

barnard bulletin

7 march 2002

finding the perfect study spot

barnard raises tuition

senior thesis

festival

dazzles

audiences

sexual politics:

surrealism at

the met

liliana asks for

"the usual"

mississippi

blues man

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MTA

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Have you ever seen those signs in front of bars, promoting "happy hour specials"? You know, when you can come in and get fall-down-drunk for five bucks? Have you ever wondered how bars can regularly extend such a great deal to college students, and not lose money on the deal?

Well. After careful consideration, calculation (and complete disregard of the economics of the booze business), I have come to the conclusion that bars sponsor these little inebriation fairs by partnering with the many fake ID vendors of New York City.

Let me explain what I mean. Take, for instance, the West End. The West End is your quintessential college bar. Until recently, I have believed it to be widely known that approximately a quarter of college students is under 21. Perhaps this fact has not yet trickled down to the good people who run college bars.

The other night, my friend and I were walking home. Suddenly, I got uncontrollable hiccups. Since we were passing by the West End, she suggested we go in and grab something (nonalcoholic) for me to gulp. When we approached the door, a rather large gentleman requested identification. When I gurgled out something about forgetting my ID at home, he shook his head sadly, crossed his arms across his chest, and sent us on our way.

Now, forget for a moment that this was against the principles of simple human kindness. (In rare instances, hiccups have led to severe consequences.) Forget, for a moment, that I actually tried to enter the West End post-freshman year. Just think of the fact that the West End has a reputation as catering primarily to first years. And think, also, that the West End had been full that night. Somehow, I doubt all the people in it were over twenty-one.

I can, by a certain stretch of reasoning, understand why bars in the city card. No one wants to sell alcohol to a minor, and no

one wants to indirectly cause any tragic incidents. But places like the West End, SoHo, Nacho Mama's and the like were made for college students. Sure, they are lame and everyone pretends to eschew them in favor of more sophisticated venues. But, damn it, they are college bars, and I, as a college student want to claim my right to go.

When I bemoaned by underage fate to an equally underage friend, she looked at me as though I was nuts. "Why not just get a fake ID?" she asked.

Like the naive 20-year-old I am, I had supposed that a good fake ID cost a lot of money and that a fake ID was useless. I was wrong.

Apparently, you can waltz in with your heavy Brooklyn accent and pass yourself off as an international student from Estonia. And, to my surprise, the picture on the ID card is just for decoration. No, really. How else can you explain a short, baby-faced brunette getting in with her tall, blond, 28-year-old friend's ID?

Don't the bouncers and proprietors know about these tricks? Don't they realize that most of the happily guzzling "adults" are giddy, drunken college kids? Don't they realize, in fact, that some of us simply want to go into the establishment and partake of the atmosphere without drinking ourselves into liquid oblivion? In fact, some of us just want to get rid of the hiccups!

Of course they do. And that, dear readers, is why I submit to you my theory of a conspiracy between the fake ID-dealers and the proprietors of college bars. If you would like to talk to me about it some more, you can easily find me at Nacho Mama's. I'll be the one wearing a wig and faking an international accent while trying to look shorter.



Renata Bystritsky & Thea Tagle
editors-in-chief

Ann is a Barnard sophomore more interested in Art History. A native of Baltimore, MD, she

**ann
everton**

transferred

from Vassar

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This Bio-Chemistry major hails from Connecticut and is a writer for the *bulletin*.

**amita
kundra**

Amita is a pickle lover, a crazy runner and a shopping

fanatic. She

hates dirty dishes and decided on this liberal arts college to help her improve her writing skills.

This Barnard first year and *bulletin* commentary editor extraordinaire is from Evanston, IL, five minutes north of

**zoe
galland**

Chicago. Zoe "da

bomb diggity" Galland, who played on the boys' baseball team till her sophomore year in high school, wants to create controversy and incite reactions in all *bulletin* readers.

barnardbulletin

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Controversial Documentary Screens at CU

by Ilana Garon

Hundreds of college students attended the first ever on-campus screening of Simcha Sandi DuBowski's controversial documentary *Trembling Before G-d*, which took place in the Rennert Hall auditorium in the Kraft Center Thursday, Feb. 28 at 7 pm.

"I think it's important for people to come see the movie, no matter what their lifestyle," Columbia senior Josh Reich said. "I think the primary idea is to get people talking, to have a meaningful dialogue. Whether they come in to the screening with an opinion, or don't have one at all, it's important that we all understand the situation and its ramifications."

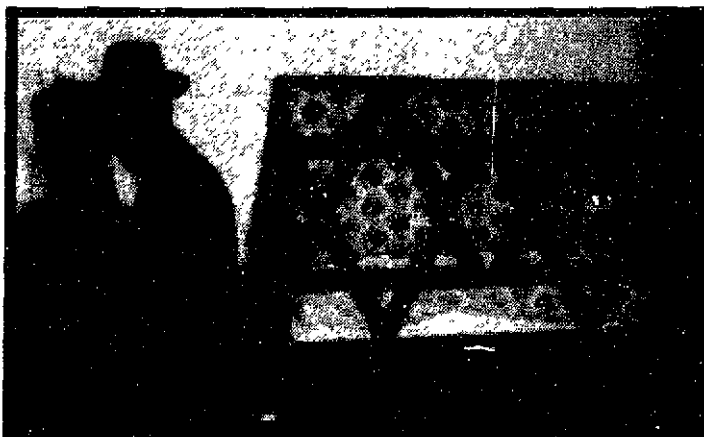
The "situation" to which Reich referred is that of homosexuality in the Orthodox and Hasidic Jewish communities; this controversy is the subject of *Trembling Before G-d* (TBG). In the opening credits, a verse from Leviticus 18:22 is quoted:

"[A man] shalt not lie with a man as with a woman: it is an abomination," alongside a verse from the Shulchan Aruch (an ancient tractate of Jewish laws) in which it says that if a woman rubs against another woman as she does with a man, this can be punished legally. Thus, the question addressed in TBG is: How does one reconcile one's passionate faith with one's most personal and intimate desires when the two are mutually exclusive?

The film explores the issues behind the conflict, and follows the lives of several Orthodox and Hasidic gays and lesbians in their efforts to come to terms with the pain that they have faced for their sexual orientation, often having been abandoned by their families and religious communities for the sin of being attracted to members of the same sex. It also explores their intense need for spiritual fulfillment, and their frustration at having their personal lives deemed by those around them incom-

patible with the faith that they love, cherish, and desperately wish to be a part of.

Columbia junior Jonas Divine, after he emerged from the screening, said he was astounded by the perseverance and courage of the people whose stories are told in the film. "In general," he said. "I am surprised by the number of people in the film who continued to uphold the [Jewish religious] traditions while coming out to themselves and to their communities. I would have thought that Hasidic and Orthodox gays and lesbians



would, for the most part, either choose to remain completely closeted within the fold, or rebel and abandon the entire tradition. It is amazing how many of them continue to be religious Jews and try to strive for acceptance within their communities, the most obstinately intolerant realm."

Dr. Mark Kramer, a prominent Jewish educator, speaker about Jewish gay and lesbian issues, and New York area head of TBG Outreach, led a panel discussion after the screening. During the panel, the issues raised by the film were discussed by a large number of audience members, with the majority of those in attendance being students at Barnard and Columbia. "I would say that in each community where the film has been screened, it has sparked discussions and dialogues that have long been dormant," he said. "It gets people together, both formally and informally, and gets them talking about the issues. In many cases, these screenings and conversations lead to a positive

change: a rabbi saying from the pulpit that the congregation needs to be more open; a family declaring that they will no longer hide that they have a lesbian daughter; a Chasidic mother and son talking openly and honestly about the son's sexual identity."

Barnard sophomore Vered Meir, who is the president of Gayava, the Jewish gay and lesbian student group on campus, feels that there is a distinct need for these kinds of open conversations and dialogues at Columbia University, particularly within the Jewish community. "In any community where you have people who are 'out,' it makes people uncomfortable at first . . . people have this idea that if they can't relate to it, it's invisible."

Several weeks ago, at the beginning of the semester, Gayava put up flyers in the Kraft Center for one of their "welcome back" events. The posters, according to Meir, were innocuous and inoffensive: They said "Come shmooze with the gay Jews." The posters were anonymously ripped down several times daily for a week. "They had to be replaced constantly," she said.

"If someone wanted to call me and tell me my program or group is offensive, I'd have a conversation with them. But this is a very passive aggressive way of dealing with something. In this community, there is a stigma against direct confrontation, and because of the pressure to be politically correct, people won't stand behind their actions."

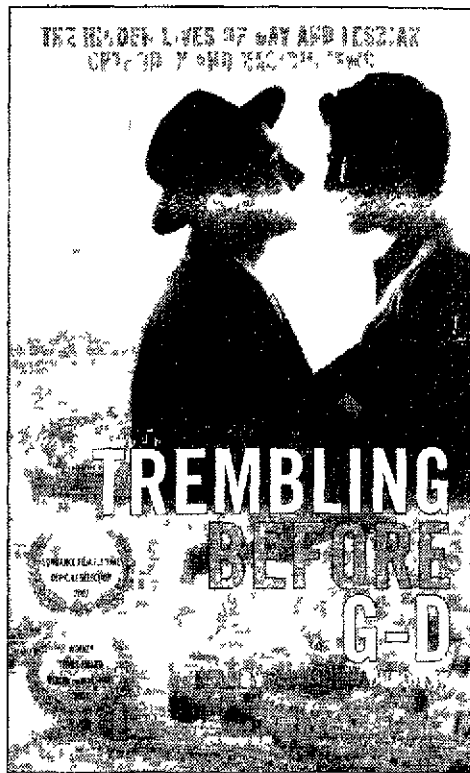
Meir was heartened, however, by the community's attendance and enthusiasm for the on-campus screening of TBG. "I felt tremendous respect and broad support from the Jewish community who, maybe in dealing with their issues of non-communication, are interested in opening up dialogues about all sorts of issues [relating to gay and lesbian presence in the Jewish community]."

Other students on campus were equally pleased by the <<page 5>>

<<page 4>> attendance.

"I'm absolutely thrilled and overwhelmed to see such a turn-out," said Barnard senior Rachel Paneth-Pollack. "It gives me a lot of inspiration for the kind of intellectual and emotional education this community is looking for."

Columbia student Sam Feinsmith, now pursuing a smicha (Rabbinic ordination) at the Orthodox Jewish Yeshivat Chovevei Torah as well as a master's degree at the Jewish Theological Seminary, felt that the showing of TBG on the Columbia campus was important for a number of reasons. "People need to be aware that there are members of this community struggling with this issue," he said. "Secondly, people who are going through [the struggle of being homosexual and an Orthodox or Hasidic Jew] experience day to day pain. This film will increase empathy amongst members of the Jewish community who are not gay or lesbian. Hopefully, it will help break down stereotypes."



"I also think it's important for non-Jews to see this film," Feinsmith added, "because the issue is being confronted

in the world at large. I think the insights of people with a fresh outlook can help the Jewish community fix our own problems."

Barnard sophomore Stacy Gottesman, an Orthodox Jewish student, agreed with Feinsmith. "I've always believed that whoever you are and whatever you do, we as a community have no right to judge," she said. "As long as you're a good and kind person, you should live the way you need to. Seeing the pain that the gays and lesbians in the Orthodox community have to go through, I know I'm leaving here with pain in my own heart."

