Felt in the days when hope  
unborn had died;

Yet with a steady beat,  
Have not our weary feet  
Come to the place for which  
our fathers sighed?

We have come over a way  
that with tears have been

watered,

We have come, treading our  
path through the blood of the  
slaughtered,

Out from the gloomy past,  
Till now we stand at last  
Where the white gleam of  
our bright star is cast.

God of our weary years,  
God of our silent tears,  
Thou who has brought us  
thus far on the way;  
Thou who has by Thy might  
Led us into the light,  
Keep us forever in the path,  
we pray.

Lest our feet stray from the  
places, Our God, where we  
met Thee;

Lest, our hearts drunk with  
the wine of the world, we  
forget Thee;

Shadowed beneath Thy  
hand,

May we forever stand.

True to our GOD,

True to our native land.

erend Jesse Jackson and Al Sharpton as being two such figures. Important to mention also is Ruth Simmons, the President of Brown University, a fellow Ivy League institution that is also enjoying a string of interesting Black Heritage Month activities and festivities.

When asked how students have received Black History Month at Barnard so far, Turnbull comments that it has been successful. "Some attendance has been low, but on the whole recep-

# Sandra Bernabei fights Alcoholism and Racism

by Ilana Garon

"I feel I am a voice for freedom—there are silent hurts that get in the way of self-expression."

This is the call-to-arms of Sandra Bernabei, clinical social worker and program director of Barnard's Alcohol and Substance Awareness Program (ASAP). ASAP, whose offices are located in 108 Hewitt, helps students deal with issues of alcohol and substance use and abuse within their lives on campus and at home.

I had the privilege of interviewing this incredible woman about her work on and off the Barnard campus. For Bernabei, or "Sandy" as her students affectionately call her, there is no line between work and the rest of life. She is inspiring, self-possessed, and passionate about every moment of her day. Her piercing blue eyes seem to become all the more dazzling when she talks about her goals.

"I want ASAP to be associated with freedom," she says.



Sandra Bernabei, program director of ASAP

"Freedom to enjoy life, to have a good time, and not to compromise yourself. Addiction is like incarceration." She explains her role in ASAP by saying that she is fully committed to working with women to free themselves from hurts of the past—especially if they come from an alcohol-affected family.

Bernabei's work with ASAP is not limited merely to their

offices. The work ASAP does concerning addiction, which she refers to as "harm reduction,"

affiliates with such organizations as the Committee on Race, Religion, Identity, and Ethnicity; Multi-Cultural Affairs; and Health Services, to name a few. Bernabei's job is to work with different campus groups to show that alcohol and drugs affect every aspect of our lives. As an adjunct to Counseling Services, she sees daily how use of alcohol and other drugs is inextricably intertwined with emotional problems, health problems, and lifestyle problems.

"Alcohol and other drugs drive a problem, but in a silent, hidden manner," she says. "We need to find that. Too often, we treat symptoms without treating the cause. We need to focus on prevention—that's what takes time and effort. Not just reaction. We need to dismantle systems."

Bernabei grew up in White Plains, and now lives in Westchester—she has really never left the New York area. Bernabei has had a clear image of what she wanted to do professionally since she was 12 or 13 years old; when a home economics teacher asked her in middle school what she wanted to do with her life, she listened to her student's response and labeled it social work. Bernabei was thus directed to her calling.

Within her home community, Bernabei is committed to anti-racism work. She explains that she has undergone a long journey of sorts, internalizing what it means to be white. In the past, she has wondered what she could do to put together a curriculum on whiteness, reflecting her journey. This has led to her current work against racism; she feels <<page 31>>

## One Student at a Time





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## CELEBRATION OF BLACK WOMANHOOD WEEK along with BLACK HERITAGE MONTH & WOMEN'S HISTORY MONTH

announce their keynote speaker

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a reknowned and dynamic woman

Please attend what will be a remark-  
able event Thursday, February 28 in  
Lower Level MacIntosh at 7 pm

Why aren't you wrting for the *bulletin*? What are you  
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ticket to our meeting. Bring it to LL Mac this  
Monday @ 7:30, and see what you've been missing

**HEY YOU!**  
**YEAH, YOU**



# artspicks

for the week of

art

## One Planet Under a Grove

At the Bronx Museum of the Arts (1040 Grand Concourse—take the 4 or D train to 161 St/Yankee Stadium). Admission \$2. Wed. 12-9pm, Thu. - Sun. 12-6 pm, through March 3. Tel: (718) 681-6000.

This exhibition looks at the influence of rap music and hip-hop on contemporary art in recent years. It features artwork rather than memorabilia, as well as Renee Green's Import/Export Funk Office, an archive of books, newspapers, and photographs documenting the role of black music in recent American history.

## Curious George Exhibit

At the Children's Museum of Manhattan (83 St between Broadway and Amsterdam). Admission \$6. Wed-Sun 10am-5pm, through Mar 3 Tel: (212) 721-1234.

The art of Curious George creators H.A. and Margaret Rey is on display, including artwork from all the Curious George Books, as well as other Rey titles, in celebration of America's favorite mischief maker.

# Vaginas UNITE

by Adrienne Serbaroli

This past Valentine's Day was my favorite one to date. "Oh, shut up," you're probably thinking accusingly. "It's probably because you have a boyfriend who sent a dozen roses to your dorm and then took you to a French restaurant in the Village." First of all, I am proud to say that I do not have a boyfriend, and for your information, I have never gotten a dozen anything delivered to my door, ever. Part of what made my V-Day so awesome was that I finally got to see *The Vagina Monologues*

The first time I learned of this brilliant work was when Professor Dalton spoke about it in his Political Theory class two years ago. That same day, I ran out and bought a copy of the book,

astounded simply by the fact that I'd heard the word "vagina" spoken out loud—and shamelessly—by a man who was not directly involved in the medical community. I instantly fell in love with the concept of Eve Ensler's play and vowed that I would see the performance. The opportunity finally presented itself on February 14, 2002, at the annual Valentine's Day Barnard-Columbia student production in Miller Theater

*The Vagina Monologues* first came into being when Eve Ensler, its playwright and creator, decided to talk to women about their vaginas. In the beginning, they were called vagina "interviews," but soon they transformed into monologues: over the years, Ensler has done over 200 of them. Her candidates

have included young as well as older women, married and single women, lesbians, college professors, and even corporate professionals, to name just a few. At first, most women were reluctant and shy about talking so openly. But according to Ensler (in the intro to her book by the same name) "once they got going, you couldn't stop them. Women secretly love to talk about their vaginas.

They get very excited, mainly because no one's ever asked them before."

This particular presentation of *The Vagina Monologues* was performed by a cast of nine women, all dressed elaborately in attire that alluded to the intimate body parts of a female. Most were clad in black, but were decorated with luminous shades of red and pink in mostly silk or satin, and were layered out-lines of what a woman's essence might look like if depicted abstractly.

The performance begins with an actor drawing the audience past the initial awkwardness of the subject at hand, "Let's just start with the word 'vagina,'" she instructs us. "It sounds like an infection at best, maybe a medical instrument: 'Hurry, nurse, bring me the vagina'... It's a totally ridiculous, completely unsexy word. If you use it during sex, trying to be politically correct—'Darling, could you stroke my vagina?'—you kill the act right there."

