

barnardbulletin

2 may 2002

final issue

commentary
takes a bite out
of industrial
food

Everything
must go!

oklahoma!
and Urinetown

ending show
retrospective

anorexia
enters com-
puter age

the dark
side of
abercrom-
bie & fitch

letter from the editors

As the spring semester draws to a close, I look back and try to think of any nuggets of wisdom that I have learned, and can share with you, dear bulletin readers. What I've found is that the best lessons I've learned have come not from books, or lectures, or non-English speaking TA's, but from people I've met along the way. Here, then, are some words to live by from random folks just like you all. Take them, cherish them, and maybe use them on someone who may need the advice (as opposed to a swift kick in the head).

Brilliant saying #1: "What is meant to be yours cannot ever be taken away."

Yes, I know, this sounds like sappy romance advice, but it can really be applied to a variety of situations. For example: you wrote a twenty-page colloquia paper on U.S. trade relations with Cuba and China and its impact on human rights (stay with me here). You know you worked your butt off on it (even if it meant pulling an all-nighter the day before it was due to finish, say, the last 15 pages of it), and you know that you deserve an A. The grade is meant to be yours, is it not? Therefore, it is yours, and no matter what your professor says, it will always be. Even if he says it's a C, he's lying. Why? Because... what is meant to be yours cannot ever be taken away.

Er... onto the next one.

#2: "If you have an itch, scratch it!"

All bodily allusions aside, this saying makes a lot of sense. Don't you feel sometimes as if you are just weighed down with so many commitments and pressures that you can't take it anymore? Do you ever wonder why you seem to be getting nothing done, and realize it is because you have been doing absolutely nothing productive for the past six weeks? (Going to the Heights for senior night doesn't count. Sorry.) This, then, is your metaphorical itch. And with finals coming up, you best hurry up and get to scratching. Otherwise... who knows what will happen if the problem is left untreated. I shudder at the thought.

And finally, another chunk o' genius that is too good to pass up. This needs no explanation, other than a preface saying that the person who told me this was very drunk at the time, and was a former film major at Jersey City U. Enough said.

#3: "You know, it's a good thing that you're blowing me off right now, because people in New York can really turn

out to be jerks. I mean, I'm not a jerk, but you don't know that. It's good that you're being cautious, because when you do finally meet a real jerk, you'll know what to do."

An oh-so-true safety tip if ever I heard one. Run, don't walk, if you see this guy coming.

All joking aside, it is now the last week of classes, and you should all be very proud of yourselves for having made it this far. Forget the fact that you slept in a few too many times; that you have nine points left to buy food until mid-May; or that you and your roommate are no longer on civil terms, and just think about how much you have grown this past school year. You should applaud yourselves for achieving so much, and doing it with dignity.

It has been a year full of life-altering events, both in national and in personal perspective. We have lost loved ones and friends, and whether it was on September 11 or because of a life tragically self-terminated, the pain is equally great. But we are still here. We have somehow managed to keep going despite personal loss, stress, and exhaustion to say that we are one step closer to the end of our college journey. For the class of '02, you will soon be holding that piece of paper that will open the door to so many wonderful opportunities. Good luck and congratulations, and the rest of us hope to join your ranks soon.

I, for one, will actually be sad to be leaving Barnard come mid-May to study abroad. Despite my bitching and moaning about school in this column, I will miss seeing familiar faces in class, in the dorms, on the street. Even though I'll only be gone for one semester, knowing that life is going on thousands of miles away without me is a sad thought.

I know when I come back in January, you will all be getting ready for another spring semester. And I know that you will have persevered through fall, just as you did this year. Take care of this place for me while I'm away. And...once again... I hope to see you, soon.



Renata Bystritsky & Thea Tagle
editors-in-chief

barnard bulletin	editorial board	editors-in-chief . . . renata bystritsky, thea tagle	managing editor . . . mary kunjappu
	news editor . . . tiffany mummey	features editor . . . karin isaacs	arts editor . . . tara coleman
	music editor . . . talya cooper	nyc living editor . . . madeline vivian loh	commentary editor . . . zoe galland
	photography editor . . . eliza bang	art director . . . lauren palmisano	staff photographers . . . jaimie berk, hanna tulis, tao fei
	columnist . . . liliana segura	copy editing . . . tiffany mummey, karin isaacs	layout . . . mary kunjappu, maggie ress, liliana segura, k8 torgovnick
	staff writers . . . ilana garon, courtney e. martin, shoshana greenberg, adrienne serbaroli, jody mullen, lisa poggiali, laura riley, sharon rose, marie yereniuk	management office manager . . . liliana segura	advertising manager . . . jessica conn
	advisor . . . cherie sheridan	consultant . . . k8 torgovnick	

table of contents

2 may 2002

news

- 4 abercrombie & fitch under fire
- 6 france's right-wing president-elect
- 7 bear essentials

features

- 8 professor profiles: dennis dalton
- 9 digital divas - internet vocabulary
well woman - prescriptions for the pill
- 10 anorexia - not a disease, but a lifestyle
- 13 international students speak out

arts

- 15 terrain's uncharted stages
- 16 urinetown - more than a catchy name
- 17 oklahoma! - some shows never change

cover photo by
Bullet Through the Apple, conval, ronald
& Esther Edgerton, for edgerton
courtesy of www.edgerton.com

music

- 18 trouble with sweeney rocks on
- 19 phantom planet unexpectedly good
- 20 the unclassifiable thalia zedek: both
melancholy and uplifting
- 22 wbar weekly top 5

nyc living

- 23 a night on the town

commentary

- 25 internships: be careful what you wish for
- 26 palestine deserves better media coverage
- 27 industrial food is what's for dinner
- 28 grinding out a thesis: what does it mean?
- 29 really deep thoughts: on leaving

The barnard bulletin is published weekly by the bulletin student union at Barnard College in New York City. Subscription inquiries should be directed to Liliana Segura, and advertisement inquiries should be referred to Jessica Comar at 212-854-2119. Information requests and address changes may be sent to barnardbulletin@barnard.edu, 126 Elm Street, 10027 Brooklyn, NY NY 10027. Reproduction in whole or in part without written permission is prohibited. Letters to the Editor should be no longer than 500 words, and can be e-mailed to bulletin@barnard.edu. Please include author's name and affiliation.

Abercrombie and Fitch under

by *Tiffany Mummey*

Clothing retailer Abercrombie and Fitch attracted media controversy and college campus boycotts last week when it unveiled its new line of t-shirts featuring what many have called stereotypical and racially offensive depictions of Asian Americans.

According to the *San Francisco Chronicle*, the retailer, which targets student shoppers between the ages of 18 and 22, pulled the t-shirts Thursday, April 18, after Asian student associations at Stanford University and the University of California at Berkeley publicly complained, called for a boycott of the store's products, and picketed outside local branches. The Stanford and University of California clubs urged student organizations across the nation to follow their lead, resulting in nationwide protests against Abercrombie this weekend.