To find out more about Trembling Before G-d you can visit www.trembling-before-g-d.com, and to learn more about Gayava and their work on campus, e-mail Gayava@columbia.edu.

Ilana Garon is a Barnard sophomore and a bulletin staff writer.

Barnard Hikes Up Tuition for 2002-2003

by Zoe Galland

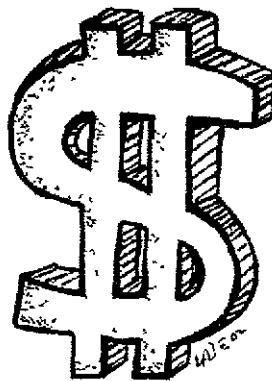
Following a nationwide trend of tuition increases, Barnard announced on Feb. 18 that tuition will be raised \$1,524 for the 2002-2003 school year, a growth of 4.5 percent. Although Barnard administrators did not explain the palpable causes of the increase, they defended the rise in more general terms.

In a notice on the Office of Public Affairs web page, President Judith Shapiro said, "Providing a first-rate liberal education is expensive. This budget will allow us to continue to attract and retain distinguished faculty, provide important services to students, and ensure that we continue to have a diverse student body."

Students were bemused, however, at the idea of retaining a "diverse" student body while tuition soars.

"How are they going to keep attracting diverse students," asked Barnard first year Patricia Lee, "if they're raising tuition?"

Lew Wyman, Vice President of Planning & Research, explained that, "It's very, very rare that there's a tuition increase." But, said Wyman, "There just are so many demands on our operating budget."



"We tried to balance the tuition increase with our other resources," Wyman added, referring to Barnard's contributions and endowment.

The breakdown of the budget is as follows: tuition, which was \$22,942 this year, will be \$24,090 next year. Room and board fees - for doubles, triples, and quads - will rise from \$9,658 to

\$9,948, and the comprehensive fee, which is a consolidation of campus-required fees that support college services, has increased from \$1,094 to \$1,180.

Although many private colleges are not increasing tuition, Barnard is not alone. In an email, Dean Dorothy Denburg wrote, "our increase of 5 percent was comparable to several other institutions; slightly more than some, slightly less than others." Indeed, schools such as George Washington University, Dartmouth College, Cornell University, and Emory University have seen similar increases in tuition.

A recent New York Times article cited the receding economy as a factor in the rising tuition costs around the country. "With their endowments and contributions continuing to shrink," the article reads, "the nation's private colleges and universities are raising tuition for the next academic year more sharply than in recent years."

Barnard first year <<page 9>>

Women Speak Against Rockefeller Drug Laws

by Ann Everton

If a person is caught owning two or more ounces of a controlled substance, then their minimum punishment by a court of law is 15 years to 25 years, with a maximum punishment of life in prison.

This law is one of many under the Rockefeller Drug Laws of New York State; these laws were the subject of a panel information session titled *Incarcerated Moms, Incarcerated Children*. The panel was held at Barnard on Wednesday, Feb. 27 in conjunction with the women-oriented week of Black Heritage month.

Speakers included Tanya Krupat, director of Children of Incarcerated Parents Project (ChIPP); Martha Raimon, director of Incarcerated Mothers' Law Project; Brenda Guevera, an outreach coordinator with the Drop The Rock Campaign and New York Corrections Association; and Christina Voigt and Jan Warren, both formerly incarcerated mothers.

Sandy Bernabei, director of ASAP, led the information session, and started off the event by having the audience close their eyes. She then asking them what came in to their minds when asked such questions as, "Who are religious leaders? Who are the police? Where are the well-funded schools? Who are the political leaders?"

According to Bernabei, those questions were intended to make the audience question the socially reinforced dominance and supremacy of whiteness. She stated, "Tonight is a night about structures."

After the raising of the question of pre-defined social constructs, Krupat, the night's first speaker, asked the audience what the words "mom" and "incarcerated" connoted. She made lists of the connotations and then put the lists together to make up disturbing paradoxes such as "love confinement, values punishment, and "responsibility rape." She then showed a short video made by the Administration for Children's Services, which described a program where children could easily visit their incarcerated mothers weekly at Riker's Island in Queens, in

order to maintain family bonds. Yet, despite the fact that this program is being implemented, she assessed that there still needs to be ongoing advocacy to reunite incarcerated parents with their kids.

Raimon added some statistics to Krupat's argument for advocacy. For example, of the 3500 women incarcerated in New York State, 75 percent are mothers; 60 percent of them are imprisoned for

...of the 3500 women incarcerated in New York State, 75 percent are mothers; 60 percent are imprisoned for drug related offenses

drug related offenses. 85 percent of these mothers lived with their children before being imprisoned, and 91 percent are women of color. But the most disheartening fact given to the audience, according to Raimon, was not a stat at all but a law: if a child has been in foster care for 15 months out of 22, then New York State can permanently sever the legal relationship between incarcerated parent and child.

Voigt and Warren's testimonies related their own stories of New York laws coming between them and their children. Voigt, out of worry that she would legally lose her relationship with her child, developed a legal custody clinic for family crises, to help women prevent getting their custody rights terminated. Warren, on the other hand, talked about her personal story of incarceration and commented on the ever-rising numbers of people in prison, especially under the Rockefeller Drug laws. "The state is literally throwing these people away," she said. "There are people in prison, not criminals."

Guerva agreed with Warren's comments. "New York state would] rather invest money in incarcerating people instead of education," she said. Some

alternatives to prison, she explained, were drug treatment, more accessible higher education, and employment skills education. These programs would aid the people, so that they would not have to rely on dealing drugs for a living. Furthermore, she added, it costs \$32,000 per year to incarcerate a prisoner (the same amount as Barnard's yearly tuition, to put the figure in perspective), but drug treatment would be only \$21,000. This would save the state \$11,000 per incarcerated drug-offender, which could be used to better public educational programs. Guevera said she sees a lot of overlap between inner city schools and drug related incarcerations, having worked in both areas.

The Rockefeller Drug laws can separate families up to distances of ten hours (because so many jails are upstate, yet so many arrests are in New York City). They have the ability to strip communities of their voting power because poor neighborhoods are targeted for open-air drug deals (often open-air because there is no place else to go); the numerous arrests for these offenses leads to a drop in neighborhood population, which weakens the voting block for these areas. In addition, those incarcerated for a felony cannot vote, according to Guevera.

Guevera also added that statistically just as many drug deals go on privately in downtown areas between white hands as they do in open-air areas in poor neighborhoods of color. Yet, New York jails are 94 percent black and Latino, and there have been 38 prisons opened since 1982, out of the 70 that are currently in New York.

Guevera closed the discussion by letting the audience know that there is something they can do if they find these laws unfair. Drop The Rock is a campaign to push for the repeal the Rockefeller Drug laws; it also is campaigning to pressure the state to use money for alternatives to prison for drug offenders. For more information on the campaign, and to learn details about an upcoming April 26th protest, visit www.droptherock.org.

Ann Everton is a Barnard sophomore

Malcolm X Commemorative Plaque Unveiled

A plaque commemorating the last public speech of Malcolm X, which was given in the Barnard gymnasium 37 years ago, was unveiled Tuesday, Feb 26, in Barnard Hall to an audience of 50 students, faculty, and staff. The plaque was hung on a pilaster outside the first-floor gymnasium and was unveiled by Barnard President Judith Shapiro, Dean of Multicultural Affairs Ennis Edmonds, ASAP Director Sandy Bernabei, Associate Dean Vivian Taylor, and Barnard junior Elvita Dominique.

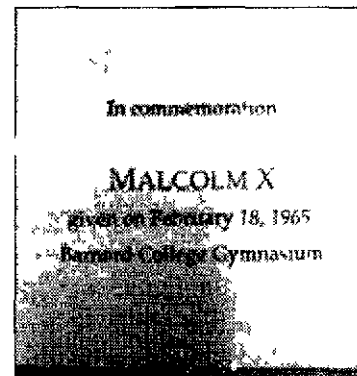
Shapiro said that the bronze plaque was "a very important historical marker for our campus." She added that it was a group of students, the Student

Exchange Society, who had brought Malcolm X to Barnard.

"Our students have always been agents for change, just as Malcolm X was an agent of change," Shapiro said.

Manning Marable, professor of history and director of Columbia University's African-American Studies Program who is also directing a research project on the African-American leader, said that Malcolm X was important "because of the values for which he gave his life. He understood the greatest violence is when the spirit of humankind is crushed to the Earth."

At the end of the unveiling, Edmonds remarked, "We honor Mal-



colm not just for his speech at Barnard, but for his legacy for social justice – a struggle to which we are called in our day and time.

Tiffany Mummy

beaessentials

PROGRAM PLANNING MEETINGS FOR MAJORS AND PROSPECTIVE MAJORS: These meetings are very informative, and we urge prospective majors, as well as majors, to attend.

ANTHROPOLOGY: Monday, April 8, 4 pm, 227 Milbank Hall

ARCHITECTURE: Wednesday, March 13, 4-5 pm, 306A Barnard Hall

ART HISTORY: Monday, April 8, 11 am, Sulzberger Parlor, 3rd Floor Barnard Hall

ASIAN AND MIDDLE EASTERN CULTURE: Students interested in China & Korea, contact Professor Appel at 2125 or e-mail abarrel@barnard.edu. Students interested in the Middle East, contact Professor Kachera at 2125 or e-mail mkachera@barnard.edu. Students interested in Japan, contact Professor Max Marmorstein at 2125 or e-mail dmarmor@barnard.edu.

CHEMISTRY: Friday, April 12, 12-3 pm, Sulzberger Parlor, 3rd floor Barnard Hall

ENGLISH: Tuesday, April 2, 4 pm, Sulzberger Parlor, 3rd floor Barnard Hall

HUMAN RIGHTS: Tuesday, April 2, 12:10-1 pm, 421 Lehman Hall

MATHEMATICS: Monday, February 25, 8 pm, Mathematics Lounge, 508 Mathematics Building (Refreshments will be served)

MUSIC: Wednesday, March 27, 4 pm, 319 Milbank Hall

POLITICAL SCIENCE: Tuesday, March 26, 12:30 pm, 421 Lehman Hall

RELIGION: Thursday, March 7, 4-5 pm, Ella Weed Room

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 to 1 pm in Altschul Atrium or Thursday, March 14, from 5 to 6 pm.

SENIORS planning to participate in this May's Commencement exercises are reminded to turn in to the Dean of Studies Office immediately their cap and gown order forms, as well as Faculty Marshal, Bryson Award, and Senior Marshal nominations. (These materials were due February 8th). Questions: See or e-mail Ms. Lillian Appel, Commencement Coordinator, 195 Milbank, lappel@barnard.edu

STUDENTS WHO ARE PLANNING TO APPLY TO MEDICAL, DENTAL, VETERINARY OR OPTOMETRY SCHOOL TO BEGIN IN THE FALL OF 2002 should notify Joya Abdoo in the Dean of Studies Office as soon as possible by email (jabdo@barnard.edu) or phone (212-759-). There will be a very important meeting with Dean Bourmontian to discuss the application process on Wednesday, March 6, in the Spanish Room, 207 Milbank Hall.

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.ue.org/gilman.