Over the course of the next few hours, the audience becomes witness to various vagina-related accounts, facts,

vag'

pussy

BOX

cunt

cooter

# at the vagina Monologues

reenactments, interviews, and anecdotes—all true stories from real women—covering all aspects including hair, smell, even fluids. There is a woman who tells of her participation in a vagina workshop where she finally learned to give herself orgasms; another discovers how she came to love her vagina after practically ignoring its existence her whole life. Some stories, however, are truly difficult to sit through, including the account of one of the many Bosnian women who had been raped repeatedly by soldiers in 1993. There is also a monologue of a woman who describes what it is like to see only through the vantage point of a burqa, the garb women in Afghanistan and other Islamic fundamentalist regimes are required to wear at all times.

One of my personal favorites was the delivery of 32 explicit orgasms by a dominatrix. The whole audience, including myself, were fascinated and intently captivated by this scene, in which "the woman who loved to make vaginas happy" performed for everyone in the theater in precise detail an example of the vaginal moan, the clitoral moan, the right-on-it moan, the Zen moan, the twisted-toe moan, and the triple-orgasm moan, each distinct in cry and varied in pitch.

My other favorite act was from the monologue called "the angry vagina." Here is an excerpt: "Tampons—what the hell is that? A wad of dry fucking cotton stuffed up there[...] Stop shoving things up me. Stop shoving and stop cleaning it up. My vagina doesn't need to be cleaned up. It smells good already [...] Then there's those exams. Who thought them up? There's got to be a better way to do those exams. Why the rubber gloves? Why the flashlight all up there like Nancy Drew working against gravity. why the Nazi steel stirrups. the mean cold duck

lips they shove inside you? What's that? My vagina's angry about those visits. It gets defended weeks in advance."

From this award-winning play a movement has emerged, appropriately titled V-Day. It is a vision, spirit, catalyst, and mission to end violence against women by increasing awareness through events and the media and by raising funds to support organizations who are working to ensure the safety of women everywhere. It was started by Eve Ensler along with a group called *Feminist.com* and has taken place on or around Valentine's Day since 1998. V-day sponsors various artistic and theatrical events, of which *The Vagina Monologues* is often the centerpiece, which help to raise money for grassroots organizations all over the world. This year, over 800 events associated with V-day will occur between now and April, many of them on college campuses. Miller Theater's proceeds this year went to St. Luke's Roosevelt's Crime Victims Treatment Center, the Barnard-Columbia Rape Crisis/Anti-Violence Support Center, and the NYC Gay and Lesbian Anti-Violence Project.

Overall, *The Vagina Monologues* is an experience which celebrates women and not only dispels the negativity and repression associated with a woman's sexuality but brings to light all the wondrous aspects thereof, helping both sexes to feel freer and more comfortable with themselves and each other.

In the words of Eve Ensler. "In order for the human race to continue, women must be safe and empowered. It's an obvious idea, but like the vagina, it needs great attention and love in order to be revealed."

Adrienne Serbaroli is a Barnard senior

## artspicks

...continued

### photography

#### Vietnam Photography Exhibit

At the International Center of Photography (1133 Ave of the Americas and 43rd St).

Admission \$6. Tue. - Thu 10 am-5pm, Fri 10 am-8 pm, Sat & Sun 10 am-6 pm, through Mar 17 Tel (212) 857-0000

This is the first-ever exhibition of photos of the Vietnam War taken by North Vietnamese photographers. It features over 120 black and white pictures, unknown even in Vietnam until now, taken by soldier-photographers whose intention was to create propaganda but ended up documenting previously unknown details of the war and daily life.

### theater

#### Just Between Friends

At the Booth Theatre (222 W 45 St). Tickets \$50, through March 10

Tony and Emmy Award-winning actor-comedian Bea Arthur retells the ups and downs of her performing career with 17 songs, including "Bosom Buddies," "It Never Was You," and "Fifty Percent." The former Golden Girl is accompanied by Billy Goldenburg at the piano

# Promises: War

by Lauren Palmisano

Artists and critics alike have long debated the purpose of art and the role it should play in modern society. Some say it exists for pure aesthetic value, while others uphold that it should be used to make a political or personal statement, along with a plethora of other suggestions. Any way you slice it, the most meaningful and provocative art presents a new way of looking at objects or ideas. Given these guidelines, the



film *Promises* is one of the best pieces of art to come around in a long, long time.

The Oscar-nominated documentary addresses the incessantly raging conflict between Israelis and Palestinians in the Middle East. The film investigates the state of the people, and the possibility of peace in interviews with both Israeli and Palestinian children. Every child featured in the film lives in the city of Jerusalem. While none of them make their home more than 20 minutes from one another by car, each side exists in a completely different world.

The children in the film are the ones who make it the amazing work that it is. None of the children are older than 13 years old, but all are seasoned veterans of the war in their homeland. Their comments are completely genuine and convey the true plights and hopes of their people without self-censorship. Where adults would have serious, unwavering political views, and ideas about exactly what needs to be done



## through the

about this complex situation, the children come as close to impartiality as anyone who lives in their region possibly could. They may not know what a possible solution could be, but most of them can, in some way, understand both sides of the situation. These children have been through more than most adults could imagine. There is hardly an individual amongst them who hasn't lost a friend or family member to the war, as they relate in their tearful accounts.

The film also shows how more mundane circumstances affect these different children in much the same way. One of the main children in *Promises*, a Palestinian boy named Faraj, is a runner. He trains hard for a race, in which he represents his refugee camp. Upon coming in second place, he is stricken with tears. A set of secular Israeli twins named Yarko and Daniel has a similar reaction to the loss of their three-per-



son volleyball team in a championship game. The boys consider sports to be a very high priority, and are often as apt to discuss their favorite athletic events as they are to discuss the war to the filmmaker. This gives the film a whimsical

sense and reminds us that the interviewees are just children.

Despite their innocence, of course, both sides hold their own convictions about the struggle for Jerusalem. Disturbingly, one Palestinian boy suggests that "the more Jews we kill, the fewer there will be," a chilling sentence to hear from a child's mouth. One of the filmmakers, B.Z. Goldberg, also speaks to an ultra-orthodox Jewish boy who is studying to be a rabbi. The boy states that he might be nice to a Palestinian, "[...] like say hi and stuff," but would never want to really be friends with one.

At the root of all this is the age-old problem of Jerusalem's rightful ownership, and the children have their own ideas about how to go about deciding this. A Jewish boy named Moishe says that the land belongs to the Jews: "I have proof," he says as he unrolls his Torah to find the passage in which God gives the land to Abraham. Back in his refugee camp, Faraj says, "This is our land, I can prove it," and shows the camera the deeds to his grandparents' land from the 1930s

the phone. Primarily, they talk about (what else?) sports — mainly soccer — and discuss their desire to meet one another. They agree that the twins will visit Deheishe, the refugee camp in which Faraj, Sanabel, and their friends live.

What follows is essentially the idea at the crux of the film. The boys meet, play soccer, eat dinner, wrestle each other in the living room, and do everything else that boys do. It shows, not only that these children are typical kids, but that all of the people of this region are just human beings who are similar in their needs, desires, and vices, despite the social and religious forces that sever their would-be solidarity like a knife. In a symbolic display of frustration and sadness, Faraj sheds tears as they prepare to leave because their delicate friendship is so logistically difficult and is destined to fail.