Abercrombie spokesman Hampton Carney said the shirts were supposed to add "humor and levity" to its fashion line, according to the *Mercury News*.

"It was in no way intended to offend anyone, and it hurts us that it has offended people," Carney said. "Everyone here at the company thought it was funny. I even polled the Asians around the office today of what they thought of the shirts, and they thought the shirts were hilarious."

"We never single out any one group to poke fun at," he continued. "We poke fun at everybody, from women to flight attendants to baggage handlers, to football coaches, to Irish Americans to snow skiers. There's really no group we haven't teased."

In fact, Carney added, the t-shirts were actually intended to help capitalize on the \$250 billion dollar-plus buying power of Asian Americans, one of

of Chinese men.

"We personally thought Asians would love this t-shirt," Carney said to the *San Francisco Chronicle*.

Another t-shirt reads, "Wok-N-Bowl — Let the Good Times Roll — Chinese Food & Bowling," complete with an image of a man with exaggerated slanted eyes and a rice paddy hat working in a Chinese restaurant.

And yet another t-shirt has the slogan, "Abercrombie and Fitch Buddha Bash — Get Your Buddha on the Floor," with a smiling Buddha posed underneath the lettering.

According to the *Mercury News*, this is not the first time the company has come under fire for portraying potentially offensive images.

In 1998, when Abercrombie published a two-page advertisement titled "Drinking 101," which featured recipes for alcoholic drinks, Mothers Against Drunk Driving protested. In 1999, five surfers sued Abercrombie for

using their names and likenesses in a catalog layout that placed a photo of the surfers next to a photo of what appeared to be nude male models. The company has also received constant criticism for using sexually provocative images to sell its products to teenagers and college students. The company's catalogue, *A&F Quarterly*, became the object of a consumer campaign against pornography last year because it features partial nudity. Additionally, Aber-



Abercrombie and Fitch's "Get Your Buddha on the Floor," "Two Wongs Can Make it White," and "Chinese Restaurant" t-shirts have offended many Asian Americans.

the nation's fastest growing ethnic groups. He also said he continued to be surprised at the negative responses to the t-shirt designs.

One of the controversial t-shirt designs features a slogan that reads, "Wong Brothers Laundry Service — Two Wongs Can Make It White." Standing beside the slogan are two smiling figures in conical hats, an image playing on 1900s popular-culture descriptions

fire for "racist" t-shirt line

crombie has been accused of racist hiring practices in its stores nationwide for its largely hiring only "attractive" white sales representatives.

In response to the t-shirts and past allegations of racial insensitivity, the National Asian American Students Conference coordinated a series of protests nationwide this weekend, in order to get the clothing retailer to meet its demands to end the Abercrombie boycott. Those national boycott demands are:

1. Permanently remove the entire line of offensive "Asian" t-shirts.
2. Publish a public apology from the company's Chief Executive Officer, Michael S. Jeffries, in the form of a one-page advertisement in all major national newspapers. Publicly display this apology in all of the Company's stores, the main page of the website, and the next issue of the quarterly catalogue.
3. Encourage consumers to return "Asian" T-shirts by guaranteeing unconditional refunds and providing additional incentives (e.g. vouchers, discount coupons) for returned shirts.
4. Restore public image and mend relationships with minorities and consumers by increasing philanthropy for

non-profit organizations that promote racial awareness and sensitivity.

5. Increase diversity in the company's catalogues, advertisements, and promotional materials. Develop an educational advertisement campaign that promotes the diversity of the nation and encourages understanding of diverse cultures and histories.

6. Work with the campaign in hiring a new consultant team, to ensure company-wide sensitivity to minority issues, improve diversity training for all employees, and increase minority representation in all levels of the company's workforce.

Barnard sophomore Candace Chin was the leader of the Abercrombie protest outside the MTV studios during TRL in Times Square last Friday, April 26.

"NAASCON generated an e-mail list of people in the region, and I decided to lead it," Chin said. "It was hard for us to come together as a group to coordinate our rally, but we wanted to rally in order to educate people about our message."

Chin said the protest attracted about 75 people and that they ended up getting over 1,000 signatures on their petition demanding a formal apology

from Abercrombie.

Chin also said her involvement was largely motivated by her personal reaction to the t-shirts.

"It was very scary to see those shirts," she said. "They are a throwback to some of the images used to frighten people when Asians first started immigrating to America in the 1800s."

"And on a more personal level, I felt violated," she continued. "My grandfather actually opened a laundry store when he first came to America because of the language barrier; it was one of the few things he could do to start his own business."

Chin added that the protests have also gotten support outside the Asian community, and that NAASCON and students across the nation are aware that Abercrombie will not meet all of their demands.

"All we really want to do is start a dialogue with the company because this just cannot happen again," she said. "In response to people who say it is just a joke: racism is not a marketing tool and jokes can teach hate."

Tiffany Mummy is a Barnard first year and the bulletin news editor

Zooprax Film Society

Wanna Watch a Movie?

Zooprax is now amassing a DVD library open to its members. Our collection offers classics, foreign, cult, and indie films.

**\$20 membership per semester= unlimited usage and free admission to screenings
email am739@barnard.edu for more info.**

Rightist Candidate Qualifies for French Presidential Race

by Karin Isaacson

In an upset victory last Sunday, April 21, extreme right-wing candidate Jean-Marie Le Pen, of the National Front Party, qualified to compete against current Conservative President Jacques Chirac in the French presidential election, slated to take place May 5.

To do this, Le Pen defeated current Socialist Prime Minister Lionel Jospin, a feat that he just barely accomplished. According to *The New York Times*, with 99.3 per cent of the vote counted, Chirac had garnered 19.6 per cent, Le Pen 17 per cent, and Jospin 16 per cent. Until the upset, Chirac was expected by political experts and the French public to face Jospin in the runoff.

Now, many hope that Le Pen's infamous extremism will make it easier for Chirac to win re-election. Le Pen's anti-immigration stance makes him an unattractive candidate to many, as does the fact that he once referred to the Nazi gas chambers as "a detail in history."

Yet qualify he did. Barnard Professor of French, Serge Gavronsky, speculated as to why. "[It was like] the Nader Effect, or the Arlette Laguillière one. That is, six percent of the votes went to a splinter party, without which Jospin would have won," he said.

The New York Times also cited the fourteen-person, ideologically-varied field of candidates splitting the vote as a factor that allowed for Le Pen's victory, along with an apathetic French electorate and rising anti-crime fervor which many blame on immigrants.