Deadline March 15, 2002

Silence is golden: in search of the perfect study spot

by Shoshana Greenberg

It is most definitely that time again—Sunday evening, and you find yourself stressing over all the homework you've procrastinated on. Your hallmates, however, having either completed all of their assignments or just procrastinating more, are using the time to listen to their MP3s at top volume and addictively chat on AIM. You can hardly hear yourself think through the sonic haze of computerized chimes and N'SYNC. When a thought does float to the top of your overstimulated brain, you are probably wondering where a woman can go on this campus to get a little hard-won peace and quiet.

Barnard's campus is rather small, so finding places to study can sometimes be a challenge. To study on Barnard proper, many students find a haven in the Wollman Library, the Millicent McIntosh Student Center, or various study lounges.

The Wollman Library, better known as the Barnard Library, generally attracts students who are searching out that precious quiet atmosphere. "The library is good for getting things done really fast," says Barnard sophomore Beth Freed. The Barnard Library, housed in Lehman, boasts three floors of tables, desks, and cubicles for student use.

Though the library is meant to prevent that distracted feeling students get from trying to read *The Communist Manifesto* and chat with their best friend across campus at the same time, some students find the few diversions it does have very appeal-

For some students, though, complete silence is essential for effective study. "The library is comfortable and small," says Barnard sophomore Sarah Bolger. "But sometimes it can be rather loud, and I find it distracting. Quiet is key for me."

Other students just do not find the library atmosphere conducive to studying. "Barnard Library is not a comfortable place," says Barnard junior Rebecca Kinburn. "I wish it were like Butler, but Butler is too crowded."

The Barnard versus Butler question speaks to each student differently. "Barnard is very quiet but it can also be very stifling," says Barnard sophomore Annarose Fitzgerald. "Butler is great if you want a change of scene but sometimes it's too noisy. People are whispering, cell phones are going off."

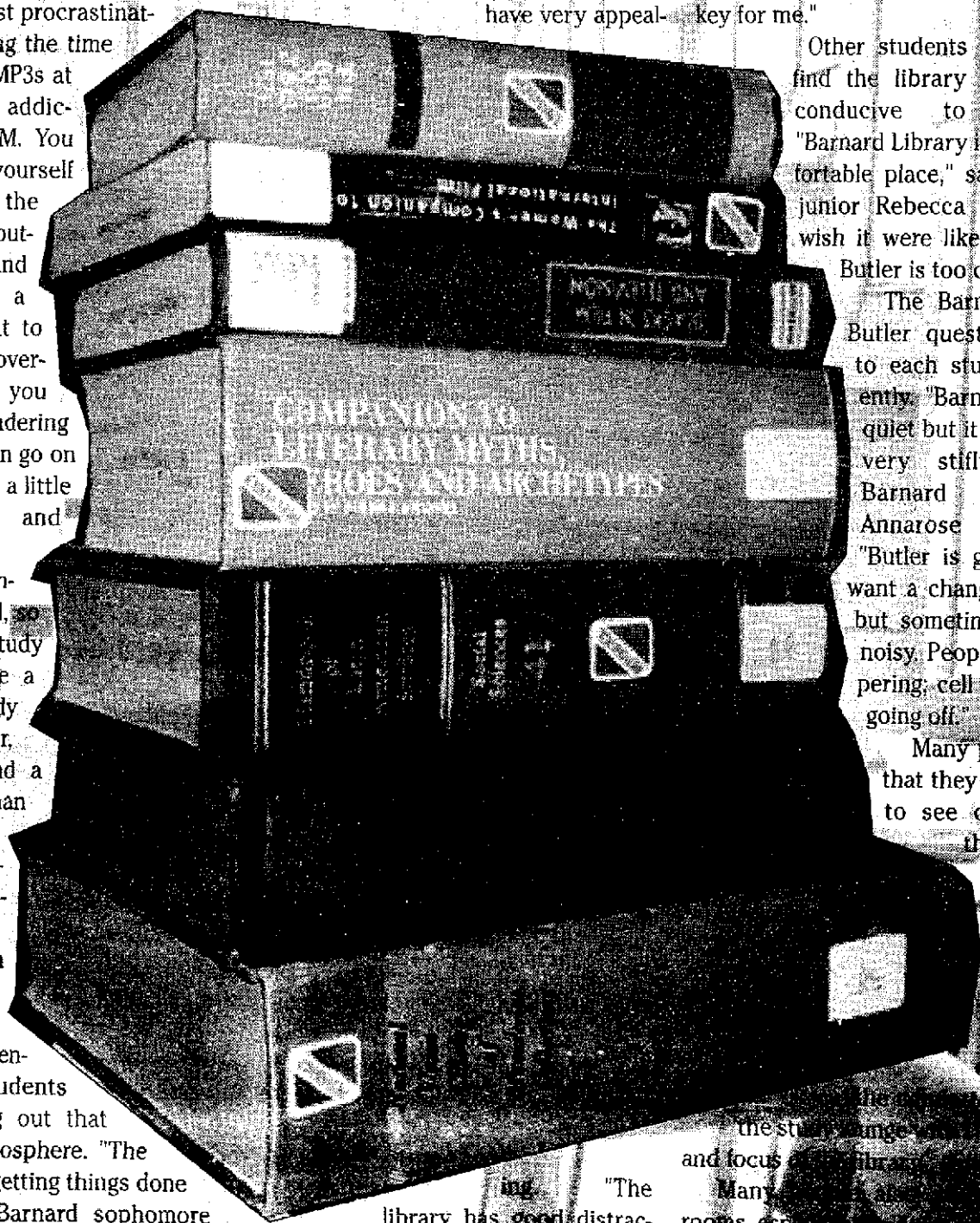
Many people said that they would like to see couches

in the Barnard library.

Having couches in the library would combine

the comfortable feel of the study lounge with the intensity and focus of the library.

Many students also like to be placed in a room that is comfortable and has my bed, food, and other people around."



ing. "The library has good distractions," says Meryleen Mena, a Barnard first year. "There are other books to read when you want to procrastinate and e-mail on the computer."

Comfort is the big attraction for dorm room studying. "I feel relaxed in my room," says Barnard sophomore Lisa Farwell. "It's easy to work and I don't have to leave for anything. Everything is right there."

Still, bedrooms provide many distractions as well. "Studying in my room is bad when my computer distracts me or when I can hear my neighbor's music through the wall," complains Bolger.

This is one of the reasons that there are also study lounges provided in the campus residence halls. "If people aren't in the study lounges, I can't study in there because it's quiet," Farwell says.

Many floor lounges, however, are being converted into dorm rooms. "Last year I studied in the fifth floor study lounge in Sulzberger," explains Freed. "It was so comfortable, had nice lighting and plush chairs where you could just curl up with a book. They should have one of those on every floor of the Quad. It's so nice to have a place like that which is close by so you can go there in your pajamas."

The fifth floor study lounge, like many others before it, was converted into a dormitory for four students this year. "I'm upset for future generations of Barnard students," says Fitzgerald. "It's really great to have a lounge like that on your floor to meet people and do work with them."

The Quad offers big lounges on the first floor. The Marion Weber Living Room is located in Reid and the corner from the Brooks Gallery. Many students find the atmosphere very appealing. "I wish they'd convert the Marion Weber Living Room into a lounge," says Bolger. "The couches are more comfortable, and it's nice to be in the winter."

According to some students the

Brooks Living Room has a nice ambience for studying. "Brooks Living Room is quiet, the couches are good and I love the architecture," says Fitzgerald.

The open rooms on the first floor of Reid above the Marion Weber Living Room have been turned into offices. "It's a shame," says Bolger. "That was a nice space."

Some students also enjoy studying amidst the hustle and bustle of the McIntosh Student Center. "I like to study in Mac for things that hold my attention well," says Freed. "It's nice to be in a place where you can get snacks and meet people. Sometimes people milling around helps me study."

Many students, who need quiet to study, sometimes find themselves studying in McIntosh for a change. "I like studying where it's quiet," says Barnard sophomore Danielle Rudich. "But when it gets too quiet or I don't need quiet, then I go to Mac."

When the weather is warm, students often take advantage by studying outside. "I like studying outside as long as it's quiet," says Bolger.

Many students wish that Barnard had more places to study outside. "I wish we had better outdoor places here that are like the steps at Columbia, like benches on the lawn," says Farwell.

Students also venture to places off campus in the surrounding area, such as Starbucks and the public library for different study places. "I do study off campus," says Mena. "I like to change my study patterns or I get bored."

Studying occupies a lot of time at college, and it's hard to find that perfect place for effective studying. Barnard's options are not always perfect, but they are there for whoever needs them.

Shoshana Greenberg is a Barnard sophomore.

<<page 5>>

Elizabeth Curtis said, "I wasn't really surprised. I expected tuition to go up anyway as a result of the economy."

Curtis is one of numerous students who receive financial aid from Barnard. Dean Denburg explained the new situation regarding financial aid. "Students on financial aid can expect to have their financial aid packages adjusted to reflect the increase in costs," wrote Denburg. "Since our financial aid is based on need, awards are calculated on the basis of our actual costs."

Vice President Wyman explained that if the tuition hike spurs more students to ask for financial help, the college will give it to them. "If you now show need, we'll give you aid," said Wyman. "We don't have cutoffs, thresholds, ceilings."

Student reaction was mixed. Barnard junior Dena Goldberg said, "Given the amount that people complain about the services here, the only way to fix it is to raise tuition." Goldberg referred to the fact that tuition covers about 70 percent of expenses at Barnard. "There are not enough [other resources] to cover people's needs," Goldberg said.

The issue of housing arose as well. "Housing is definitely an issue," said freshman Lisa Rand, who feels the housing situation should be improved with tuition increases. "I understand we're in New York," she said, "but we're paying a lot of money to go here."

Sophomore Candace Chin, who is a Resident Assistant, said that students on her floor often complain about their rooms; mainly, girls living in "tiny" triples or quads. "It seems like they could at least 'de-triple' some of the triples," Chin said.

Yet, Rand doubts that the extra money from the tuition increase will benefit the students. "I'd want an honest report on what the money is going towards," Rand said. "If they're going to charge more, they need to tell us where it's going."

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

Students Spearhead Fight against Terrorism in New York

by Tiffaney Mummey

Since the terrorist attacks of Sept. 11, much has been made of the war on terrorism, but for most Americans the war on terrorism has been mainly fought abroad, not at home.

Some Barnard and Colum-

bia students are trying

to change that. A

group of 11 college

students from

five schools

around New

York City,

including two

Barnard stu-

dents and two

Columbia stu-

dents, has been

protesting the

Palestinian Libera-

tion Organization,

whose headquarters is

located at 65th and Park Ave. and

is in the very heart of New York City.

"The PLO is a terrorist-harboring organization," Barnard first year and PLO protestor Kineret Fischer said. "In the aftermath of Sept. 11, it is crucial that we keep New York City terror-free. Terror is one and the same, whether it is in New York City or in Israel, and the PLO is a direct threat to the people of New York City, as well as to the people of Israel.

"The PLO has been involved in the murdering of innocent people since 1964," she continued. "On one hand they kill people, and on the other hand they foster terrorism by lending resources and manpower to organizations like Hamas and Jihad. Even though the PLO doesn't take responsibility for terrorist events, that doesn't credit the organization with not having been involved."

She and her fellow protestors hold rallies about every other week in front of the PLO mission where they distribute literature and are currently in the process of making themselves a more

permanent fixture outside the headquarters, according to Fischer.