*Promises* is an extraordinary film in so many ways. It gives incredible insight into the vehement thoughts and feelings of people on both sides of the conflict, while showing them through the gentle eyes of children. It brings us right into homes, making the places feel so near and the people so important, all while taking time to describe the history of the conflict and the plights faced by each

## eyes of a child

and 1940s. In a very emotional portion of the film, the filmmakers sneak Faraj and his grandmother over an Israeli checkpoint and back to the place where her house once stood. Although the ruined site is a mere 10 minutes away from the camp, his grandmother had not been there since her family was driven out because the presence of Israeli checkpoints prevented them from moving freely into Jerusalem. This heartbreaking scene is made even more heartbreaking when Faraj sees a Star of David on one of the crumbled walls and asks, "should I kick it?" and proceeds to do so, reinforcing this hatred and separation which is so hard for an outsider to bear.

Amidst the anger and hatred, though, there is hope for peace. Yarko and Daniel, and a Palestinian girl named Sanabel (a friend of Faraj) speak with the wisdom of diplomats. Yarko says, "In war both sides suffer. There's a 'winner,' but what's a winner? People on both sides die. Both sides lose." The secular twins are certainly the most able to understand each side of this argument, and are even open to the idea of finding out more about Palestinians. Upon seeing a photo of Faraj brought to them by Goldberg, the twins are very curious about him, and even suggest that they would like to meet him, in the most surprising turn of the film. Even the filmmakers were amazed when a meeting between the children, and a trip to the refugee camp for Daniel and Yarko, began to materialize.

At first, Faraj was quite hesitant, but his friend, Sanabel sensibly says, "I don't know of one Palestinian child who tried to explain our situation to an Israeli." After some convincing, Faraj agrees to meet the boys and speaks to them on



group of people. *Promises* is passionate but subtle, personal yet universal, and peaceful in spite of the impending sense of doom that constantly hovers over the lives of these children. The film is also incredibly balanced, never showing a biased tone but observing impartially so that others can decide for themselves. As an outsider viewing this film, I was torn apart inside, in the same way that I am when I think about the conflict. It reinforces the idea that there is no right answer and that the task of peace is more than daunting, even when it seems so near to our grasp. After finishing the film, all one can do is hope that anyone — Jew, Arab, or otherwise — will relate and that everyone will stop losing.

Lauren Palmisano is a Barnard student and the bulletin art director

## musicpicks

for the week of February 28

February 28

### Gorillaz

At Hammerstein Ballroom (311 W. 34 St.)  
564-4882

There may be other hip-hop/electonica/funk whatever bands in the world. Maybe there are even a few composed entirely of cartoon characters. Probably none of those two-dimensional groups, though, has the audacity to go on tour. If you can get tickets, it'll be an experience to tell the grandkids about.

### Def Jux All-Stars

At S.O.B.'s (204 Varick St.)  
243-4940

Some of the best beats and smartest rhymes in contemporary hip hop head downtown as Aesop Rock, Cannibal Ox, and El-P—among others—hit S.O.B.'s for a late show.

March 2

### Sno-Core Rock featuring

**Alien** Ant Farm, Adema, Fenix TX, et al.

At Roseland (239 W.52 St.)  
777-6800

Do you envision yourself as a teenage boy with really big pants and plastic-framed glasses who never removes his wool ski hat? Do you like that inescapable metal cover of "Smooth Criminal" and by-the-numbers lite metal and pop punk? Enjoy the show, my friend.

# Clem Snide

## wanna

by Talya Cooper

### Clem Snide @ Bowery Ballroom, Feb. 16

Clem Snide's lead singer Eef Barzelay started off their show at the Bowery Ballroom on a dramatic note. Standing in a spotlight, he sang an acapella rendition of "The Curse of Great Beauty," an exquisite song about oral sex. He then raised both his fists in a heavy metal salute and leapt around the stage as the band's other four members chimed in with a ferocious squall of feedback before breaking into the next song.

Over the course of three albums, Clem Snide have produced only a handful of songs that could rightfully be described as "rocking." Their tunes are largely mellow, lo-fi affairs, heavy on acoustic instruments and Hank Williams-esque twang. At the February 16 concert, however, they proved that even bands that wear full suit-and-tie ensembles onstage and have a full-time cellist on board can put on a crazy rock and roll show.

Technically, Clem Snide—named for a character in a William Burroughs book—has only two members, Barzelay and cellist-toy keyboardist-sometime producer Jason Glasser. (Their albums feature assorted friends and studio musicians.) This evening, though, they fleshed out their lineup with bassist Brendan Fitzgerald, drummer Andy Parnes, and the indescribable Pete

Fitzgerald who played euphonium, guitar, and banjo (and who, according to Barzelay, "founded the Strokes. Except the other guys kicked him out because he got all the girls."). A strange bunch of instruments it may have been, but as

Glasser attacked his plugged-in cello, Fitzgerald sawed away at his banjo with a cello bow, and Barzelay strummed loud and hard, they created an amazing and unique mixture of textures that is hard to describe—but rock it most definitely did. Thanks to this unholy *mélange*, they managed to redef-

ine songs like "Loneliness Finds Her Own Way." A quiet, gentle piece from their 2000 album *Your Favorite Music*, it practically had audience members headbanging.

Clem Snide's strength is, arguably, its lyrics. Barzelay has a knack for capturing a perfect blend of the hilarious and the poignant, throwing in references to suburban youth and 1980s pop culture. His clear, nasal voice calls attention to every word, which led to the odd experience of a roomful of people shouting along to cuttngly personal lines like "I don't wanna know me better" and "I wouldn't die for your sins." "Joan Jett of Arc," a tender tale of "having sex for the first time in New Jersey" replete with shout-outs to Hall and Oates and Sizzler steakhouses, received overwhelming applause. Barzelay also sang odes to Bob Crane.

Now  
super-cool indie kids  
middle-aged yuppies  
and  
grizzled ex-hippies  
call  
themselves  
Clem Snide addicts



# know you better

the star of *Hogan's Heroes* and a notorious sex addict, and to an asthmatic middle school classmate-turned punk rocker.

This has been a good year for Clem Snide. Not only have critics showered their latest album, *The Ghost of Fashion*, with praise, the album's single "Moment in the Sun"—which Barzelay described as a Jay-Z/Nas-style challenge to Jewel — as selected as the theme song of the sitcom *Ed* (judge that as you will) Thanks to all this media attention, their fan-base, once limited mostly to Boston (where Barzelay and Glasser first got together in 1995) and their current headquarters in New York City, has expanded Now super-cool indie kids, middle-aged yuppies, and grizzled ex-hippies (all of whom represented at Saturday's show) nationwide call themselves Clem Snide addicts.

In an interview several days before the Bowery show, Barzelay seemed both excited and pretty damn nervous to be playing at such a significant venue for a hometown crowd Sure enough, he

looked  
simulta-

neously dazed and deliriously happy on Saturday night. "Are you sure you guys are all here for us?" he asked midway through the band's set, and thanked the screaming crowd profusely after every song Even after what seemed to be the final encore, a raucous cover of Lynyrd Skynyrd's "Simple Man," he dashed onstage yet one more time—to the confusion of his band-mates — to perform a solo version of "Chinese Baby," because he'd promised some kids in the front row that he'd play it.