"If we are to believe statistics, there are five million six hundred thousand Muslims in France today, out of a population of slightly over sixty million; they are geographically located in the equivalent of shantytowns (bidonvilles) where schools are poor and the police [are] considered brutal," said Gavronsky. "Looking from the 'outside,' this situation is radical, especially if one believes Front National propaganda, to wit: the dangers are demographic, social, sanitary, eco-

nomic, and . . . religious."

On the night of the election, Chirac addressed the nation somberly.

The moment of choice has come, he said. "What is at stake are the values of the republic, to which all French people are attached. I call on all French citizens to rally to defend human rights, to guarantee the cohesion of the nation, to



Extreme rightist candidate Jean-Marie Le Pen, who has been accused of anti-semitism, won 17 percent of the vote in the French presidential election last week.

affirm the unity of the republic, and to restore the authority of state."

According to *The New York Times*, Le Pen appeared clearly energized to stress his anti-European Union message. "Don't be afraid to dream. You little people, the foot soldiers, the excluded, you the miners, the steelworkers, the workers of all those industries ruined by the Euro-globalization of Maastricht," he said, referring to one of the founding treaties of the European Union. "I call on the French of all races, religions, and social conditions to rally round this historic chance for a national recovery."

According to Gavronsky, "An open democratic election allows individuals to express their disgust of the politics as usual. Le Pen appeals to Communists, too. That is, to all the workers who believe that the present hire-and-fire situation, which globalization encourages, as well as the European Common Market, is detrimental to their 'health,'" he said.

Also according to Gavronsky, France's electoral outcome signals no great change in the European political landscape. "If you calculate the votes [for the candidates] on the right you'd get about 36 percent, and on the left about 35 percent . . . there are, as there has always been . . . at least two strongly opposing forces in France: one is the nostalgic, white, ancien régime and the other is the progressive, open-minded one which tries to understand an exceedingly rapid changing world. 'Amélie' Jospin did not succeed in convincing the French voters that he was the man to take care of that small problem!" he said.

Indeed, Jospin was accused by many of running a lackluster campaign. According to *The New York Times*, Jospin had built his political career on an image of hard work and honesty while many French politicians, including Chirac, were coming under fire for alleged corruption. Recently, he made several public errors, referring to Chirac in a speech as "tired, past it, and overcome by the wear and tear of power," a mistake for which he later apologized.

According to *The New York Times*, Jospin made a television address after about half the votes were counted, looking visibly shaken. "If the estimates are correct, the results of the first round amount to a thunderbolt," he said. "I assume full responsibility for this defeat, and I draw the conclusion that must be drawn. I will be retiring from politics."

On Friday, April 26, Jospin encouraged French voters to cast their ballots for Chirac. "With no illusions about the choice our compatriots face, I ask them to express their refusal of the extreme right," he said.

This message is echoed by top politicians in many other European nations and by many members of the French public, who continue to orchestrate large street protests against Le Pen's candidacy in major cities.

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

bea**essentials**

ALL STUDENTS: Please refer to Dean Blank's memorandum on the completion of coursework, which will be distributed to all students and faculty members. We know that the end of the semester is often a very stressful time, and we hope that you will contact your Class Dean, your advisor, Counseling Services, and other student services if you need help. Please remember that asking for help is a sign of strength, not weakness, and there are many resources on campus to assist you.

ALL F-1 INTERNATIONAL STUDENTS: If you are leaving the United States at the end of the semester, remember to come to 105 Milbank Hall to have your I-20 form signed by either of the two international student advisors, Dean Christina Kuan Tsu or Catherine Webster, at least a week before your planned departure. If you would like to apply for temporary employment authorization, or "optional practical training," to gain work experience in your major field of study for the summer (for returning students) or longer (for graduating seniors), you must see Dean Tsu or Dean Webster as soon as possible.

SENIORS: Please be sure to check the Commencement majors list that has been posted on the bulletin board of the Dean of Studies Office to make sure that your name and major are listed correctly. If you notice a problem, or if your name doesn't appear and you believe that it should, please see Ms. Appel in the Dean of Studies immediately.

STUDENTS PLANNING TO APPLY TO MEDICAL, DENTAL, VETERINARY, OR OPTOMETRY SCHOOL THIS COMING SCHOOL YEAR: Before you leave campus for the summer, check the status of your file with Jayma Ardoo in the Dean of Studies Office. Let us know what recommendations you need, and be sure the name of the person writing your recommendation is on your profile sheets are due by the deadline.

THINKING ABOUT STUDY ABROAD NEXT YEAR? We encourage you to start planning in advance. During your summer vacation, visit our website at www.barnard.edu/dod/study-abroad, and request information and applications from your schools of choice or visit our library located in the Office of the Dean of Studies. Also, as you begin to consider studying abroad, we encourage you to obtain a passport if you do not already have one. To start the process, visit the U.S. State Department Passport Information website at http://travel.gov/passport_services.html. International students should speak with Dean Kuan Tsu about the impact of study abroad on your visa.

TUTORS/TUTEES: TUTORS The last day to submit timesheets is Thursday, May 1. Timesheets submitted after this date cannot be honored. **TUTEES** with outstanding balances should settle accounts before the end of the semester. If you do not do so, your fall registration will be blocked.

EGG DONORS NEEDED \$7500.00 (Plus all expenses)

We have many infertile families in need of the help of compassionate women in order to realize their dream of having a child. We are seeking women who are intelligent, between the ages of 18-28, physically fit and maintaining a healthy lifestyle. If you desire to help a family and would like more information please contact us.

**1-800-264-8828 darlene@aperfectmatch.com
www.aperfectmatch.com**

by Shoshana Greenberg

This week's featured professor is Dennis Dalton of the political science department

Barnard Bulletin: What classes do you teach?

Dennis Dalton: In the fall, I teach Political Theory I, which is classical political theory from Plato to Rousseau. In the spring, I teach Political Theory II. This is modern political theory like Marx, Freud, modern political movements, Hitler, and Gandhi. I also teach a senior research seminar for the senior thesis. In this, I supervise majors writing their thesis over two semesters.

BB: What was your education?

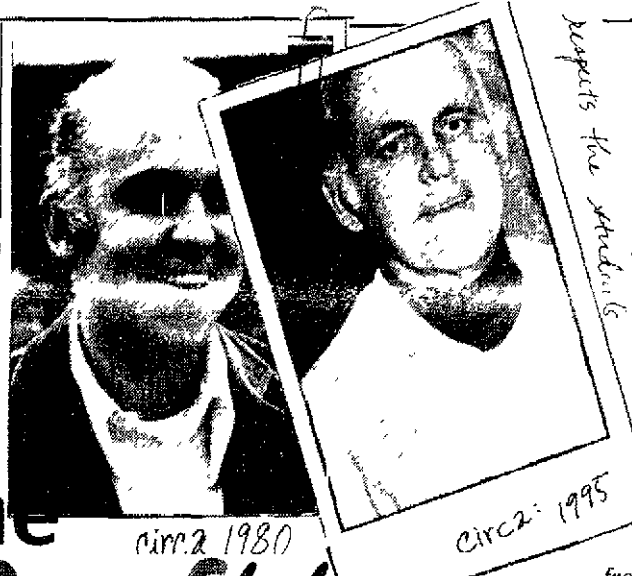
DD: I got my Bachelor's degree from Rutgers University in New Jersey, my MA from the University of Chicago, and my Ph. D from the University of London. I taught at the University of London in 1965, and in 1969 I came to Barnard where I've been teaching ever since.