"We are about to set up a makeshift structure in front of the PLO mission, a yeshiva, where high school and college

kids can come from across the

city during all hours of

the day and learn

together in order

to create a pres-

ence and to

make the

statement

that while the

PLO contin-

ues to kill

Jewish peo-

ple in Israel,

Jewish learning

and lives will

continue in Ameri-

ca," Fischer said.

"But there's no

harassment in anything that

we do," she added. "There are no personal attacks, no violent threats—we

are a completely peaceful, nonviolent, student-run, grassroots organization,

and we believe we have the right to vocalize our dissent to their [the PLO's] actions and that we must do whatever

we can for our brothers and sisters who are dying."

While protestors believe that the PLO is a terrorist organization involved in numerous attacks against Jews in Israel, President Bush and the U.S. government, at least publicly, do not. Since Sept 11, Bush has not labeled the PLO a terrorist organization and has, in fact,

worked alongside the PLO and the Israeli government in trying to maintain peace in the Middle East. Fischer thinks that Bush is in the wrong.

"I encourage President Bush to come out strongly against Palestinian violence, as he has against all other types of violence," she said. "All terror must be equated and to label one 'evil' and not label one at all is completely incon-

sistent and threatening to the freedom of our people. I think what most Americans need to ask themselves is 'How do

I define terrorism?' How can the Sept. 11 attacks be considered an act of terrorism,

if the Palestinian attacks against Israelis are not? How can the pre-emptive strikes being carried out by the

Israeli army against the Palestinians be considered terrorism if America's war

on terrorism is not? I think the answer to that question is that there is a search

for the greater good in what America is doing in Afghanistan—the same as in

Israel—and when they try to protect themselves offensively it is not viewed

as terrorism.

"The Israeli army is defending their people and defending the security of Israel, and the Israelis are just as committed to defending the freedom of the

Israeli Arab as the Jew," she added. "It is important that when looking at the number of Palestinians killed juxtaposed to

the number of Israelis killed to remember that Palestinians are initiating the violence and are encouraging their people to kill. When individual Israelis threaten to break a treaty that has been

made, the Israeli government takes responsibility for those individuals. When Palestinians blow themselves up or shoot mortars throughout communi-

ties in Israel, the PLO and the Palestinian Authority turn a blind eye. There is not an equal respect for life."

Fischer said that she does feel that Palestinians should have representation in New York City, though it should not

through the PLO.

"The PLO advocates terror and violence," she said. "Palestinians should definitely have a representative organization, but it should be one that advocates peace, cooperation, and coexistence."

Fischer also cites recent government legislation that proves that she and the rest of the PLO protestors are not the only ones who feel this

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wellwoman: what can I do to prevent UTIs?

Q What can I do to prevent UTIs?

A Urinary Tract Infections, commonly referred to as UTIs can be caused by a variety of factors such as sexually transmitted diseases, especially gonorrhea; irritation from a diaphragm; or an allergic reaction to soap, vaginal cream, spermicide, bubble bath, or some other chemical substance. There are many simple actions you can take to lower your chances of getting a UTI. First, simply maintaining a healthy diet that includes 6-8 glasses of water and a minimal amount of caffeine, alcohol, refined starches, and fats will set you on the right track to avoiding UTIs. Another very important step to prevention is

simply urinating regularly and avoiding "holding in" your urine. After you have a bowel movement be sure to wipe from front to back, so as to not contaminate your urethra. Limit the amount of bubble baths you take and avoid using oils, feminine hygiene sprays, or talcum powder in your genital area. When you are menstruating, be sure to change your sanitary napkin and or tampon at least as regularly as suggested in the directions that come with the product. Try to spend some time each day in loose fitting clothes without underwear, and avoid nylon-crotch underwear especially with tight jeans. Don't lounge about in damp bathing suites; either change into a fresh suit or dry clothes. Urinate before and after sex so as to help clear out any bacteria in the vagi-

nal area. Be especially careful when engaging in various kinds of anal play not to simply switch back and forth between anal and vaginal activities. Finally if you use a diaphragm, make sure it is the correct size; pressure from the rim of the diaphragm can lead to UTIs. If your weight has fluctuated 10 pounds or more in either direction make an appointment to have your diaphragm refitted.

For more information: see previous Well-Woman Q&A's:

http://www.barnard.edu/health/well_woman/qa/10_99b.htm

http://www.barnard.edu/health/well_woman/qa/11_96a.htm

http://www.barnard.edu/health/well_woman/qa/4_96a.htm

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

digital divas: play that funky music

A weekly column by RCAs—write to resnet@barnard.edu with computer-related questions. This week's Digital Diva is Roxy Atienza.

Are you tired of being stuck using Windows Media Player to play your MP3s? Interested in knowing more about your options? Say no more, this article is a must-read for you.

When first discovering mp3s, I had no idea how I would be able to play them. That was when a good friend sent me a link to download Winamp, which turned out to be a very good mp3 player.

Despite its small, unobtrusive size, Winamp has great visual versatility. Winamp skins cover the boring base Winamp player. The skin themes range from movies to pets (I currently have a Hello Kitty skin in place). Winamp also gives you the option of having a random skin in place—this means every time a song is played the player will switch skins. This option can be utilized by clicking on the top left hand corner of the main player and going to Skins -> Skin Browser. Doing this opens the skin browser and will produce a small box at the bottom browser screen. Check this box to play a random skin.

Another great Winamp tool gives you the option to make a playlist of all the mp3s on your computer or from a specif-

ic directory. This can be utilized by using the playlist editor and clicking on the add button at the bottom and selecting +dir. You can choose a directory and then have the option of asking Winamp to recurse the subdirectories in it, if any. This option tells Winamp to play all the songs in the directory and in any folder in that directory.

So now that you have your cool Winamp skin and you're playing all your favorite music, what else can there be to do? If you want to play with your new toy, you can always take the visual plug-in for a spin. This puts visual effects on the screen that move in time to the music that is playing. Provided that you have downloaded a plug-in, click on the top left hand corner again and select Visualization -> Select Plug-in. This will open up the Winamp Preferences Visualization options. Then you select the plug-in you want to see and click start.

All right, you say, I am sold . . . but where can I find this wonder player? Many skins, plug-ins and the latest version of winamp . . . can be found at winamp.com. Happy listening!

artspicks

for the week of march 6

art

Jewish Artists in 19th-Century Europe At the Jewish Museum, (1109 Fifth Ave at 92 St.).

Admission \$5.

Mon-Thu 11am-5:45pm (until
8pm Thu); Sun 10am-5:45pm,
through Mar 17.

This exhibition presents a group of 19th-century Jewish artists who lived in Europe during the time when the Jews were first granted equal citizenship in that part of the world. These artists' works provide insight into a world of conflicting identities, and their style highlights complex issues faces by a minority group in the fast-paced art world.

The First Snapshots

At the International Center of
Photography, (1133 Ave. of
the Americas at 43 St.).

Admission \$8.

Tue-Thu 10am-5pm, Fri 10am-
8pm, Sat & Sun 10am-6pm.

This exhibition features some of the earliest documents of amateur photography- 60 images of American family life at home and abroad, taken in the 1880s and 1890s. When the hand-held camera was invented in 1887, it allowed amateur photography to take off in America; here are some of the results.

by Liliana Segura

Emerging from the *Surrealism. Desire Unbound* exhibit at the Metropolitan Museum of Art produces the odd sensation of having just explored the seedy back room of an otherwise respectable establishment. After so much bombardment by genitalia in various forms and contexts, the classical benignity of 19th century cherubs in the nearby section of European art stands in sharp contrast to the sexually charged paintings and photographs of Man Ray, Sal-

Sexual Politics: Surrealism

vador Dali and Max Ernst.

But then, that is the point.

Surrealism as an art form often conjures up images of grotesque figures in bizarre wastelands. This is because it was a movement devoted to the landscape of the mind, replete with all its strange mutations. Beginning within Parisian literary circles, its fathers (and yes, they were men) proclaimed the immediacy of sexual urges and psychoanalytic exploration as the basis of true artistic expression. At the center of the surrealist exploration of the human subconscious lay sex; making it unsurprising that, for all its eccentricity, surrealism is arguably the most commonly recognized school of twentieth century art. *Desire Unbound* seeks, if not to harness that sexual nucleus, then to convey some of its energy.

To view the hubris of a group of predominantly European, "decidedly heterosexual" men whose defiance of convention flew in the face of sexual repression (and general squeamishness) can be a tiresome endeavor. It places, with unsurprising misogyny, the white male sex fantasy as the center of artistic expression. Luckily, *Desire Unbound* displays more than just the most famous surrealist heavyweights to create an exhibit that recognizes the flawed aspects of the Surrealists as a group even as it validates their project. Once you get past the gentlemen's club framework, a certain element of humor and freedom is there.

It is a logical choice then, to start with De Chirico's *The Uncertainty of the Poet* (1913); it is almost charming in its blatant self-deprecation as it meditates on sexual inadequacy. With its not-so-subtle symbolism (a train, a touso and many upturned bananas), the painting is a precursor to the "official" task of the surrealists to come.

Like the warning sign at the entrance of the exhibit ("Visitors should be aware that some works in this exhibition are of

an explicit nature"), the official exhibit commentary, if necessary, seems to repeat much of what we already know. More interesting is the artist Marcel Duchamp's past commentary, which turns up in several galleries, offering nuggets of insight that are illuminating, if somewhat abstruse (according to Duchamp, Francis Picabia's "perfect tool" was his "indefatigable imagination"; for the Dadaist Jean Arp, "art (was) Arp.")

That Duchamp himself has work featured in the later segment of the exhibit is befitting of an exhibit on Surrealism. No other artistic movement seemed more self-obsessed, from the official group photos to the manifestos. If the overarching framework of modernism dictates that it is art about art, Surrealism was art about the artists; about their sickest sexual urges, most twisted subconscious fantasies, about perhaps, a bit more than we really want to know.

Many of the most interesting works are not paintings or photographs but sculptures or, as the Surrealists preferred to consider them, objects. (What does one call a lobster on top of a telephone, after all?). Max Ernst, with his typically puckish titles, treads the boundaries of anatomically accurate doll making in his wood and hemp *Mobile Object Recommended to Families*. Meanwhile, the small blue room housing Joseph Cornell's



artspicks

...continued

theatre

Metamorphoses

At the Ontological Theater at Circle in the Square Theater (1633 Broadway at 50 St.).

Admission \$30-75.

Tue 8pm; Wed 2, 8pm; Thu, Fri, 8pm; Sat 2, 8pm; Sun 3pm.

Chicago director Mary Zimmerman adapts ten myths by Ovid which explore the transformative power of love. The stage is dominated by a 27-ft wide pool, which provides a metaphor for such things as a character's churning stomach or heaving heart.

tours

Insider's Hour

Until the end of the month, 68 of New York's museums, zoos, performing arts centers and historical sites are offering special one-hour tours of their finest treasures. You can step up to the microphone at the Apollo or inspect microbes at the New York Hall of Science.

Call the tour office at 212-484-1222 for dates, times, and admission fees.

boxes serves as a refuge from the adjacent room of "erotic books" (read: basically porn), less because it puts some clothes back on the exhibit than because Cornell's secretive symbols blend desire and memory in a far more intriguing way than so many images of women bending over. Unlike the books, the boxes are tantalizing in what they don't explicitly reveal.