The opening bands were notable as well. Ursa Minor played smoky, British-Invasion-influenced blues rock; lead singer Michelle Casillas, if a bit taciturn, had a chilling voice. They were followed by Smokey and Miho, one of the more bizarre fixtures of the New York indie scene: middle-aged white guitarist Smokey Hormel, vocalist Miho Hatori (of Cibo Matto), and a killer rhythm section played cheery '60s-style Brazilian pop.

*Talya Cooper is a Barnard first year and bulletin music editor*



## musicpicks

...continued

### Norah Jones

At Fez (380 Lafayette St.)  
533-2680

Twenty-two year old Norah Jones just released her first record — on Blue Note. She's part jazz chanteuse and part sensitive singer-songwriter. She's also pretty plainspoken about her ambitions, so catch her at this intimate venue while you still can.

### Lambchop

At The  
Knitting  
Factory (74  
Leonard St.)  
219-3006

march 5

Once they were alt. country meets blue-eyed soul. With their latest album, though, Kurt Wagner and his 7-12-or-so-person company (all of whom maintain day jobs) produced a quiet, slow, and gentle piano-driven song cycle, their lyrics are near-unbeatable.

special

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may purchase four tickets. It is  
recommended that tickets are  
purchased in advance.

# Weezer

# Sells

# Out

but can't sell out arenas

concert at the Continental Airlines Arena would suggest they have. Unsurprisingly, tickets were left unsold, and those that made it out to Rutherford New Jersey were a mix of mothers and pre-teens who gleefully sang along to Weezer's new singles. The few older fans unwilling to let go of old hits such as "Surf Wax," "Tired of Sex," and "My Name Is Jonas," cheered wildly when they were played; but, unfortunately, only a handful of songs was resurrected from the first two albums.

While still in awe of the brilliance that is the "blue album" and *Pinkerton*, old fans are not likely to be found watching washed-out Weezer as they take the stage this time. The spotlight

instead fell on Saves the Day, an enthusiastic and incredibly creative band that opened for Weezer. The phenomenal lyrics of this emo band, along with its strong stage presence, made up where Weezer lacked. Ozma, the other opening band, was not as talented as either Weezer or Saves the Day. Yet, they gave the performance their all, making a more impressive appearance than the headlining band. Though the crowd was quite small when Ozma came on, all in attendance were excited by the band's rendition of the Tetris theme song. The members of Ozma also hung around in the lobby during the main show, making themselves available to anyone who recognized them.

Though Weezer's performance was an incredible disappointment, the show itself was not a waste of time or money. In the process of morphing into unfeeling musicians driven by arena profits, Weezer introduced fans to new, more creative music. I'm not going to see Weezer the next time they come to town. Instead, I'll watch Saves the Day or Ozma, for half as much money and a much better show.

*Jamie Consuegra is a Barnard first year*

By Jamie Consuegra

**Weezer@Continental Airlines Arena, Feb. 11**

Weezer, the erstwhile geek rock band, has traded in their nerd glasses, sensitive lyrics and loyal fans for half-empty arenas. If you were acquainted with a radio in middle school, you surely recall "Buddy Holly" and "The Sweater Song," hits from the "blue album," Weezer's first self-titled record. But the genius of lead singer Rivers Cuomo did not end there. The band released *Pinkerton* in 1996, which unfortunately flopped on the charts, causing Cuomo and Weezer's other three members to retreat in denial. Hailed by its fans for its catchy yet sensitive lyrics, *Pinkerton* lives on in CD players all over the world; meanwhile, Weezer-watchers waited anxiously for five years, anticipating a comeback that would surpass the second album. Now it appears as though Cuomo has been unable to live down the so-called failure of *Pinkerton*. The "green album," which was released last May, is completely devoid of feeling, guitar solos, and variety. Diehard Weezer fans hung their heads in shame while pot-heads and jocks sung along to the album's hit, "Hashpipe." The band that once rooted for the underdog had suddenly become the meanest Rottweiler in the neighborhood.

As Weezer's fan base swelled, so did its members' heads. Less than a year after the advent of the "green album," Weezer is touring around the country, gracing arenas with their green-presence. But have they overestimated their sudden popularity? The February 11



# w b a r weekly top 5

a wbar dj voices his faves

Here is a list of somewhat current things I like. They are by no means the absolute best of what is out there, but they are up there and are, at least, a good start. They are in no particular order (to put them in one would be ridiculous). I've included Internet urls with each item; each website should contain audio samples.

**1** **The Wake - Harmony (LTM)**: A Factory Records re-release, which will sound great to a Joy Division fan, but is also wonderful without such an angle of approach. Their songs are both catchy and punky (dark at times, and full of synth). [www.darla.com](http://www.darla.com)

**2** **Currituck County (Dutch Courage)**: Currituck County is the pseudonym of Aden's Kevin Baker. He makes really pleasant and soft music on guitar and banjo (with the occasional accompaniment of flute or Fischer-Price phonograph). The songs are very country and folk influenced, but remain pop. He has an album coming out very soon on Teenbeat Records. [www.dutchcouragerecords.com](http://www.dutchcouragerecords.com)

**3** **Boyracer - Boyfuckingracer (555)**: Leeds' hometown heroes Boyracer have changed their lineup immensely over the last 10+ years, but the music has remained incredible throughout. Although now mostly American, their lineup still contains Stewart Anderson, who since the start has crafted a unique brand of pop so loud that it often hurts. This album is a collection of the best of Boyracer as chosen

by the band itself. [www.boyracer.plus.com](http://www.boyracer.plus.com)

**4** **Mahogany - Dream of a Modern Day (Clairecords)**: This record has to be one of the most beautiful things created in last few years, a shoe-gazing symphony of Factory Records junkies who come together through a love of Debussy. Subtle guitars, shimmering synths, cleverly-programmed drum machines, and soft female vocals combine to make this the best music to relax to. I suggest turning the lights off and the volume up. [www.clairecords.com](http://www.clairecords.com)

**5** **Casitone for the Painfully Alone - Answering Machine Music (CasingleUSA) and Pocket Symphonies (TomLab)**: CItpa's two albums contain nothing but sweet, and unfortunately, sad and lovelorn lo-fi compositions made almost entirely with Casio keyboards. Owen Casitone, the man behind it all, combines the quiet power of Dump (Yo La Tengo's bassist) with the heartbreaking lyrics of Sebadoh. Probably the best record to listen to after striking out at the West End. [www.casingleUSA.com](http://www.casingleUSA.com)



this week's dj is dan greenwald

Dan Greenwald is a Columbia senior. His show, "Seven & Seven Is," airs Sundays from 12 to 2 pm.

## Feeling CR & ATiVE?

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## *New Chunk of Mediocrity from Portastatic*



**Portastatic - *The Perfect Little Door* (Merge Records)**

I grew up down the street from Mac McCaughan in a suburb in North Carolina and used to think he was the coolest guy I knew because he could do a back flip on the trampoline. As I entered my mid-teens years, I thought he was the coolest guy in the world because he was the frontman of Superchunk, who has become indie rock legends. Even so, McCaughan's lo-fi solo project, Portastatic, has always been disappointing. Though McCaughan's voice still combines gravel with melody as he does in his work with Superchunk, Portastatic songs are often slightly on the bland side, with little to differentiate one from the next.