BB: Why did you decide to become a teacher?

DD: I had powerful role models at both Rutgers and the University of Chicago. After having been so impressed with their quality of teaching, I wanted to be like them. I also like the quality of the work. I enjoy research, and the more I taught, the more I wanted to teach. I became so fulfilled, I can't imagine having worked in any other way. Marx speaks of "alienated labor," and teaching is the least alienating form of work—it's the most fulfilling. When considering teaching, I did not anticipate the rewards that I've gained from working with students. Emerson says the secret of education lies in respect for the student, and I have the ultimate respect for the students at this

Teaching at Barnard Since 1969!

non-violence



reports the students

The Profiles

college. [The students] are the main reason that my work has been so satisfying.

BB: Do you have any favorite moments in teaching?

DD: My most favorite moment is when the students I have worked with present their research. They will be doing this in class this week. It is my proudest moment.

Another great moment is when in the course of a lecture I feel that the students are taking a journey, like the Socratic quest—a search for the self. Lectures are specifically designed for that purpose. They can take students on a journey of the mind. When that journey of the mind corresponds with students' self search, that is a [great] moment.

BB: What is your next project?

DD: I'm looking at the way in which non-violent action was offered by righteous gentiles (non-Jews) during the Holocaust, how they rose up to give refuge to Jews. There are three cases we are talking about in Political Theory. I visited these countries—Denmark and France—and interviewed people. My main purpose is to demonstrate that non-violent action could have worked against the Nazis much [better]. They could have res-

cued more Jews only if the majority of the people had refused to cooperate with the Nazis.

BB: Do you have any advice for seniors making the transition

from college to the working world or graduate school?

DD: Just what I talk about in Political Theory—the search for the self. Students should follow bliss, seek out what defines themselves, what makes them most happy. In this world that can be the hardest of all. The job market doesn't permit for a search for self, which is unfortunate. Society is not always able to support an individual's quest—whether one wants to be an oboe player, a poet, an actress, or a teacher. That pursuit should be made. Plato and Socrates say that happiness lies only in that fulfillment of one's special gift or inner excellence.

BB: Why do you enjoy teaching at Barnard?

DD: There can be no better place to teach than Barnard because it combines outstanding students with maximum academic freedom. We have a campus in which any endeavor by either faculty or students becomes a real possibility. I do feel that the most important value that has guided me here is accessibility to the students and that is a prerequisite to everything else. It is the key to opening the door to opportunity. If it isn't there, then both the faculty and students suffer.

Shoshana Greenberg is a Barnard sophomore and bulletin staff writer

Dennis Dalton: Political Science

digital divas: nuts and bolts of the internet

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

Ever wondered exactly what is going on when you check out the online pencilbook or chat over IM with your best friend from home?

Yup, that's what we thought. It's time for a major vocabulary lesson, Barnard women. Let's start with the basics: the public Internet is a worldwide computer network that interconnects millions of computing devices throughout the world. Most of these computing devices are traditional desktop PCs and servers that store and transmit information such as web (www) pages and e-mail messages. In Internet-jargon, all these devices are called hosts or end systems.

The Internet applications with which many of us are familiar, such as the web and e-mail, are network application programs that run on such end systems. End systems, as well as most other "pieces" of the Internet, run protocols that control the sending and receiving of information within the Internet. TCP and IP are two of the most important protocols in the Internet, collec-

tively known as TCP/IP. Any network connected to the Internet must run the IP protocol. End systems are connected together by communication links. Links are made up of different types of physical media, including coaxial cable, copper wire, and fiber optics. Different links can transmit data at different rates. The link transmission rate is often called the link bandwidth and is typically measured in bits per second.

The hierarchy of the Internet consists of end systems connected to local Internet service providers (ISPs) through access networks. An access network may be a so-called local area network within a company or university, a telephone line with a modem, or a high-speed cable-based or phone-based access network. Local ISPs are in turn connected to regional ISPs, which are in turn connected to national and international ISPs. The national and international ISPs are connected together at the highest tier in the hierarchy, and ta-dah! You have the Internet!

wellwoman: getting on the pill

Q How do I get a prescription for the Pill, and how long will it be before I can completely rely on it for contraception?

A Many students choose to use oral contraceptives, or "the Pill," as their main method of birth control while they are in college. Although it does not protect against STDs, it is a popular method of contraception because it has some advantageous side effects, and it allows for spontaneity. Here are the steps involved in obtaining the Pill from Barnard Health Services and using it effectively: Visit Barnard Health Services or the Well Woman office (109

Hewitt) for information about oral contraception. Make an appointment for a physical exam, including a pap smear at Health Services. If this is your first gynecological exam, you are required to attend a Well Woman education session before making your appointment. This informal session will provide information about the procedures and equipment involved in a typical exam. These presentations are held Tuesdays at 6:30 pm in Health Services. At your appointment, talk to the health care practitioner about oral contraception. She will help you determine the best contraception option for you.

Most brands of the Pill prescribed for college students suggest that the

patient wait until the Sunday after her next period to start taking the it. Most brands also state in their instructions for use that the Pill takes effect after one week. Although this is usually the case, especially if it is taken correctly (at the same time every day), many doctors suggest that a backup method of birth control should be used for the first month a patient is on the Pill.

If you plan to start the Pill for contraception, remember that a number of steps are involved in this process, and it is important to plan ahead!

If you still have questions about the effectiveness of the Pill, contact Health Services at x 4-2091 or Well Woman at x 4-3063.

"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.

Anorexia Nervosa

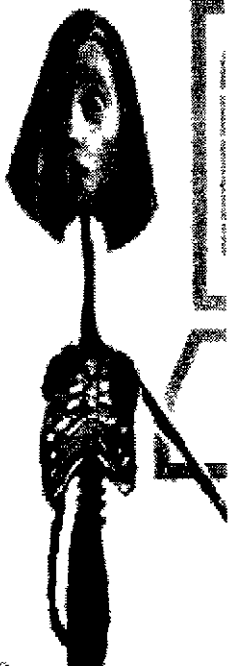
by Ilana Garon

In an age of obsession with achieving the ideal of "Thin," we are used to seeing websites featuring men and women with the unrealistic proportions of certain familiar and oft-criticized plastic dolls from Mattel. The emaciated, angular bodies of popular models shamelessly grace the home pages of these sites, pushing yet another generation of young women and men to eating disorders such as anorexia nervosa and bulimia and feelings of self-loathing. To counter that effect, you have the websites offering support and encouragement to those who are fighting a battle with one of these demons. It's all there, no doubt you've seen it.