More sculpture includes Giacommetti's *Woman with Her Throat Cut*, which, despite losing some shock value by its display on a base instead of on the floor as was done in its recent sojourn at the MoMA, explores the links between sex and violence, illustrating why the Surrealists so eagerly adopted Giacommetti, even as they would disown him (or he them), soon thereafter.

The severing of ties within the Surrealist movement was not uncommon. Many of the artists featured in the exhibit seem to have had an uneasy relationship with Surrealism, particularly its authoritarian leader, the poet Andre Breton. Miro, whose work figures prominently, remained "detached" from the movement; Max Ernst was one of the few Dada painters to embrace it (though he is not the only Dadaist featured in the exhibit). This is because, as becomes fairly obvious, the surrealists were not only self obsessed, they were self righteous as well, rigidly defining the boundaries of their project

and extending membership only to those who subscribed faithfully to their vision. Ironically, in rendering a world "where imagination and desire would thrive unfettered," the Surrealists appeared stubbornly inflexible about who was allowed in. If Andre Breton was truly the "Pope of Surrealism," his congregation was an exclusive one, suggesting that the exhibit at the Met is not necessarily reflective of what the "official" Surrealists would have chosen to include in an exhibit about themselves.

This is a good thing. In extending the boundaries of the canonized artists, the show's strength lies largely in its inclusion of women, particularly in the final room, which is, in my opinion, the saving grace of the exhibit.

"Women?" the artist Dorothea Tanning would recall in 1986, "All [the Surrealists] knew was that they desired her." Yet Tanning, among others, helped shape the surrealist project not just by modeling for her male contemporaries, but by creating art that was groundbreaking in its own right. A handful of fascinating pieces by women, most notably Frida Kahlo, Dorothea Tanning, and Leonora Carrington each reveal a different aspect of the movement. (Fittingly, Kahlo "was her own favorite subject"; Tanning and Carrington were both romantically involved with Max Ernst, as well as being his models.) That the small number of works by women includ- <<page 23>>

teamwork pays off at the Senior Thesis Festival

by Courtney Martin

Miriam Felton-Dansky, a Barnard senior, spent hours upon hours trying to find a 1930s style glass seltzer bottle to make bourbon and soda in. She visited shops all over Manhattan. She called restaurants that carried the old-fashioned beverage containers whose owners refused to tell her where they had found them, jealously guarding their antique secrets. Finally, after searching high and low, she found a company in Connecticut that would deliver her a vintage bottle. No, Felton-Dansky was not throwing a party in '620; she was trying to locate props for her senior thesis performance, *Fetu and Her Friends*, which played last weekend at Black Box Theater along with three other senior thesis productions directed by Ramona Fantino, Cristina Pippa, and Katya Schapiro.

Theater department technical director Harry Rosenblum contends that this kind of searching is one of the most difficult challenges that senior thesis students face: "Finding props and obtaining things that are right for the show is so difficult. It's really hard to find things that are right because a lot of these scripts call for things that have become expensive collector's items and each student only has a \$250 budget."

In fact, senior thesis students have faced a lot of challenges on their road to this culminating point in their careers at Barnard. The process begins when students enroll in a directing class offered in the spring of their junior years. The following fall, each student who

intends to eventually do a senior thesis in directing enrolls in the advanced directing course, further preparing herself to tackle her own project. She chooses a script, or in the case of Columbia senior Pippa, writes her own, and then proposes it to the theater faculty. After reviewing the proposal and chosen script, the faculty committee works with the student to revise any rough spots. Rosenblum explained, "if a student proposes a script with ten male actors in it, we've got something to talk about."

Auditions begin on the first day of classes for the spring semester. Rehearsals get underway immediately, and after three and half weeks of frequent meetings between director, cast and crew

(with advisers stopping in once a week to check up on the progress of the production), the show is run in repertory style for a weekend along with the other senior thesis shows.

The very short time allotted for the entire process is purposeful. Rosenblum explained: "It's a very realistic time line and a very realistic budget. Here at Barnard, it is easy to get rehearsal space—common space in the dorm etc. but in the so-called real world, rehearsal space doesn't come free unless you are very lucky. Outside of educational theaters, theaters are packed all the

time. Part of it is to show that the work can happen in a certain time line and show that pieces can be over-rehearsed."

Pippa said about the short time frame, "It was difficult to work within the three and a half week time frame because there's always more that you want to work on. At the same time, a quick rehearsal process keeps the play fresh."

Familiarity with the script, of course, was not a problem for Pippa, considering she wrote her play, *Misgivings*, herself. She was inspired to write about the fall-out shelter craze in early 60s America after witnessing the hysteria that followed September 11. That September inspiration evolved into a forty minute, multi-media play tracing the parallel

lives of two families in all their paranoid profundity which had audiences laughing and clapping on both Friday and Sunday nights. She said about the process of moving from playwright to director, "Directing my own script was difficult at first because I was somehow too familiar with it. When I began to switch hats, I began to make new discoveries and allowed the actors to do the same. Loving your work, but at the same time being flexible with it, helps."

Flexibility was a must for all the directors considering they were sharing stage time with other projects. Four senior thesis productions, according to Rosenblum, is pretty average for a given year, although it is important to keep in mind that there is more thesis work going on than just directing. Four actors did acting thesis work, and one aspiring costume designer did a design thesis in conjunction with last semester's faculty directed show, *Three Sisters*. In addition, set designer senior Eve Fein-



A scene from *Jack, or The Submission*, directed by Ramona Fantino



Actors and directors alike worked hard to make their theater the festival a success.

Barnard Dancers

at Boston Festival

by Marie Yereniuk

The Barnard College Dance Department was well represented at the Northeast Regional Festival of the American College Dance Festival (ACDF), held at Boston University from February 14 through 17. Nine Barnard and Columbia students joined dancers from colleges across the region who gathered in a non-competitive, supportive environment to perform up to two pieces and learn from master teachers.

The American College Dance Festival Association grew out of the idea that higher education has played a major role in the development of dance since the 1960s. According to the Association's mission statement, ACDF "exists to support and strengthen the role of dance in higher education" by encouraging a "network within the academic dance community."

The concept for a national dance festival was developed in the early seventies and initiated by Lydia Joel, former editor of *Dance Magazine*, and Jeanne Beaman, Director of Dance at the University of Pittsburgh. ACDF now serves over 3,000 dancers per year in nine different regional festivals and a more selective national festival.

Barnard presented *Powerhouse*, a ballet piece for eight women choreographed by Visiting Professor Daniel Pelzig, as well as *Change Normal Change* by Dana Rottenberg, a General Studies junior. Like all the pieces presented at the festival, both the choreography and performance were carefully evaluated by prominent adjudicators: Brenda Dixon-Gottschild, Mark Taylor and Donna Uchizono.

In the feedback session, the adjudica-

tors—"reputable people in the dance world"—were impressed by the "strong representation of womanhood" in both pieces, Anne Zucner, a Barnard senior, recalled.

Pelzig's piece, set to music by Graeme Koehne, "evoked both Twyla Tharp and Balanchine," she said, alluding to two of the 20th century's most influential choreographers. Pelzig's choreography is admired nation-wide, especially his work with the Boston Ballet. Rottenberg's piece was also well received, impressive with

moved in space, and how the choreography used the space." The stage was larger than Columbia's Miller Theater, where the piece was first performed last fall, Samis noted. Both performances at ACDF (the adjudication concert and the final gala performance) included costumes and lighting.

Dana Rottenberg's piece received praise for its wit, costumes and gestures, Samis explained. Even though she didn't dance in Rottenberg's choreography herself, Samis thought "it was one of the best pieces in the festival."

Change Normal Change considers the "incredible fear of being alone and the patterns of meeting and separating," a universal concept, Rottenberg explained. Going through various extremes, "it tries to explore the grotesque, the pathetic, the sad and the funny in it."

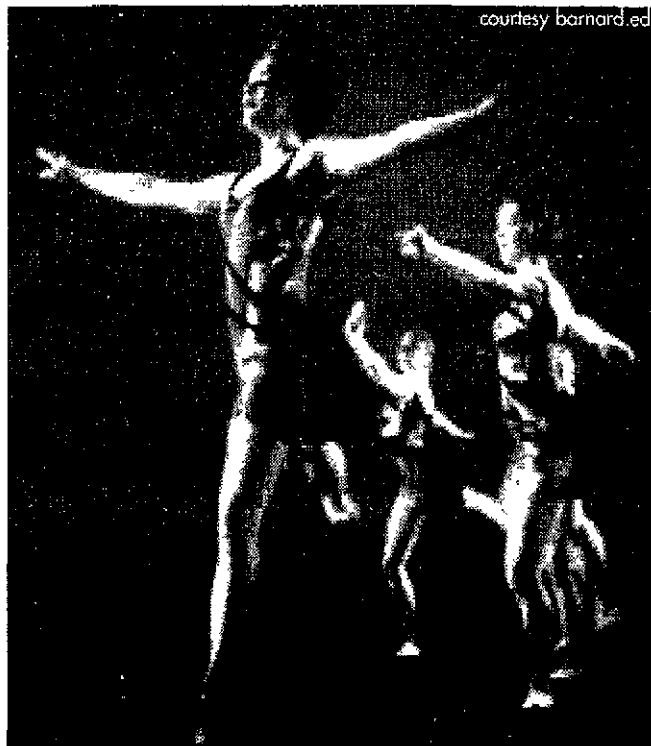
Rottenberg, an international student from Israel, founded "The Red Hill Project" in 2000, which was most recently performed at the Fringe Festival for Independent Dance Artists in Toronto. Reflecting on the experience of ACDF, she said it was an honor "to be well-received by strangers" rather than the usual college audience of friends and family.

"It was wonderful to hear constructive comments," Emma Desjardins, a Barnard junior, mentioned.

"What a wonderful educational and artistic experience it must be for a student choreographer," she speculated, considering Dana Rottenberg's opportunity.

"I owe the [dance] department huge thanks for supporting my work," Rottenberg acknowledged, noting that this was her second experience at ACDF.

Other colleges that were represented included Harvard, Mount Holyoke, University of Massachusetts, Amherst, Connecticut College, Bates and others. Each



Barnard dancers show their stuff

its "sophisticated humor and a mature performance," Zucner explained. She was a dancer in both pieces.

Powerhouse is a contemporary ballet piece for eight women, four "en pointe" and four in soft shoes. The judges noticed that the choreography "seemed to negate the difference between pointe and soft shoes" though, Sarah Samis, a Barnard junior, remembered.

What were really impressive, Samis said, were the comments on "how we

musicpicks

for the week of March 6

march 8

Owen, Kyle Fischer

At the Knitting Factory, 74 Leonard St.
219-3006

Two of Polyvinyl Records' best—Owen's Mike Kinsella, who participates in many and varied projects, and Rainer Maria's Fischer—bring their wispy indie-pop, replete with lots of guitars, Beach Boy influence, and self-conscious lyrics, downtown.

march 9

NRBQ

At the Village Underground, 130 W. 3 St.
777-7745

NRBQ has been playing their mix of blues-rock, rockabilly, jazz, and pretty much anything else at hand since 1967. They tend towards cheesy humor, which some people find unbearably annoying and others ceaselessly endearing.

march 10

The Bouncing Souls

At Warsaw, 261 Driggs Ave., Brooklyn
718-387-5252

The Bouncing Souls live the dream of every spiky-haired,

Au Contraire...