This is the basic problem with *The Perfect Little Door*, Portastatic's latest EP: there is nothing too distinctive about this new release. Yet, it is worth a listen. Though none of the songs will be running through your head anytime soon, the album is perfect study music - nothing rocks out too much to distract your train of thought. The mood is much more chill than a Superchunk album and makes you want to tap your toes rather than get up and dance.

The album combines the lo-fi qualities of McCaughan's acoustic guitar loops and gritty vocals with saxophonist clarinetist Ken Vandemark and percussionist Tim Mulvenna. While remaining true to McCaughan's indie rock roots, many songs have more of a jazzy, improvisational feel. "Had," a classic Portastatic tune originally off the record *I Hope Your Heart Is Not Brittle*, moves from an indie rock piece to an extended saxophone solo. "Hey Salty," the only completely new song on the album, features some great clarinet sounds. "Broken Arm" is the highpoint of the album, mixing dream-like saxophone solos with hand drums and McCaughan's subtle acoustic guitar. The album closes with a live version of "When You Crashed," beginning with a great saxophone solo and then slowly morphing into the upbeat Portastatic classic. As the song ends, the listener is satisfied but not overly impressed.

-KS Targovnick

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Why  
pay  
Retail  
when you  
DON'T  
have to?

# Tibetan Cuisine

## Minus the Altitude Sickness and Yak Butter

by Maya Cohen

Getting down to the East Village has always been about economy of motion. It's about being in the last downtown subway car so you can rush right up the steps over to the N/R. It's about being in the car that stops directly in front of the turnstiles at St. Mark's. It's about weaving through tourists staring dumbly at the cube, Religious Sex, the Sock Guy, and the East Village hipsters.

Tonight I make my trains perfectly and it seems that everyone else has as well - the Village is full. As I slip through the crowds, I can sense someone else doing the same.

It's one of the piercers at Andromeda. We share a secret smile as the only two to step off the curb waiting for a break in the cabs.

My destination for tonight is Lhasa, a Tibetan restaurant complete with the requisite Tibetan flag in the window. Located at 96 Second Ave. between 5th and 6th Streets,

I pull open the wide wooden door and step in. The room is quiet and completely empty - a stunning contrast to the avenue I've just left behind. A waterfall bubbles in the corner, a perfect accompaniment to the meditative chants coming out of the speakers. The room is tastefully, though sparsely, decorated. Wood and soft lighting yield a peaceful and intimate atmosphere. The service is gracious, attentive, and a bit amused by our ordering confusion.

Tibetan food is a unique combination of Chinese and Indian influences. Tofu, bean thread and greens are common ingredients. Lhasa's philosophy is that of authenticity: they refuse to pander to American taste buds and the dishes are prepared as simply here as they are in Tibet.

We started with shrimp bhalae (\$8), small patties filled with chopped shrimp and scallions served with a delicious mint sauce. Next we tried assorted vegetarian momo (8 for \$11). Momo, or dumplings, are a staple of Tibetan food. The best were the chura momo: half moon dumplings filled with home made cheese, chopped zucchini and scallions. Hot

salty goodnesses that satisfies any dumpling lover. For dinner we ordered tsel shogog and serba (both \$10). The tsel, billed as potatoes simmered in flavorful broth topped with fresh spinach and crushed red pepper, was disappointing. The potatoes were undercooked and the broth far from flavorful though the spinach (all 4 baby leaves) was good. The serba was a little better: sautéed mushrooms, zucchini, broccoli, and chicken were flavored with butter, garlic and ginger. Tingmo (\$1), a steamed bun, though flavored with an indeterminate green herb, was bland as could be. To our surprise, we were charged extra for steamed rice (\$1.25). Portion size was not plentiful and prices seemed a little high. With

a beer each and tip, our bill came to about \$60 making me very thankful for my new grading job. The peace and simplicity that Lhasa offers is refreshing but not enough to overcome the lack of flavor.

Instead I recommend Tsampa (212 E. 9th Street between 2nd and 3rd Avenues). Unlike Lhasa, Tsampa usually has an enthusiastic turnout.

Reservations aren't necessary as the wait is usually short. You can expect to see NYU students, East Village natural food groupies and even the occasional celebrity such as Janeane Garafolo. Tsampa boasts a sizeable menu with vegetarian, fish, and chicken options. Here you can get

organic produce and free-range meat at conventional prices - a joy in itself. Though

I haven't been here in a while, I remember that the momo is a house specialty. It is not uncommon

for a dumpling lover such as myself to order momo as an entrée and an appetizer, however this is only a testament to how truly special these dumplings are. Be adventurous and try a pot of bocha, tea flavored with butter and salt, or order some fresh squeezed juice from the in house juice bar. For dessert try red bean or green tea ice cream or the house special: ground barley mixed with honey, yogurt, and dried cranberries. Tsampa's low lighting and warm wood tones make it a cozy destination for a date or a night out with friends.

Maya Cohen is a Barnard senior

**Lhasa's philosophy is that of authenticity: they refuse to cater to American taste buds, and the dishes are prepared as simply here as they are in Tibet.**

**got a comment? we want to hear it.**

**email the *bulletin* at [bulletin@barnard.edu](mailto:bulletin@barnard.edu)**



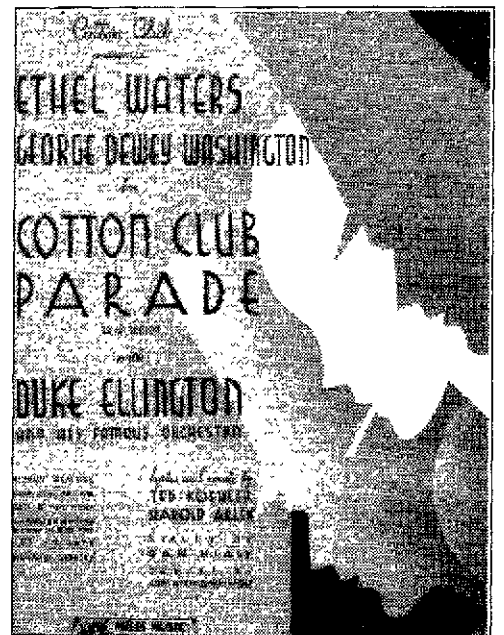


# A RELIC FROM

the entertainment industry were passed over in favor of white actors in black face, the Cotton Club provided a venue for emerging Black artists. While it is true that jazz greats such as Duke Ellington, and Cab Calloway were discovered here, the entertainment at the Club should not be passed over as a mere jazz club. The patrons came to see Black entertainment because it was in vogue, and exoticized. The proprietors encouraged the fetishization by referring to the music of Ellington and Calloway as "jungle".

The Cotton Club featured intricate revues which also catered to the tastes of the white audience. The revues consisted mostly of dancers, all who were Black of course, who were known as the "Jungle Bunnies". Added to the derogatory term, only the lightest skinned were part of the chorus line. Madded not only had concocted the Cotton Club to invoke images of the South, but had also used it as a measure of accepting dancers: dancers could not be darker than the color of raw cotton. During the early years, the revues were choreographed by Lew Leslie who became well known for his "Blackbird" series.