And then, just because this is America, the land of apple pie and controversy, you have another kind of site altogether. Pro-anorexia sites, or "pro-ana" as they are called, have started popping up on the net. These sites are dedicated not only to an ideal of thinness, but to a subculture encouraging the notion that anorexia nervosa and other such conditions are not disorders but lifestyle choices. The pages are adorned with personal diaries detailing every calorie consumed by the writer that day, tips on how to hide one's increasing thinness from those who would act as obstacles (presumably by forcing food), as well as slogans and pictures designed to keep anorexics focused on losing weight. A sense of support from the "anorexic community" is provided for anorexics who frequent the sites, encouraging them to forge onward in their battle to achieve the thin ideal.

One such website contains a young woman's diary (she does not specify her name or age) of her "anorexic experience." The entries revolve not only around a theme of weight

courtesy salon.com



loss, but intense fixation on the band R.E.M. as a focal point for her weight loss goals. "I have decided that at five foot three and one hundred ten pounds, I am grossly obese. I really want to look more like Michael Stipe [lead singer of R.E.M.] and less like the Goodyear Blimp." Later, the diarist writes, "I look at Michael Stipe and see how thin and gorgeous he is, and I know that if I got rid of about thirty pounds and got down to eighty, life would be better for me. I know it would."

The complicated psychology of those afflicted with eating disorders is evident when reading these diary entries. Anorexia is characterized psychologically by a need to exert firm control over some aspect of one's life, and being obsessed with the idea that the way to gain this control is to starve oneself until thin. I look in the mirror and despite

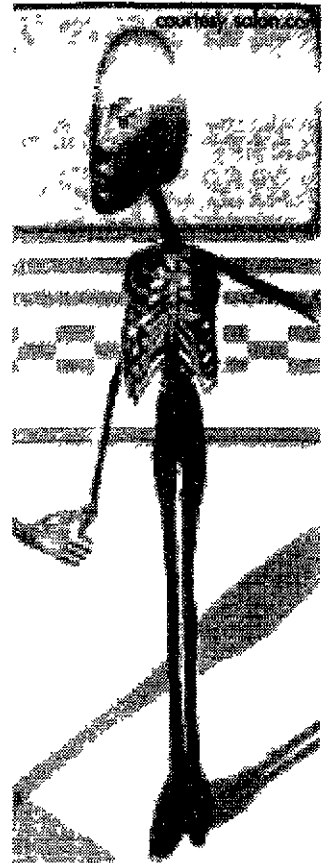
what looks back at me, a monster, to say the least." writes the diarist.

I have to shed these pounds over the next couple of months, but the only way to do that when you are living with someone and don't want them to know is to eat and then throw up afterward. The only thing allowed is prune juice, and I am going to work out every day no matter how hard it is." Even more tellingly, she writes after the "supper ordeal" (wherein her mother forced her to eat macaroni and cheese, which she then purged). "I love feeling hungry—it gives me a sense of power over those who succumb to food."

Another such website, from a link called "Food Is Evil," contains the diary of another young woman, this one seemingly a successful professional (thereby dispelling the myth that anorexia is a disease solely of lonely teenage girls.) "I really have to get down to 100 because my 10-year high-school reunion is next summer, and I refuse to be fat," writes the 128-pound diarist. "I'm trying to cut down on the bingeing and purging in favor of minimal food intake, but I gave in on Friday and purged not once but twice. If my husband found out, he would be terribly disappointed in me, which is worse than being just really pissed. It doesn't help that I am 26 and everyone here at work is 22 or younger and they are all a size zero. I try to look for support online, but the websites keep getting shut down and I lose touch with the other girls."

In fact, the web portal Yahoo! has been shutting down these sites in large numbers. According to Time.com, last July 26 the National Association of Anorexia Nervosa and Associated Disorders (ANAD) asked Yahoo! to remove the pro-anorexia sites from its server. It cited Yahoo!'s ability to take down any site they choose, as well as the company's commitment to the health and welfare of adolescents and children. By Monday, July 30, 21 of the estimated 115 pro-ana sites had been removed. While ANAD considers this a victory, Yahoo! explains that the terms of service agreement at Yahoo! prohibits (pending evaluation) any sites that have content with the sole purpose of creating harm or inciting hate. Pro-ana sites can be seen as being in violation of these terms of service.

In some cases, the keepers of the online anorexia diaries seem to realize that their anorexia is unhealthy, or at least inconsistent with the lifestyle choices of the vast majority of



In an Internet Age

Americans. One of the diarists on a pro-ana site remarks self-consciously, "You would think that with a very stressful full-time job in advertising, a full-time design course load 4 nights a week, many friends, hobbies, and a loving husband, that I would find something more productive to think about. But I can't. I suppose that food/not eating is the only real control I have over this life—especially when my job depends so heavily on other people. Being a perfectionist is exhausting." According to Time.com, many of the pro-ana sites even have a warning label before entering: "This is a PRO-ANOREXIC site," reads one site's warning. "The information in the following pages contains pro-anorexic material. For this reason, it should NOT be viewed by anyone who is in recovery or who is considering recovery. Please, if you do not already have an eating disorder, turn back now. If you are in recovery, turn back now. Anorexia is a deadly disease. It is not to be taken lightly."

However, psychologists believe that these warning labels on the sites serve as a dare and incentive to enter more than a deterrent. According to Time.com, people suffering from anorexia seek perfection and approval. They feel that their goal of making everyone else happy and being universally appealing will only be achieved by enduring pain and "staying strong in the face of adversity" (i.e. people who might try to force food.) Time.com refers to anorexia as "the negative marathon of eating disorders," and explains regarding the warning labels on pro-ana sites, "If it were easy, everyone would do it, and then what kind of cachet would it have?"

Indeed, these seemingly responsible and good-sense warning labels begin to seem hypocritical when one considers that upon entering the site, one is bombarded with messages to "Stay strong!" in the face of family members, friends, or even doctors who are pushing food. The hosts of these websites send conflicting messages: on the one-hand, they seem aware that they have a dangerous eating disorder, a disease, and cite the warning labels in claiming that they are not trying to "spread" it. On the other hand, they seem to imply that they are proud of their lifestyles, and that they have formed impenetrable ranks with other anorexics, joining forces in the quest for a perfect

One online diarist remarks: "I suppose that food, not eating, is the only real control I have over this life. Being a perfectionist is exhausting."

body.