By Ann Everton

This article responds to "De La Soul Is Not Dead," from the Feb 6, 2002 issue of the bulletin

Shell-toe Adidas sneakers; polyester knit v-neck shirts; straight-leg jeans with one leg folded up nine inches; ironed Kangol hats stuffed with plastic bags to make them look fat; Le Tigre (Le Tigre!) shirts for boys and girls looking quite a bit like the old Izod favorites; basketball jerseys with t-shirts underneath; Lee jeans with creases custom-sewn in and zippers on the inside leg (also custom); tube socks going all the way up, sometimes in different colors so when break-dancing, colors fly everywhere; and good old do it yourself "hip-hop" style.

Anyone ever seen the movie *Wildstyle*? Remember Chief Rocker Busy Bee, who, by the way, is on De La Soul's 2000 release *Art Official Intelligence Mosaic Thump*? Remember what a dork he looked like, but at the same time sooooo cool in his big old glasses, button-down tucked-in fitted plaid shirt, and his relatively tight jeans ("I'm ready to swang-swang it")?

What does "hip-hop" (or shall we say "urban") fashion tell us about hip-hop today?

What does it say about why De La Soul, in mine and many other's humble opinions, is considered "dead?" It should be clear by now that anything new, innovative, and creative is snapped up by something called Mainstream Pop Culture and is marketed, marketed, marketed. I may sound trite dissing Pop Culture, but let's all remember Riot Grrrl, and then think of gurl.com, the Spice Girls, Girl Power, etc. Let us shed another tear as we listen to Sleater-Kinney's Corin Tucker lament the Mainstream's capitalization of another underground movement in the song "Number One Must-Have."

How does this apply to De La Soul and hip-hop fashion, you may ask. As I mentioned before, hip-hop fashion was once about rocking your own home-made style. "Do it yourself" was the motto, and was the way many good things began. Now try to count how many designers have jumped on the huge pants bandwagon to target and tap the "urban" market: Fubu, Tommy Hilfiger (though now, by the looks of his ads, he seems to be targeting only those people with a yacht), Phat Farm (and Baby Phat, for all the ladies), Pele Pele, Ecko (who routinely remove graffiti from their buildings while giving out stencils for people to spray up all over the place and give them some free advertising). . . the list goes on and on. Apparently, this targeting



De La Soul *is* Dead **musicpicks**

of the masses is nothing new, as our dear De La Soul pals (Posdnous/Plug One, Trugoy the Dove/Dave/Plug Two, and PA Pasemaster Mase/Plug Three) inform us in the song "Take It Off," from their brilliant debut album with Tommy Boy records, *Three Feet High and Rising*.

In "Take It Off," the trio asks the listener to take off such things as the aforementioned shell-toes and Le Tigre shirts, as well as jheri-curls, contacts, doo rags, fat laces, Gazelles, and of course, "acid-wash jeans, bell-bottom, designed by your mama." On the record lining, they wrote about the song, "Note: We don't wish to offend people with our suggestions of taking off these certain items we've named (which are capitalizing on fads) BUT if you're offended then take it off." Ironically, a few years down the road, the band is doing commercials for Lugs.

But who am I to bitch about this? I'm not trying to make a living off MC-ing, but I have an idea of how hard it is to pay your bills with a rhyme. So I suppose I have no right to complain about De La Soul selling out to our friend Mr. Mainstream. Then I listen again to their two new records, *Mosaic Thump* and *AOI: Bionix* (2001), two parts of a three-part release with the thinly-veiled intention of letting the world know De La still thinks they're as good as they were in the days of *Three Feet High and Rising*, and I feel like it is my duty to make a comment on all this.

The truth of the matter is that De La Soul aren't as good as they were in '89. Their first four releases, *Three Feet High* . . . , *De La Soul Is Dead* (1991), *Buhloone Mind State* (1993), and *Stakes Is High* (1996), made the group renowned for their intelligent, funny, and perceptive style. The records are chock full of homemade metaphors and self-references. The band responded through its music to the absurdity of gangsta rap, to "old school artists who fell the fuck off," to being Mainstream-ized after their first release, and even responded to the most mundane problems life threw at them by continually being themselves, as expressed in such songs as "Me, Myself, and I," "Tread Water," and "I Am I Be," to name a few.

De La Soul started slipping during their hiatus; when they released *AOI: Mosaic*

Thump in 2001, it was viewed as homogeneous. Yes, there were the witty comedic interludes, but the rhymes were dull, the beats were trite, and there were about ten thousand other artists featured on the record (an obvious effort to boost sales). I remember I only bought the record for the song with Busy Bee, and that was just some dumb old rhyme he threw over the same old beat from his scenes in *Wildstyle*. I found myself desperately wishing Prince Paul still produced for De La Soul, despite the fact that their sans-Paul beats on *Stakes Is High* were decent. Prince Paul has continued to make creative, beautiful music, as heard on *Handsome Boy Modeling School* and *Psychoanalysis: What Is It?*, while De La Soul is drowning.

Sadly, *AOI: Bionix* is no better than *Mosaic Thump*, except for ONE song that brings me to a moment of clarity about how I feel about De La Soul. It's the last one, called "Trying People." It starts out with someone leaving one of the members a message on the answering machine, saying how he really wants to hear this song because Maseo was talking about how good it was. Halfway through the message, choirs (of angels!) float in with a beautifully sad, sampled melody, and, over a dopey bass line and drum beat, Trugoy (but it could be Posdnous, can't tell as well now that they're older) raps about how "the years just blow by/ my eyes stay fixed but the picture's kind of out of focus./ I cry a lot/ but I admit to/ enjoying life now, but I've been through it. /Sometimes I wish that I could go back/ no bills, no kids, just getting towed back./ I want a wife-I love women/ how could I front when I be in love with 'em?/ A little man, that I could teach/ a little sand, but not the beach." The chorus drifts in, a call-and-response with a kindergarten class, in which Trugoy asks "People are you ready?" The children respond "Yes we're ready" in perhaps the most adorable saccharine voices I've ever heard, and suddenly, I'm very sad. The ideals, the youth, the innocence, and the lightheartedness which once was the soul of De La, is going, going, gone.

Ann Everton is a Barnard sophomore.

. . .continued

Doc-wearing, band-patch-bedecked boy I went to high school with in New Jersey: They get paid money for their loud three-chord-style punk rock. Hey ho, let's go!

march 11-12

. . .And You Will Know Us By The Trail Of Dead
At the Bowery Ballroom, 6 Delancey St.
533-2111

Possibly the most ungainly-named band in popular music today, Austin's TOD play emo-core-ish songs that have gained them a huge underground following as they move towards major-label-dom.

march 13-14

Reverend Horton Heat
At Irving Plaza, 17 Irving Place
777-6800

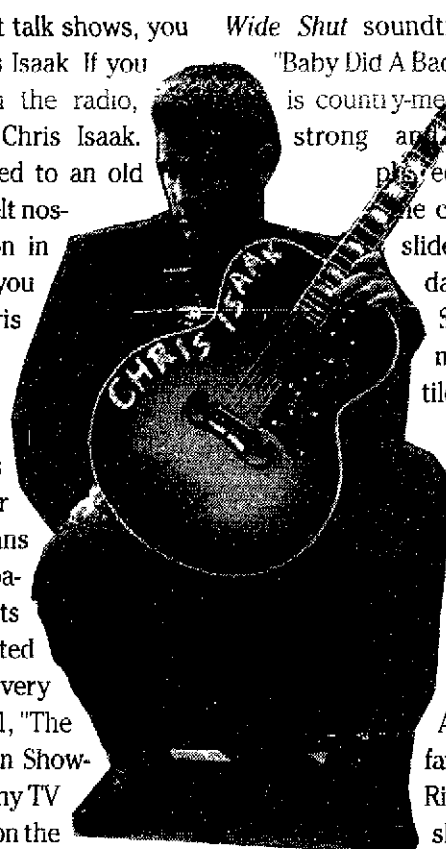
"Psychobilly" may be the stupidest genre title ever, but that's a pretty good description of the fuzzed-out, wacked-out, near-genuine rock and roll that the boys in the Rev. Horton crank out. As the name would suggest, it's kind of like Carl Perkins on crack.

Another Strong Performance by Chris Isaak

Chris Isaak- *Always Got Tonight* Tonight Show with Jay Leno. (Reprise Records)

If you watch late-night talk shows, you have probably seen Chris Isaak. If you listen to light music on the radio, you've probably heard Chris Isaak. And if you've ever listened to an old Roy Orbison record and felt nostalgic for men who croon in the mellowest of tenors, you will probably love Chris Isaak.

His eighth album, *Always Got Tonight*, released on February 12, is his first album in four years. And while his fans have certainly been impatient (as evidenced by posts on the many fan sites devoted to him), Isaak has been a very busy rock semi-star. In 2001, "The Chris Isaak Show" aired on Showtime. He has also made many TV appearances, particularly on the



I first heard Chris Isaak on the *Eyes Wide Shut* soundtrack, where he sang "Baby Did A Bad, Bad Thing." His voice is country-mellow, but exceptionally strong and technically accomplished. His range captures the classic rock sound, but slides easily into a deeper, darker timbre. His band, Silvertone, is a good match for Isaak's versatile sound.

The single, "Let Me Down Easy" has been getting a lot of air time lately, but it's definitely not the most impressive song on the album, and neither is the title track. Among my personal favorites are "Notice the Ring" (a good beat, and a slightly unusual idea for

a song); "Cool Love" (the generic friends-to-lovers ballad, but a pleasant one); and "American Boy" (for the rockabilly beat).

While it's unlikely that Isaak's lyrics will strike you as either profound or unusual (everything seems to lead to romance in one way or another), his music more than makes up for it. Some songs will drive you to wriggle in your seat as your feet dance under the chair, and some might make you listen closer and sniffle, helplessly sentimental in the face of a banal but sweet declaration of love.

For a long-time fan of Chris Isaak, *Always Got Tonight* is, perhaps, not his strongest album. Nonetheless, it's still the same band, the same voice, and the same charm behind the album. The album is solid and enjoyable; while I was able to pick out a few favorites, I didn't find myself skipping across any tracks. All in all, my admiration of Chris Isaak's voice, music and (ahem) CD covers, has remained intact.