Although DeMange's thugs turned away every interracial couple, inside the doors, the shows were designed to cater to the unspoken fantasies of the



by Sterling Platney

Despite the glitz and glamour surrounding the Cotton Club during the early years, the Cotton Club also carried an aura of danger and subversion. The original owner of the Club, Owney Madden was instrumental in keeping a clientele that supported a reputation of mystery and lavishness. A reputable gangster himself, his dealings with the Cotton Club was conducted from behind bars where he was serving time for manslaughter. It is with noted interest that the capital used to acquire the Cotton Club came from none other than Al Capone. The club manager, George DeMange, was known to keep millions in cash in the basement without a second thought. By paying off gangs to protect the Club, DeMange created a playground for the gangsters who would be influential in perpetuating but also blurring the color line.

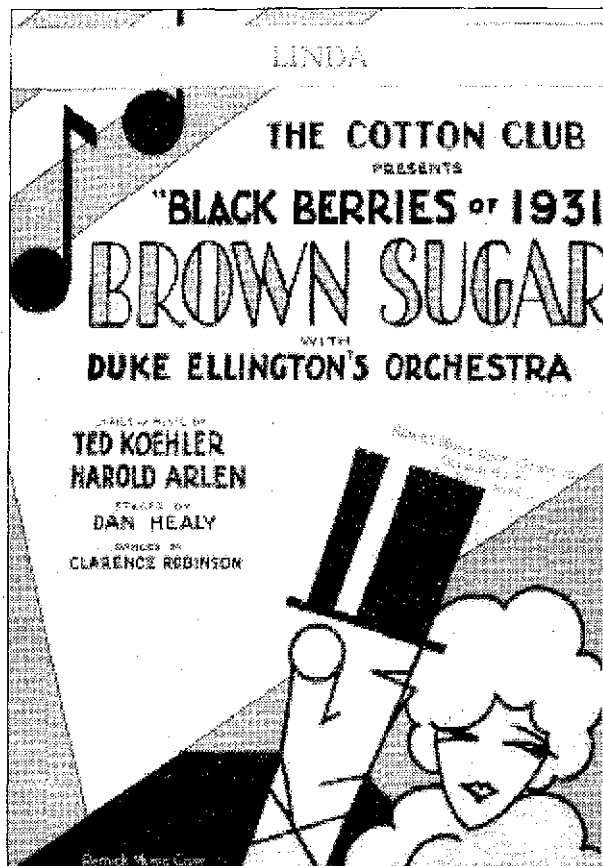
The policy at the Cotton Club called for white patrons, and black entertainment. At a time when Black Americans in

## 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](mailto:ml703@columbia.edu).

# DAYS GONE BY



white patrons. The stage sets depicted the slave's South with bushels of raw cotton around the bandstand rather than the lavish, aristocratic plantation mansions. The affluent white audience came to see the light skinned Jungle Bunnies perform in skimpy, exotic costumes. The beautiful dancers, the sets, the skin baring costumes, and an atmosphere lubricated with \$15 moonshine all contributed to the feeling of entering into a world of taboo. For the most part, these taboos were of the sexual and racial nature concealed under the guise of entertainment.

Despite the door policy of whites only, the gangsters who frequented the club often entered into relationships with the dancers. Often times, girls never paid for the whisky and reefers they consumed because they sat at a specified VIP table. Less often, girls had their own apartments which were bought for them by the mobsters. The performers and gangsters formed social circles and frequented only those restaurants and other establishments which were owned by others in the circle. Although race relations at the time were conducted with ill ease, the mingling of the two groups contributed largely to a subculture which was both lavish yet very aware of the realities of the Depression. Personal interviews which are widely available on the Internet, are perhaps the only first hand testament to these days of the Cotton Club

*Sterling Platney is a Barnard Sophomore*

## Part II of a two-part series



# Barnard or Butler?

*decision, decision...*

by Meridith Weber

As a second semester first year, I have finally caught on to the system. At the beginning of the year, I would attempt to do my schoolwork in my room. This resulted in hours spent checking my email, responding to Instant Messages, painting my nails, and doing anything else that kept me from having to work.

Eventually, I realized that, if I wanted to get something done, I would have to leave my room. So I ventured off to Barnard Library where I got some quality work done. I was devoted to Barnard for about a month, until I was introduced to the world of Butler.

Friends had told me repeatedly that I should try working in Butler; that the working environment was quieter and more serious. They pointed out the flaws of Barnard Library – the frequent chitchat of the students and librarians, the loud copier stuck next to the study carrels on the second floor, and the fact that Barnard had no 24-hour study rooms.

For some reason, however, I was petrified of Butler. There was something overly intense about the place. But after hearing yet another friend raving about how much they loved Butler, I gave in. I took the long journey across Broadway, flashed my foreign Barnard Student ID at the guard, and walked in to the enormous foyer. My friend said that she usually works in a room to the left, so I headed left, pretending that I knew what I was doing. I was relieved when I easily found the first reading room. However, after three minutes of walking around, I realized there were no empty seats.

It seems silly now, but I felt overwhelmed! What was I going to do? My beloved Barnard library always had available seats. I left the room and trekked down the unfamiliar hallway. I rounded a corner, and found myself facing the longest room I had ever seen. I walked down the aisle and finally, 10 minutes after I had originally arrived at the library, found an open seat at a table. I didn't even try to find an available cubicle like I had grown accustomed to at Barnard.

I sat down and took a minute to look around. In that one room I saw at least seven friends sitting and working. This was very strange—I hardly ever see seven people working in

Barnard, let alone seven friends.

I worked for about two hours and decided I was ready for a break. At Barnard my break would be a solitary trip to the bathroom, but here my break consisted of a miniature party. I went out into the hallway with some friends and saw others from another reading room who were also taking a break. We chatted, had a snack, and planned to meet up later at JJ's.

When I got back to my room that night, I knew I was a Butler convert. I loved the dead silence of the rooms that forced one to work, but it was also a very social environment because so many of my friends work there. And the architecture of the two libraries differs greatly; Butler's grandiose structure made me feel (ahem) scholarly and important.

This isn't to say that Barnard eats Butler's dust. Barnard has its advantages—for one thing, you can always find a good seat without prowling through numerous study rooms. It also has a warmer environment. When I have to do a research paper, I always go to Barnard first. Butler's numerous texts completely overwhelm Barnard's offerings, but I always try to find my books at Barnard. The librarians are amiable and helpful; it is much less

overwhelming. Barnard is also much closer, and you can take the tunnels to get there. And the chairs at Barnard are far superior to those at Butler. At Butler, every two minutes I find myself shifting my position in the chair. Once I even resorted to sitting on the cold, marble floor to avoid those chairs!

Yet I wonder what changes Barnard Library would have to make if there were no Butler. There would probably be a 24-hour room. The environment, too loud to study in, would be quieted down. Just a few little changes can be made to Barnard to make it more like Butler. I think they should consider that now.

Just a few little changes can be made to Barnard to make it more like Butler. I think they should consider that now.

Meredith Weber is a Barnard first-year.



homey...



...or grand?

# The Revolution is in the Story

by Courtney E. Martin

Nieves Ayress, dressed in bright folds of yellow and red cloth, her neck adorned with a complicated twist of beads, sat on the edge of her seat among the panelists at Saturday's Scholar and Feminist Conference. As she yelled into the microphone in unapologetic Spanish, the translator rushed to keep up with her torrent of a story. Ayress graphically recounted the torture that she had endured for four years in a Chilean concentration camp under control of Pinochet's regime.