Rachel Cohen, a Barnard junior and trained Well-Woman Peer Advisor, feels that warning labels on pro-ana websites are essentially ineffectual in eliminating the harm the material featured in these sites can have on viewers. "Eating disorders dictate lifestyle in an emotionally and physically harmful way, threatening a person's well-being and health," she says. "Even if websites that promote eating disorders contain a warning message, fundamentally they promote extremely unhealthy, life-threatening habits, whatever a person's experiences. It seems like this type of website can only negatively affect a person already struggling with an eating disorder. Eating disorders tear people to pieces, and websites that promote such a painful occurrence are extremely upsetting."

Ilana Garon is a Barnard junior and a bulletin staff writer



**M Y N A M E I S
B R I A N**

My mommy and daddy have been trying really hard to give me a brother or sister.

Now, we are hoping that someone else will grow a baby for us that we can take home.

Is there anyone out there who 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

born (not) in the U.S.A.:

by Liisa Past

I am a troubled student here at Barnard — I do not have the skills and knowledge it takes to drink from a water fountain without splashing all over myself and leaving me as thirsty as I was before. I had only seen water fountains in movies before I moved to New York and the 8 months of practice I have had does not seem to be enough. Also, I cannot play Trivial Pursuit or take part in family picnics. The first because I do not know that much about American history; the latter because I cannot stand peanut butter.

My friends tell me they're gone through very similar experiences first arriving in America. Maja Petrovic, a Barnard first year, believes that those skills and tastes are culturally acquired and therefore those who grew up in a different environment are not used to them. I believe that peanut butter is not objectively tasty: it is tasty in the cultural environment of America. Thus, there is no other reason to like peanut butter than the people around you liking it and growing up in a different environment one just is not used to it. I strongly believed it arriving here, but now I feel as if I was starting to assimilate because for some curious reason have started to like peanut butter cookies. I am convinced that should it carry on like this I eventually shall also learn to eat peanut butter and jelly sandwiches and drink root beer. Many international students have had very similar experiences settling in — one of my best friends even

claims that his first month in New York felt so unreal he was sure he was just walking around a gigantic movie set.

The hectic ways of NYC, the high academic standards of Columbia University and the close-knit community of Barnard College all leave an impression on a person; for those from other countries this contrast of past and present experiences can be particularly strong.

To understand what the life of a newly arrived international student is like, the Bulletin sent me on a mission to talk to different non-Americans on campus. I was equipped with a notepad and a photographer, but as I found out that she was from Hong-Kong, the photographer turned into one of my main sources.

All the people I interviewed for the story have amazing life stories: I could not help but to list them here briefly. Barnard junior Sonu Daryanani is originally Indian, but she was born in Taiwan and has lived most of her life in Hong Kong. Sonu knew Tao Fei, now a Barnard sophomore, already when the two were in high school. Tao was born in Hong Kong, has moved to Toronto, then moved back to Hong Kong, then moved to Vancouver, then once again moved back to Hong Kong and now is studying in New York. Petrovic has had to travel a fair amount in her life as well.

Born in Bosnia, she had to flee the war. She has since lived in Germany and Atlanta before settling in at Barnard. Adelle Tilebalieva, another Barnard first year, was born in Kyrgyzstan but has lived almost everywhere else in the world, as her parents are diplomats who have been posted to a number of locations. Deborah Hill, a visiting student here at Barnard, is Canadian but goes now to Butler University in Indianapolis, Indiana.

According to Dean Cristina Kuan Tsu, one



Students International

As none of these problems are unique to international students, Deborah added that she did not find that there were any big problems as far as being an international student.

of the international students' advisors, Barnard currently has about 60 students who are here on an I-20 student visa and another 40 who have their home addresses in a foreign country. In addition to this I found many people who, despite having American residency and citizenship, still clearly self-identify with another nation and very much share the experiences of the "official" international students. Paradoxically, girls whose parents work in the US are not thought of as international students. For example, Barnard junior Tanya Poliakova says that even though she is not an international student on paper anywhere, she considers herself Russian.

For most international students life at Barnard is not the first exposure to America, many have gone to an American high school or to another university in the states. According to Dean Tsu, most international students are from Canada, different Asian and Western European countries, while there are only a few from Latin America and Eastern Europe. "We've had no major problems with international students," Dean Tsu said. "Actually, I am amazed at how well they adjust to the new environment," she continued, saying that there is no real difference when comparing the American and international students in making education decisions and starting their college life. As a great proportion of international students enter the college as transfers, Dean Tsu added that these students are often more directed and clearer in their career plans. However, she added, she has observed that to be true of international and American students alike.

There do not seem to be any major problems that characterize the international students as a group. Many say that there have been bureaucratic difficulties, for example. Petrovic describes how she had to go through a year-long hassle in order to get her documents from Bosnia and Germany translated and considered for admission to any college in America.

Other students have encountered different obstacles. Hill says that even though settling in was fine, there were a number of administrative hassles at Barnard that she did not expect. "Little things like waiting in line for an hour to get my ID card activated and standing in line for hours in order to get an L course really annoyed me," she said. "I also found that there was not that much to do socially at first. It was difficult to find people who wanted to go out and explore the city."

"Everyone was very nice and welcoming," she said.

"Money is a big issue," Daryanani said, voicing her main concern about life as an international student. "Obviously you have no right to work off campus and cannot get the federal loans, [and] there are much fewer scholarships and grants available."

I come from a small country, have a funny accent and a strange spelling of my name. Being asked to write an article about the international students at Barnard felt like a natural task for me since these three seem to be the basic common characteristics of the international student. While most of the issues the international students face every day are the usual ones of a young woman in any urban college—how to find people like yourself, what to do about the future—there are a number of points that differ them from everyone else.

Daryanani thinks that the identity of international students is based on having had to adapt to different situations and therefore having learned to be flexible combined with having been exposed to more. "I think the main characteristic of international students is that they are very adventurous and have experienced many different situations," says Deborah. "They have more of a worldly outlook on things."

Often, however, the similarities surface to show like problems. "I find that international students at Barnard are common in that lots of us complain about the lack of diversity," an international student from Latin America complains. "I found it hard to adapt because people saw me differently, I felt that some were scared to approach me just because I was from another country . . . well, I also was kind of scared because of all the cultural differences between Americans and Latin Americans."

Nevertheless, the international students here have made Barnard their home and feel completely at home here. "It's incredible studying in one of the leading institutions of the world," says Poliakova. "I have met so many amazing people here."

The reasons for attending Barnard and loving it are very varied amongst the foreign students; many have personal reasons for choosing a women's college, but for all living in New York was as important a factor. "I'd die anywhere else in America," Daryanani says. "I need the multicultural surroundings of New York City to survive."

These women are worried about their future, as their visas give them limited to stay in the US <<page 31>>

artspicks

for the week of

theatre

The Guys At The Flea (41 White St.)