—Renata Bystritsky

w b a r weekly top 5

a wbar dj lists 5 local girl bands to check out

1 Yeah Yeah Yeahs

My current obsession. The YYYs' stripped down garage-punk with a no wave edge and a sharp sense of humor just sounds so right right now. Singer Karen O is a superstar—her Southern-inflected wail scratches this itch I've had ever since I first heard Lydia Lunch, and she's such a charismatic performer. See them now, before they get hyped up beyond belief! www.yeahyeahyeahs.com

2 Navy

Artsy new wave with cute boy/girl vocals. Pretty much every song is about the sea or foreign films, but it doesn't get old. Check out "Safe Harbors" on the *Calling All Kings & Queens* compilation on Mr. Lady Records. www.navy-nyc.com

3 Anomalies

This fifteen-girl hip-hop crew includes MCs, DJs, singers, graffiti artists, and breakdancers. Anchored by DJ Kuttin Kandi and MC Helixx C Armageddon, the Anomalies rarely perform all together, but you can catch any number of their members fuckin' shit up all over town on any given night. (no website)

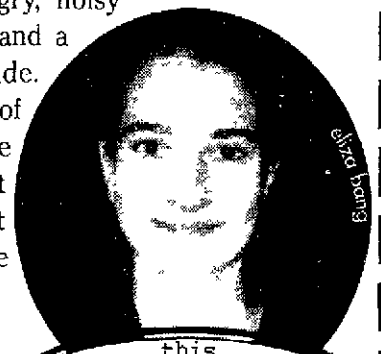
4 Zia

They play sci-fi electro on homemade instruments, they dress like punk Judy Jetsons, and their frontwoman is the President of the New York City Chapter of the National Space Society. What more can you ask for? Every science nerd's dream band. www.zias-pace.com

5 Red Hot Secret

These two ladies make angry, noisy metal-punk with killer riffs and a don't-mess-with-me attitude. Their live show reminds me of the raw power that lies at the heart of rock n roll, that basic, undeniable energy that fires both the mind and the body.

www.heartcorerecords.net



this week's dj is amy phillips

Amy Phillips is a Columbia College junior. Her show, "Rock n Roll Girls," airs 12-2 PM Fridays on WBAR

Mississippi Blues Man Ted Williams *brightens the underground*

by Amita Kundra

Through the years, the New York street performer has become the quintessential form of that New York free spirit. These artists, who can be found on every street corner and subway stop in the city, represent the diverse talents and interests and the inhibited creativity that represent the people of New York. The sounds of Ted Williams, "The Mississippi Blues Man," has grown familiar to the ears of many in Grand Central Station and Times Square. His famous singles such as, "Down Home Blues" and "Red Dress," have become favorite requests for those who have grown to become dedicated fans of Williams.

Clara Edwards a singer, originally from Jamaica was one of these dedicated fans who saw Williams for the first time in 1998 in Grand Central Station. "I would always loved hearing his 'down home blues' song and always wonder why he didn't have a background singer. So he asked me to join his group after hearing me sing, I was so excited, I couldn't stop smiling," Edwards explained.

After 20 years of playing for innumerable underground audiences of New York, Ted's smile and characteristic blues sound permeates the underground. Though originally from Mississippi, he calls the city his home. "The Mississippi Blues Man" is probably more familiar to some streets of New York City than some its natives.

Born in Lamar, Mississippi in 1933, Williams is a genuine southerner, son of a man also smitten with the Blues and the cousin of John Lee Hooker, another famous Jazz musician. "It's in my blood," Ted reminisces. "My father was a blues guitarist in the 20s and 30s, I started singing in church in Memphis when I was 10. I started playing a guitar in the 40s."

After arriving in Harlem in the 1970s, he began playing the blues in subway stations, including Grand Central and Times Square as a part of Mass Transit Authority's "Music Under New York" program. The program encourages the use of public transit by presenting visual and performing arts in commuter and rail stations. As one of the veteran musicians belonging to the program, Williams is now a judge for incoming musicians who are auditioned yearly.

Armed with his guitar and microphone, attached to a metal

holder about his neck, Williams reminisced of the first time he played in the city. "We started this with just 10 or 15 people at the Symphony Space on 93rd street and Broadway, which was sponsored by the Metropolitan Transit Authority." However now, it's a dull day when there is an audience of only 10-15 people. He has performed at numerous clubs such the B.B. King Bar and Grill. Throughout the years he has been featured on numerous television broadcasts and publications, including Channel 11's special, "Faces of Times Square and other events citywide, including the mayor's inauguration."

His music has also taken him long distances. In 1995, Williams traveled to Japan and performed at the Square in Shinjuku and clubs in Asagaya. Through this trip he was also able to meet a talented guitarist named Mitsu, who later returned with him to New York to perform with him.

For Williams the unique cosmopolitan atmosphere of the city is a quality that does not let him leave. "I didn't mean to stay," laughs Ted. "It was an accident!" Even after the tragic events of September 11th, though he was superstitious and reluctant to play for a few weeks, he eventually returned to his work, unable to resist his dedicated audiences.

It is this passion for music and his audience is the element that attracts such large audiences to his music. "No matter what happens he is always smiling," Edwards explained. "We all have a lot to learn from this man."

For Ted, it's the human relationship that means so much to him and his musical life. He wishes he could "help other people in all lands through my music. Music is food for the mind; music relaxes the soul." Williams explained. "It's like the land under your feet. It keeps you standing."

As a person who has dedicated his life to please the ears of the subway goers, it is his audiences' contributions and CD sales that pay for his costs of living. However his true reward is as Williams explained, are "the handshakes from so many people who don't speak English. It lights up my heart. It makes me want to travel to other lands with the anticipation of making them happy."

Amita Kundra is a Barnard sophomore

**"music
is food for the
mind; music
relaxes the soul. It's
like the land under
your feet. It keeps
you standing."
- Ted Williams**

Eminem fades away into the past

by Zoe Galland

I liked Eminem before 9/11. Really. He fascinated me – his complete lack of remorse or feeling in describing a rape scene, or a murder, or both. He had so much hatred toward the world – and I liked him because I was amused by this hatred. What was this guy so livid about? He provided clues in certain songs. In "The Way I Am," Eminem cants,

When a dude's gettin bullied and shoots up his school
and they blame it on Marilyn (on Marilyn).. and the heroin
Where were the parents at? And look where it's at
Middle America, now it's a tragedy
Now it's so sad to see, an upper class ci-ty
havin this happenin (this happenin)..

Let's dissect this quickly. Eminem is pointing out the

when he was selling millions of albums; when a year ago, floods of teenagers rushed to the nearest Blockbuster Music for his latest nauseating single.

Some claimed that although his music was "violent," it was still art. I wasn't fooled by these claims. What Eminem produced was mindless hype and bestial aggression towards the world, and even though he wasn't a bad rapper, he was still a rebel without anything remotely resembling a cause.

Defenders of Eminem – and there were many – said that Eminem's work was all talk and no action, and that he himself acknowledged on his CD *The Marshall Mathers LP* that he would never kill anyone in real life. As he says so eloquently in the CD's last song, "Criminal", "well shit, if you believe that, then I'll kill you."

They miss the point. If all Eminem is trying to prove when he produces dozens of songs about slitting his wife's throat –

Defenders of Eminem -- and there were many -- said that Eminem's work was all talk and no action...They miss the point.

hypocrisy in America's concern for middle class misfortune over inner-city tragedy. It's not a new accusation, but his solution sure is: in "Kill You," he describes how he'd respond to people being hypocritical and insulting his style:

Put your hands down, bitch, I ain't gonna shoot you
I'm gonna pull YOU to this bullet and put it thru you!
(ahhhh!)

Shut up, Slut! You're causing too much chaos
Just bend over and take it like a slut!

But then September 11th came, with its silver towers, choking dust, black holes and endless smoke. Eminem suddenly became a mindless, turpitudinal bore preaching hate and death and all the things about which Americans only wished they could stop thinking. Eminem is now a wraith of an era of mindless peace, a peace that led to our fascination with violence.

That era is over. Some people still like Eminem. But now there are more important things to deal with: the Afghan war, Al Qaeda, increased security, and so on. Who has time to hear Eminem threaten to slaughter his girlfriend? Who cares how "crazy" he is?

I don't dare analyze violence like I'm some modern-day female Hobbes. But in the subject of arts and entertainment alone, I wonder what Eminem reflected in American society

while his daughter watches – is that words have power, he might as well save his breath. We've heard this message before in other, better, forms of art. Artistically, his songs are tacky and boring in their extreme violence – he might want to watch *A Clockwork Orange* to see what good art can really say about violence and society.

But I'm not trying to add to the Eminem debate that faded away some time ago. My main point is that Sept. 11th means that violence in the realm of art has to mean something. I don't have to pick up an Eminem CD anymore and listen to his bloody lyrics; I can just go on the web and see photos taken on Sept. 11th, or read about the latest suicide bomber in Israel, or hear about a kidnapped journalist in Pakistan named Daniel Pearl, whose throat was slit on camera.

There's so much senseless, inexplicable violence going on – and there was, of course, a good deal before 9/11. But now it has accelerated, and Eminem means nothing to me. He's not helping me understand the world any better; and if there's one thing art should do, it is, in the words of David Wagoner, to "peel your eyes...unhinge the doors of perception."

De La Soul – a real rap group, and a real art form – puts it best: "The skies over your head ain't safe no more/And Hip Hop ain't your own/And if it is then you fuckin' up the crib son/You make life look like I don't wanna live one."

Zoe Galland is a Barnard first year and bulletin commentary editor

by Lilitana Segura

Years ago, as a teenager on the brink of greatness (I had just obtained my license), I spent a summer taking classes with a friend at the Corcoran Museum of Art in Washington D.C. Waking up at an ungodly hour – at least for the summer months – I would pick her up every morning in my rattling, recently-inherited car, park at the Metro and commute downtown with the rest of the D.C. metropolitan nine-to-fivers. Thus, my friend and I discovered what is known as the "daily grind". And it was around the same time that we decided to become "regulars."

An occasionally wise friend once told me that there are fewer things so worth aspiring to as to be a regular. That is, to be able to walk into a restaurant/bar/café, greet the person behind the counter like an old friend, and, in place of looking at a menu, partake in the following dialogue:

"Why hello, Lilitana; [insert pleasantries], the usual?"

"Yeah, [insert name, pleasantries], the usual."

This verbal exchange, as simple and unexceptional as it appears, is actually a rare and precious commodity. Allow me to explain.

For one thing, being a regular requires a certain amount of fidelity. In today's world we are faced with such an overwhelming number of options that to stay tied to one, say, lunch spot, is nearly impossible. No sooner than one has eaten somewhere more than once that the itch comes along to try something new. Variety, after all, is the spice of life, or so they say. But the slew of innumerable options could drive a person mad. It is what De Tocqueville called "the tyranny of choice" – an expression that pops into my head whenever I enter Blockbuster.

Say, however, you manage to find the perfect lunch spot. Not too loud, a decent selection of reason-

ably priced options, and service with a smile. How then, if this place is so worth returning to, do you establish a "usual?" How to avoid falling prey to the desire to try a new dish every time? For, while being a regular somewhere is certainly valuable in and of itself, it is that infallible familiarity of "the

movie to rent. Worse however, the man behind the counter appeared less than amused at our indecisiveness – not a good way to begin what was to be a long-term vendor/customer relationship.

We finally chose our flavors and departed, savoring our ice cream cones but silently stricken by their

on being a regular

usual" that means you have a place in the heart of an establishment. It means fidelity; it means consistency; it means belonging.

It was with this in mind that my friend and I, with the gallant effort of teenagers living off a combination of allowance and babysitting money, decided to become such patrons. Discovering a cute little coffee and ice cream shop a few blocks down from the Corcoran, we vowed we would make it a habit to visit on our lunch breaks, and establish a usual ice cream routine that would catapult us to the status of regulars in no time, with the ultimate goal of being able to amble in, good-naturedly tolerate the other customers, and then be greeted warmly as we ordered our "usual."

This was, unfortunately, easier said than done.