The translator winced as she relayed the absolute horror that Ayress was publicly testifying to have experienced, including being raped over 40 times. The auditorium winced reciprocally, and when she had finished—by placing a heavy load of the blame for Pinochet's reign of terror on the United States government, it should be noted—every single person in the audience stood and clapped. It seemed like a useless gesture in the face of something so awe-inspiring, but it was the least we could do, save for rushing the stage and taking her in our arms.

I have heard bits and pieces about Pinochet over my four years at Barnard—a blurb in the New York Times here, a mention of his corruption in a political science course there—but never did I realize the magnitude of destruction that he and his military regime brought on the Chilean people until I heard Nieves Ayress speak. Until I watched her eyes fill up with the proud tears of a woman who has experienced such unspeakable horror, I was not moved to learn more.

As callous as it sounds, the words "massacre" and "terror" have joined the ranks of my political science major vocabulary—just another piece of history, just another catch phrase on CNN. In retrospect, the neutrality of it all chills me. But now that I have witnessed Ayress tell her personal story—now that I have heard her voice echoing against the back walls of 304 Barnard Hall and reverberating in the hearts of each and every conference participant—I feel compelled to be callously neutral no longer.

This is the magic of stories. I could have heard the facts of Pinochet's regime broken down a thousand times by a professor or a news anchor and never understood the depth of injustice. Stories wake us up. They make us remember that for all the history lessons and news stories, for all the political analysis and debate, what we are really discussing are people with

stories. It is those stories that remind us of our interconnectedness. It is those stories that make suffering real. The numbers and terminology that describe a war are soft whispers in a world where people's stories scream, if only we would listen.

We must create public forums where people like Ayress can tell their own stories. She is exceptional; there is no doubt about it. To face an auditorium of strangers who share neither language nor culture with you and relate your most painful and horrifying series of personal experiences is the epitome of bravery.

Ayress is exceptionally courageous. But I believe that there are many human beings, especially those who have been strong enough to survive such atrocities, that would be equally brave, that would have the fortitude and eloquence to relate their stories. It is in this possibility that real social change lies.

The media tends to sensationalize such stories until they become unbelievable, until they become faceless. Well-meaning efforts to recognize suffering, like Oprah's frequent features of those in pain, usually result in gross displays of sentimentality that leave viewers feeling manipulated. Our newspapers, magazines, and television networks are monopolized by big business owners who have profit and not progress in mind. We must stop looking to these sources for our understanding and create our own forums for storytelling, our own forums for transformation.

Right now we are involved in the fighting of a war, a typically faceless war. American troops have killed thousands of people in the name of one of these watered-down words: terrorism. Most of us have been passive viewers of the massacre. The death toll has entered one ear and left another as we finished up dinner and turned off the news, pushed aside the front page of the New York Times in favor of the entertainment section. We have grown apathetic in this absence of real stories.

But humans have an incredible innate capacity for empathy. When we are reminded of our humanness, we are galvanized. We act. But in order to be moved to action, we must witness the flesh of the atrocity. We must be moved by the real tears. For this war, as for all others, the revolution is in the story.

Courtney E. Martin is a Barnard senior

**The numbers and terminology that describe a war are soft whispers in a world where people's stories scream, if only we would listen.**

# caps, points, housing nuisances and other

By Zoe Galland

It all seemed so simple in the brochure Barnard sent me my senior year of high school. "Barnard students can take Columbia classes," it read, "and they have access to Columbia facilities. They also can live in Columbia housing."

That last sentence may no longer be true. A Columbia College Student Council referendum passed last Thursday says that the number of Barnard students who can live in Columbia housing will be capped at the number of Columbia students choosing to live in Barnard housing. Because many more Barnard students live in Columbia housing than vice versa, this severely limits Barnard students' housing opportunities.

Think about it. Hundreds of Barnard students already live in Columbia housing; but from now on, if just 20 Columbia students, for example, choose to live in Barnard housing, only 20 Barnard students can live in Columbia housing.

How did this mess begin? According to the ever-so-objective *Columbia Spectator*, the number of housing exchanges between the two schools must be the same for financial reasons. Each school buys the rooms from the other for the year, and they must each buy the same number for "the accounting to work." Thus, some Columbia students have been forced to live in Barnard housing to compensate for the larger number of Barnard students living in Columbia residences. The author of the article writes, "Columbia students have complained about this system for years. Now, something will finally be done about it."

Uh, right. So Barnard students wanting to explore all possible housing options should be punished because the Colum-

bia and Barnard administrations messed up? One of Barnard's advantages is that students are not limited to Barnard housing; if they want to live with Columbia friends, they are allowed to enter the Columbia housing process with them. Now this will be nearly impossible.

The *Spectator* also says that both Columbia and Barnard students support this inexplicable turnaround in housing arrangements. This sweeping generalization comes from exactly one interview with a Barnard student.

Although the writer clearly needs a statistics refresher course (representative samples, anyone?) the Barnard student interviewed made a good point.

The interviewee, sophomore Coco Keane, said "[Columbia and Barnard are] two separate schools. There's no reason a Columbia student should have to displace himself because a Barnard student wants to live in Columbia housing."

This is true - Columbia students should not have to be displaced. But that doesn't mean that Barnard students who want to live with Columbia friends should suffer. It is understandable that housing officials need to balance their financial resources in some way,

but there has to be a better way than capping the number of Barnard students allowed to live in Columbia housing.

The Columbia and Barnard administrations need to solve the problem of Columbia students getting unwanted Barnard housing some other way. They are needlessly making students' lives difficult. It is time to protest and see that this referendum is revoked.

Conclusion: THIS POLICY SUCKS!

Zoe Galland is Barnard first year and the bulletin commentary editor

...there  
has to be a  
better way than  
capping the number  
of Barnard students  
allowed to live  
in Columbia  
housing

got comments? write a letter to the editors  
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unfairly imprison

Highlights  
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incarcerated women  
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Do you think substance  
abuse should be treated  
as a crime and not a dis-  
ease?

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Incarcerated Mothers Law  
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Tania Kruput Children of  
Incarcerated Parents Project

Brenda Guevera  
Drop the Rock Campaign  
NY Corrections Association  
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## Dinner Discussion Activism

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Brooks Living Room

Wednesday, February 27 6:00-8:00

The day I met Paula Loscocco was also my first day at Barnard. Still licking my wounds after a considerably bumpy year as a freshman at the University of Maryland, I sat in a stark, white classroom, a nervous transfer student amidst seemingly confident, intelligent Barnard women. The course was Renaissance Woman Writers. I had chosen it at random because the title interested me; because I had never taken anything like it before; because, like Barnard itself, it seemed likely to challenge me. I would soon realize how right I was.

Professor Loscocco was, at first glance, unthreatening. A fragile-looking woman with clothes and jewelry of a lace and pearl variety, she reminded me of a sweet-tempered librarian, or a lady you might meet in a flower shop. She wasn't a human doily or anything; she just had a benign quality to her that belied the sharpness of her wit and of her mind. From the moment she first spoke, I knew she was brilliant.

Paula Loscocco was one of those professors for whom you want to have the right answer. In her class, perhaps because I did not yet have the confidence of a returning Barnard student, I thought long and hard before I raised my hand. It was not long before I was realizing how much I had left to learn.