May 1-2, 7-8 at 7pm
Tickets: \$55, for reservations call 206-1515

The Guys is a two-person drama about a writer and fire captain working together to compose eulogies for firefighters lost during the WTC rescue efforts. Heavy stuff, yes, but it is the first polished attempt to sensitively portray post-9/11 issues. The play also features a rotating cast of big-name stars. May 1-8 will feature Tim Robbins and Susan Sarandon; Anthony LaPaglia, Bill Murray, and Sigourney Weaver were previously featured.

The Man Who Had All the Luck

At American Airlines Theater (227 W. 42 St.)
Until June 30, Tue.-Sat. 8 PM, Wed. and Sat.-Sun. 2pm
Tickets: \$40- \$65, for reservations call 719-1300

A long-neglected Arthur Miller play is resurrected, with the lead role being played by wholesome

Terrain's

By Marie Yereniuk

Led by Artistic Director Rebecca Lazier, Terrain Dance Company forged new worlds in Uncharted Dances, presented from April 24-27 at The Kitchen

The five pieces in the program showed a kaleidoscope vision of the past two years of Lazier's diverse choreography that combines physicality, musicality and artistry

Originally from Nova Scotia, Julliard graduate Rebecca Lazier has danced, taught and choreographed from locations as varied as Connecticut to Turkey, she returned to New York in 1999. Lazier founded Terrain in 2001, and it is a company dedicated to the creation of new dances that "combine raw physical expression with emotional imagery," a program note explains.

The first piece, *Vanish*, set to music by Arnold Schoenberg, exemplified this raw physicality; one critic has called it "a kinetic triumph." Leaping and sliding in and out of spatial formations, the seven dancers in the piece were in constant motion and responded to the subtle shifts in the music, played masterfully by Jane Chung (violin), Tawnya Popoff (viola) and Robert Ekselman (cello). To match the alternately coarse and harmonious quality of the music, the choreography was abstract and often angular, bodies moving in arcs between jerky shuddering to sustained leg and body extensions

The dancers were not quite together in the synchronized sections, and the piece had an overall feeling of being incomplete somehow stunted, that had to do more with the dancers' performance than with choreography. There was a

strong undercurrent of individuality, though, with each dancer giving a slightly different approach to the movement that emphasized the separate notes of Schoenberg's music

Falling Awake, the next piece, was



more coherent, with three women and one man dancing to music by David Darling. Circular motions that varied between suspension and quick, sharp stops gave visual interest to the piece. Like the other pieces on the program, this too was intensely physical, giving a sense of reality to the work emphasized by the intimacy of the performance space

The partnering sequences were interesting combinations of weight bearing, lifts,

and a constant sense of energy that moved between dependency and antagonistic tension. One of the last moments featured all four dancers in a yoga-inspired plow position, arranged in a diamond formation on stage right. Then, seeming to melt into the ground, they assumed a fetal position, and the piece ended.

A Stone's Throw, created in 2000 and performed to live music by Jody Elff, is a trio dance (Daryl Owens, Jennifer Lafferty, Christopher Williams), whose characters seem to be falling in and out of love. The three dancers were dressed in earth-toned civilian clothes to accentuate the movement's simple lines, made more striking by Aaron Copp's stark lighting design

Elff's piercing electric guitar music, amplified and distorted with heavy feedback, complemented the pedestrian movements that were organic and yet stylized. As in the first piece, Williams gave generously to his performance, rounding

Uncharted Stages

out each shape so it flowed continuously into the next and had a smooth, deliberate physicality. Lafferty and Owens were also impressive, especially in conveying a taffy-like sense of tension in their duet

By the end of the piece, the quick slides on the guitar, punctured by an almost techno beat, carried the dancers' intertwining bodies away from visually stimulating, yet abstract, shapes into a more emotional sphere. As Lafferty chooses Williams over Owens, the former unity of the trio is fragmented, leaving Owens in the upper left corner of the stage in an anguish-ridden solo of despair and rejection.

Lazier's own solo, *This*, gave life to her concept of the "democracy of the body." Her movement choices and heightened physical awareness gave the dance a sense of completion, with each body part accounted for with exquisite attention to detail. Like *A Stone's Throw*, *This* was also set to music by Jody Elff, but was interspersed with a monologue about different body parts—"my hips are swimming ..and my back is bracing." Accented with strong shapes and an unwavering focus, the solo ended with Lazier center stage, the position of strength, declaring, "this is what I look like on the inside."

The whole evening of new works was a testament to Lazier's internal state, the creative mind of an artist.

Nurse, the last piece of the program, was by far the most comedic, prompting the audience into muffled snickers and outright laughter. The five women were dressed in starched white nurses' uniforms with obvious padding in the chest and behind, and served as metaphors for

the need to question conformity, uniformity, and ideas of beauty and propriety

As the dancers struggled to walk with stiff knees and flexed feet, reciting AA questionnaires and logic quizzes, a more serious side of the dance began to surface.



Underneath the obvious humor of jumping and spinning disproportionately figured bodies, there was a sense of questioning our own vision, how we see things to measure up to certain standards, and what those standards are.

Daring and even frightening, this deeper message behind *Nurse* seems to beg its audience to reevaluate its perception of things, just like the Shoenberg music asks the viewer to listen to music with new

ears. In general, Terrain seems to aim at this sort of re-vision, and, while not yet mature, the artistic seeds have been planted.

What is so striking about Lazier's dances is their honesty, with their deep-seated origin coming from the human body itself. Questions lead to answers and discoveries within the terrain of the mind and soul, turned into real experience only in the flesh of physicality.

"Each piece represents a journey in time and of personal triumph and discoveries," Lazier writes in a program note. But it is more than personal: "it is the audience we live for in a strange way, not to make the work with the idea to please you, but to commit to making work that speaks across the fourth wall. At the moment the lights come up, we can go on a journey together and visit new terrain."

Marie Yereniuk is a Barnard sophomore and a bulletin staff writer

artspicks

...continued

Chris O'Donnell. A father's attempts to impose his unrealistic views on his favorite son sounds like the same old stuff, but Miller's writing genius and O'Donnell's mastery of the role of confused older son make this play worth your time.

art

The Short Century: Independence and Liberation Movements in Africa 1945-1994

At P.S. 1 Contemporary Art Center (2225 Jackson Ave., Long Island City) Until May 5, Wed.-Sun 12-6pm

Politics and history are at the forefront of this exhibit, that features works from a turbulent and dynamic period of history. Art is mixed with propaganda and documentary materials, capturing images inspired by the wars, freedom movements, and collapse of apartheid in Africa. The themed galleries also feature African modernist paintings—different, and yet borrowing techniques from, European legends such as Picasso.

Urine ^{for} a Treat

by Joyce Liu

Some tearjerker Broadway shows, such as *Les Miserables* and *West Side Story*, demand downright earnest and realistic performances from their actors. The audience must be convinced of the plot; the characters' plights; and the plays' definitive resolutions, whether sad or happy. The audience leaves the theater having just undergone a cathartic experience or at least having been profoundly affected by it.