On the second day of class we entered the little shop, peered into the glass case of homemade ice cream, and were immediately faced with a crisis – what flavor should we choose? My first inclination was to get something chocolate-based, perhaps with a fudge or caramel swirl. But I have been known to have a weakness for butter pecan, and on this day it looked especially good. My friend was doing no better, which was unsurprising, considering the amount of time it takes us to choose a

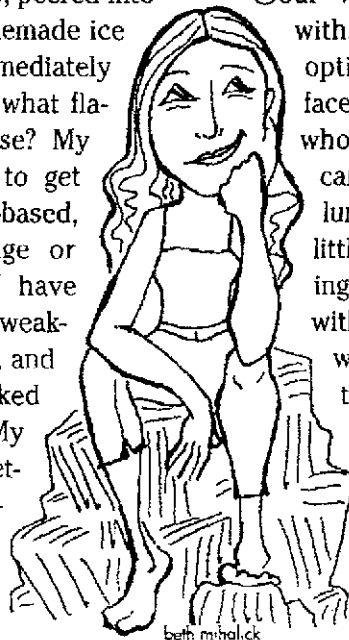
cost (D.C. is not a cheap place). It was clear that this relationship might not last too long.

Sure enough, my friend and I went back to the coffee and ice cream shop just once, which pretty much means our mission was a flop. (\$2.50 a day for ice cream can really add up; besides, soon I discovered coffee.) But I never lost the desire to be a regular. Sure, I catch glimpses of the phenomenon from time to time – the woman at the coffee stand on the corner of 120th and Broadway, exchanging pleasantries with the owner; the lunch line at the sub place down the block where patrons order their chicken salad with stunning regularity. I envy them.

Perhaps my still romanticized notion of this element of a daily routine is the result of a college-induced erratic schedule. But in

our world we are faced with, not just so many options, but so many faceless crowds of people who share the subway cars, the elevators, the lunch counter. There is little time for even fleeting moments of contact with genuine sincerity. It would be nice to have the daily grind include a smile.

Lilitana Segura is a Barnard senior and bulletin columnist and office manager



really deep thoughts.

<<page 10>> way. Within the past month, for instance, City Councilman Oliver Koppel introduced legislation that would evict the PLO because "New York City will be home to only terrorist-free organizations." and, therefore, the PLO must be removed either 'peacefully or violently' by the city. And Rep. Eliot Engel has introduced a bill called the No More Terror in New York Act of 2002, which calls on the United Nations to remove the PLO's permanent observer status.

Fischer believes this demonstrates that her group is having an impact.

"This shows that we are making a difference and that the voice of students can be heard," she said. "It is important to remember that we students have a voice and use that voice — and that as long as we remain silent we will lose our voice.

"It is painful that we have forgotten the names of the people killed in Israel, that we can't cry anymore," Fischer added. "If singing songs and lighting candles allows us to remember those lost, we will continue to make our voices heard."

Barnard first year Michelle Kornblum agrees with Fischer's sentiments and has even participated in some of the protests.

"The PLO does not deserve to have headquarters in New York City after Sept. 11," she said. "If Bush is serious, he has to root out terrorism everywhere so what happened on Sept. 11 doesn't happen again."

Kornblum added that Bush has been too careful about not labeling those in the Middle East as terrorists.

"He is afraid to go after the terrorists because the Arabs are powerful in terms of oil," she said. "Just look at the countries Bush has enlisted in his war on terrorism: there are countries like Syria and Iraq, not a country like Israel who has been fighting terrorism for years."

Simi Hinden, a Columbia first year who has also participated in the protests, believes that Bush has not labeled the

PLO a terrorist organization for another reason.

"I think that Bush is still hoping for a peace treaty and that calling the PLO a terrorist organization would get in the way," she said. "It is more of a diplomatic thing."

But I think that the PLO being here in New York City should be an issue that concerns everyone, not just Jews," she added. "Even though the protestors are mainly Jewish, even though the PLO is mainly targeting their terror in Israel, affecting the Jewish people who identify with Israel, I think a lot of people would support getting rid of terror."

For Barnard senior Aneeta Saxena, though, getting rid of terror doesn't mean getting rid of the PLO.

"If they have substantial evidence to call the PLO a terrorist organization, then I want to hear it, because right now not even the FBI calls them a terrorist organization," she said.

Saxena also disagreed with the idea of the UN being forced to revoke the permanent observer status of the PLO.

"That proposal signifies a really bad trend," she said. "Having them distance themselves from the 'Arab nations' is not going to help them if they are involved in a peace process. To not have the PLO at all in the UN, leaving the Palestinians without representation, means that they are not going to be cooperative with the U.S. and can essentially do whatever they want to do if they are not subjected to UN regulations. They don't have to answer to anyone if they are outside the UN."

Barnard senior Tory Stella agreed with Saxena on the group calling the PLO a terrorist organization.

"It is ridiculous," she said. "I just don't understand why people on this campus don't think that much about the Palestinians."

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

<<page 11>> school could present up to two pieces, totaling 47, out of these, eleven were chosen for a final gala performance. Both of Barnard's pieces were selected. "I think we represented Barnard and the dance department very well with the two pieces we brought," Desjardins said.

Desjardins danced in "Powerhouse" when it premiered last November at Miller Theater. "It was fantastic to get a chance to perform this piece again," she admitted, commenting on the balance between "technical prowess" and "sense of movement" the piece demands.

Like the judges, she was also impressed with Rottenberg's choreography, saying that it was "very inventive in terms of movement, material, humor and style," highlighting Barnard Dance Department's strong focus on choreography.

Another dancer, Annie Kelly, a Barnard sophomore, seems to agree. "We are grateful to [Mr. Pelzig] for choreographing this amazing piece on us."

The festival also included dance classes ranging from ballet to jazz to belly dancing. Participants were exposed to the dance departments of the other colleges, "to see what is out

there," Desjardins explained.

It is a chance "for colleges to share all things concerning dance and choreography," Zuerner agreed. "ACDF is a wonderful opportunity to perform in a context that doesn't feel like 'the school play,'" she said.

In comparison to the other schools, including Boston University's fledgling department, Barnard fared well. Having two pieces chosen to be part of the gala proves that "we were one of the most serious and professional groups there," Desjardins suggested. She acknowledges, "all of the effort of the department" in terms of teachers and choreographers "has been excellent." The next step will be to see if either Pelzig's or Rottenberg's pieces (hopefully both) are selected for the 10th Annual National Festival, to be held in May at Kennedy Center's Terrace Theater in Washington, D.C.

Five of the eleven works from the gala will go to the National Festival. Samis stated, "We have a pretty good chance."

Marie Yereniuk is a Barnard sophomore.

letter to the editors

To the Editor:

I am writing in response to two articles about housing at Barnard that appeared in the February 13th issue of the Bulletin. My colleagues and I are very aware of the shortcomings of our housing stock and we have worked hard over the past several years to address the most pressing maintenance issues, including the networking of all rooms in the residence halls and major improvements in the bathrooms in Hewitt and Brooks. We are not stopping there, however: improving the quality of student housing is one of our highest institutional priorities in the coming years, and is an important part of the College's new strategic plan.

As a first step, last summer we hired the Hillier Group of New York City to develop a residential life master plan. The goals of the plan include the

improvement of current residential spaces and planning for future acquisition of additional housing to alleviate overcrowding. A steering committee, which includes four students, is currently working with the architects.

From 1999 to fall 2001, a special Task Force on Campus Life that included trustees, administrators, faculty, students, and alumnae looked critically and carefully at many aspects of campus life at Barnard. The recommendations of the Task Force and a great deal of student input have contributed to our understanding of the space and housing needs of our campus. You may read the report on the College's web site at http://solar.barnard.columbia.edu/in_campus/task3.pdf.

It is clear that Barnard has many improvements to make, but the College is taking decisive steps in the right direction. The need for comfort-

able and quality housing is on our minds as much as yours, and we are working actively and aggressively to address this need.

As part of this process, we would like very much to hear your opinions about residential housing - what you like, and what you don't like, and your sense of the most important issues to be addressed. There will be a town meeting on the College's planning processes on April 1, at 7 p.m. and we hope many of you will come and share your views. If you can't make that meeting, feel free to e-mail me your thoughts at ddenburg@barnard.edu. I look forward to hearing from you and to continuing coverage in the Bulletin of this important issue.

Sincerely,
Dorothy Denburg
Dean of the College

<<page 12>>

ed by the Met exceeds the paltry number of past shows illustrates the usual inability to conceive of women as visionaries, not just models. In this sense, Breton's Papal status is not simply surrealist bravado; it is an apt title when one considers the gendered hierarchies of the church. The surrealist clubhouse, as it were, was the flip-side of the same patriarchal coin.

Perhaps the exhibit's best, if inadvertent, representation of the nature of Surrealism is in the juxtaposition of two paintings by Dali: "Metamorphosis of Narcissus" and "Autumnal Cannibalism." The former is a typical Dali landscape-bright, nauseating terrain with a disembodied hand holding an egg sprouting a flower from its shell; in the background suggested female figures stand near a body of water. The next canvas shows a melted, lapsed figure devouring itself. sil-

verware and all. The juxtaposition of creation and consumption pushes the sense that Surrealism conjured up and then feasted on its own erotic creations, women included, with a truly cannibalistic gusto. So much creation and consumption, however, also implies that the movement could evolve.

Breton called Surrealism a "living movement," and wrote in 1936 that it "owe(d) itself to defend the postulate of the necessity of change." *Desire Unbound* may not be surrealism as never seen before, but it does allow one to consider it, perhaps as one never has.

Surrealism: Desire Unbound is at the Metropolitan Museum of Art through May 13.

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

<<page 14>> berg completed her design thesis, and lighting designer senior Natalie Robin completed their design theses last weekend in conjunction with the festival.

This year was unique in that Feinburg created one set with different dimensions for each of the four plays: *Jack, or the Submission*, *The Future is in Eggs*, *Fefu and Her Friends*, and *Misgivings*. She said about this task, "This particular set had the added challenge of construction, i.e. how to build it within budget, given the limited time and crew available." She went on, "This set more than any other I have worked on made me question where creativity is found and this non-traditional view on creation-not as a lone activity but a genuine group activity."

The collaboration that goes into putting the senior thesis festival together is enormous. The crew is made up entirely of juniors who are anticipating doing their own senior thesis work the following year. Rosenblum noted that this year has an unprecedented amount of interested juniors who have been involved with the four productions, which means next year there are even more exciting entirely-run student productions to eagerly anticipate.

Courtney Martin is a Barnard senior

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Is there anyone out there that is growing a baby and wants to give the baby to us?

We will give the baby a really good home.

I will share my toys, give lots of hugs and kisses and read to the baby every night.

I want to be a big brother more than anything else in the whole world....

Please email us: eileen&larry2@aol.com

got a comment? we want to hear it.

email the *bulletin* at bulletin@barnard.edu

Saturday, March 9 @ 8 pm

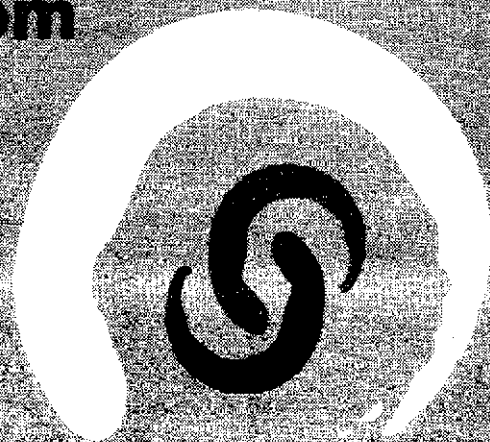
Lerner Auditorium

tickets \$10 pre-sale

\$12 at the door

includes after-party at The

West End



MEMBER OF THE INTERNATIONAL AND MERICAN KOREAN CULTURE
COLUMBIA KSA CULTURE SHOW '02