At Maryland I had managed to pull off A papers the night before they were due. I became arrogantly apathetic, convinced that I knew all I needed to know about writing. A mental lethargy set in that had less to do with the courses themselves than with my own lack of motivation.

But things were different now. The first paper I turned in for Professor Loscocco came back to me with the words: "This is a draft" written on it. I was stunned. I read her numerous comments and realized she was right. I did not get an A in Renaissance Women Writers. But

it was, no doubt, among the most valuable classes I have ever taken.

My contact with Professor Loscocco was sporadic over the next two years. I declared English as my major and, despite a slight sense of intimidation at the thought of her scrutinizing my schedule for the coming semesters, I chose Professor Loscocco as my major advisor. I knew she was the best there was.

The day I was left Barnard for winter break I was in a mad rush to turn in a paper before heading back to home to Washington D.C. Printing out my paper hurriedly, I decided to check my e-mail one last time. It was then that I discovered that Professor Loscocco had been denied tenure. I was stunned. The email was sent by a group of concerned student and advisees. They bemoaned the decision, implored that we get together to do something about it.

So last week, I attended to a meeting between students and President Shapiro to discuss the Professor Loscocco's denied tenure. In a frustrating dance of tug of war, the students partly pleaded and partly demanded a satisfactory explanation the decision. None was given. Still the meeting proved useful to me. There the injustice of the tenure decision crystallized. As students described Professor Loscocco's influence on their years here, I realized how much more she contributed than I ever saw. A Barnard graduate described Professor Loscocco's invaluable advising of last year's Centennial Scholars, without which, she said, they never could have been so successful. Others brought up the

daylong reading of *Paradise Lost* she has organized with her Milton class every spring for the past five years. But what came up again and again was the quality of her teaching. When one girl exclaimed simply that she had learned how to write a paper because of Professor Loscocco,

## on tenure and loss

co, every head in the room nodded in agreement.

From what I learned at that meeting, one of the decisive factors in the administration's decision was the question of Paula Loscocco's outside "scholarship." It appears that her teaching had taken priority over her research. Funny, I thought that was a good thing. I thought that was what set Barnard apart from its neighbor across the street.

The people who know Professor Loscocco are outraged at this decision. Unless something changes, and it seems doubtful, in one short year she will be gone, no doubt to an establishment that will recognize the teacher it is gaining just as Barnard fails to recognize the one it has lost. If Barnard wants to maintain the reputation of an institution of higher learning; of a college that values teaching first and foremost, it would do well to reexamine this decision.

As for me, I've come a long way from that nervous transfer student on her first day of class. But I will never forget the intellectual awakening I experienced in my first weeks at Barnard. Looking back, I credit a number of people. Paula Loscocco is at the top of the list.

Liliana Segura is a Barnard senior and the bulletin office manager and columnist



<<page 18>> that there is a great deal of denial around certain issues, exemplified by the unwillingness of whites to accept responsibility for the Native American holocaust and slavery. "Our unwillingness to fully assume responsibility for these things will destroy us from within," she says.

"I believe that we must work toward making amends, move forward towards greatness and freedom without holding back the truth," she says. This goal, explains Bernabei, applies as much to anti-racism as it does to cases of alcoholism, conflicts in relationships, and every other problem she deals with on a daily basis in her profession. "Owning your part of it is so important," she says. But neither racism nor alcoholism can be fought alone. "When people work collaboratively, there is so much energy. We can strengthen ourselves if we own up, make amends, and move on to greatness," she reiterates.

Working at Barnard has been a meaningful experience for Bernabei. "I am a feminist," she says proudly. "I believe feminism will heal us." She explains that often one cannot see direct results from their work. Here, however, she feels she is able to make a visible difference. The work she does at Barnard allows her to influence a

special target population of 2,300 women, changing their lives for the better. She adds that resistance to dealing with alcohol and substance addiction is just as intense on the Barnard campus as it would be elsewhere.

In her spare time, Bernabei loves to read, as she puts it, stories that inspire. She especially favors autobiographies; recently she has read those of Malcolm X, Nelson Mandela, Eleanor Roosevelt, Catherine Graham . . . and she pauses to add sheepishly that she really enjoyed Mia Farrow's autobiography. "I find my life in those inspirations," she says. "It's amazing what is possible when you have a deep commitment to something."

She also enjoys musical theater—so much so, she confides, that she was once married to an actor. "You can print that," she says with a grin. More than anything, she wishes that she had more time to spend with her daughter and two stepchildren.

"That's an adventure in itself!" she laughs.

To learn more about Bernabei's work in her community against racism, visit [www.antiracistalliance.com](http://www.antiracistalliance.com).

*Ilana Garon is a Barnard junior*

<<page 31>> cessor's wallowing in the decadent darkness of moral relativism."

He praised the President's "moral clarity," saying that it 'stands as a true testament of the nation's will to combat the evil of terrorism.' The "new American resolve" promises to strengthen "the will of all freedom-loving men and women in the world."

North Korea's excessive military spending while its citizens starve is "the symptom of the worst of man's inhumanity to fellow man," Khodorovsky said, admitting a desire to see "other rogue regimes" such as Sudan and Libya on the "evil" list.

The issue of "rogue regimes" makes some students nervous.

"The word 'evil' is misguided," Barnard junior Rachel Cohen said. "You cannot just call things evil, and there is no substance to what he's saying. It is an empty statement," she said.

In Bush's war against terrorism, Cohen added, the purpose to his manner of speaking "is to get U.S. citizens to agree with him, not caring whether it is true or not. And what is ridiculous is the way he is setting up a dichotomy between 'us' and 'them'."

Columbia senior Jackie Cheney said that Bush's "horrendously oversimplified melodramatic rhetoric is nothing except his hopes of rallying people around his bankrupt administration."

Barnard sophomore Rosangely deJesus went so far as to say Bush's words are indicative of cultural hegemony. "You can't judge cultures or claim American superiority with the self-righteousness of President Bush's speech," she said

She added that she was especially bothered "by the fact that he's so vague as to his purpose. He doesn't seem to have any clear goal."

DeJesus also questioned Bush's motive for such "outrageous" language. "Plus, how are you going to fix a problem by making another problem?" she asked, considering the possibility of war against Iraq.

As for the "axis of evil," she said, "It is an axis of evil that we've contributed to," alluding to Frankenstein's creation of his own monster. "That is a lot of territory to provoke," she said, referring to her experience in Hungary during the Bosnian crisis. While her American friends thought everything was "just great," the general opinion in Europe was different.

"It was the opposite story, people thought we should not get involved. It is pushing the limits," she said. "Right now, it seems that we are threatening the whole world, you're either 'with us or against us.' You can't point-blank fight the whole world," she said, expressing the opinion that war "would ruin us."

If the United States continues to keep this "unilateral stance," it may lose its allies, said Columbia senior Victor Chistyakov. He is reminded of the war in Kosovo in 1999: "I think, eventually, the U.S. will be by itself."

In Chistyakov's opinion, the war on terrorism is just an excuse "to take care of problems" the U.S. has not been able to solve.

As for what those problems are, according to Chistyakov, "it depends on who you ask."

*Marie Yereniuk is a Barnard sophomore*

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