Urinetown is not this kind of show. Its genius, however, rings a different bell — one of an overplayed, maudlin spectacle. The story line revolves around, we surmise, a once-great metropolis, now defunct because of a more than twenty year-long draught. Because of the drought, using the toilet has become a luxury of the past. A corporation governed (literally) by megalomaniac Caldwell B. Cladwell

(played by the incomparable John Cullum) has created a monopoly on public privies, where one must pay each time one has to go. If one cannot pay and goes anyway, then they are taken to the anything-but-that place of exile called Urinetown. What *Urinetown* is exactly is not revealed until the very end of the play. Though there are many allusions to past Broadway shows in *Urinetown*, overlooking them does not take away from enjoying the show. Some parodies of *Chorus Line*, *Les Miserables* and *West Side Story* are easy to spot, and are quite amusing.

Urinetown focuses on one specific public bathroom run by callous and severe Penelope Pennywise, played by Nancy Opel, and her kindhearted assistant, Bobby Strong, played by newcomer Hunter Foster. This is the bathroom of choice for such underprivileged folks as Little Sally, a scraggly destitute with pigtails. After seeing friends, one after another, being taken to Urinetown

prowess of its performers and their brilliant renditions of the songs. John Cullum, for instance, (you may remember him from a few episodes of *ER* where he played Dr. Mark Green's dying father) brings the dastardly character of Caldwell B. Cladwell to a whole new level. Cullum's Cladwell is not pure evil; in fact, he is the perfect blend of corporate ruthlessness, misplaced protectiveness, and grandfatherly silliness. One of his bigger numbers, "Don't be the Bunny," is a simply side-splitting number where he explains to his daughter that it is better to be in control than to be controlled, via a bunny and hunter analogy. Cullum brings the song to life with his diabolical voice, his ridiculous pseudo tap-dancing, and that devilish yet playful gleam in his eyes. Likewise, Jennifer Laura Thompson, who plays the naïve daughter Hope Cladwell, brings to her character a combination of vulnerability and determination. Her



Above: *Urinetown* star, and former Northern Exposure cast member John Cullum in a particularly glamorous moment. Inset: The entire company of the hit musical.

because they could not pay, the people at Public Amenity #9 decide to rebel against the evil Cladwell. They do so by kidnapping his daughter, Hope, and taking her hostage. From that point on in the play, all bets are off. The plot turns and twists into places seldom visited by fellow Broadway shows. One can say that the show ends in dramatic anti-Broadway climax.

The play itself is undeniably hilarious. Although the plot is cleverly written and full of wit and hoopla, it is not particularly ingenious. The success of the show, in fact, is carried by the

last song, "I See a River," is sung, or rather bellowed, as if she were a six-foot tall African-American gospel singer.

It seems that if not for the talent of these performers, *Urinetown* would recede into the dimness of ordinary off-Broadway musicals. The parodying elements of the show are incomplete without the subtle complexities of the characters. I would strongly recommend seeing the show now while the cast can still elevate it to the level of Broadway celebri-dom.

Joyce Liu is a Columbia freshman

where the wavin' wheat still smells sweet...

OKLAHOMA!

by Susanna Dilliplane

As the familiar strains of the *Okla-homa!* overture billow out of the orchestra pit, a sigh of contentment ripples across the audience, as if to say, "Ah, back to the good old days." Now at the Gershwin Theatre on West 51 St., Trevor Nunn's new revival of Rodgers and Hammerstein's classic certainly has an element of nostalgia. However, the show has many other notable qualities, such as delightful technical displays and snazzy new choreography, which allow it to meet the high entertainment standards of the modern Broadway audience.

This energetic revival of *Okla-homa!* paints a vivid picture of the turn-of-the-century American West, incorporating idyllic, as well as darkly realistic, aspects of the frontier life. The show does have its full share of uplifting moments, creating picturesque visions of the frontier setting and displays of community spirit. The audience can almost feel the warm sunshine and the fresh air as the clear voice of Curly (impressively played by Patrick Wilson) soars effortlessly over the notes of the time-honored "Oh! What a Beautiful Mornin'." Likewise, when the cast comes together to sing the title song, they exude an essence of unity as they enthusiastically belt out "Oklahoma!"

Yet a quality of realism is also instilled within this revival, which deliberately counters the idealization of the frontier. We are confronted with disturbing views of the dark realms of Jud's psychology in his violently passionate solo "Lonely Room." Also, it is hard to swallow the picture of Curly, the "hero" of the

show, trying to convince Jud to commit suicide in the song "Pore Jud Is Daid."

A note of warning: there are moments when a Barnard woman might cringe at



dated sexist stereotypes present in *Okla-homa!* For example, Ado Annie's limited outlook on life and her perpetuation of the "all boobs, no brain" stereotype must be taken with a grain of salt. Yet before we allow our qualms to rise too much, we have to consider the often-ridiculous light in which the men are cast. It is difficult to take their degrading remarks to

heart when the farmers are absurdly parading around with pitchforks in protest of the "outrageous" guile of women.

Kudos to David Hersey, whose notable lighting design significantly enhances the broad range of settings and moods that the show spans. His metamorphic backdrop gives a delightful performance as "the sky." The blush of early sunrise, the moving wisps of clouds, and the wheeling birds -all are effected with admirable realism.

The multitalented cast, too, boasts an impressive display of athletic and artistic prowess, as the actors move effortlessly from singing to dancing throughout. Outfitted with all new choreography by Susan Stroman, the show treats the audience to the sight of rugged cowboys executing triple turns in perfect unison and bonneted farm girls performing graceful arabesques. Minus a few unfortunate moments of misplaced bun-head zeal, Stroman achieves a seamless blend of ballet vocabulary and period social dancing, proving that the galloping do-si-do can peacefully co-exist with the pirouette.

This well-rounded revival of *Okla-homa!* creates a more realistic vision of how the West once was.

But even if the individual viewer does not find this poignant peek into historical America to be touching, the sense of community generated by the deafening roar of applause that rattles the theater at the show's end cannot fail to uplift the spirit.

Susanna Dilliplane is a Barnard first-year

a revival with a twist

No Trouble with Sweeney

By Talva Cooper

The Trouble With Sweeney @ CB's 313, April 25

The Trouble With Sweeney's April 25 show in the basement of CB's 313 was the kind of show where a DJ spins country-style '60s pop on crackly vinyl beforehand; the thick-black-glasses-wearing lead singer proudly announces, from the stage, the availability of the group's first ever t-shirts (available in size Youth Large), and the band finishes precisely at 9 PM, the members claiming they don't know any more songs.

None of these facts, however, mean that The Trouble With Sweeney are a run-of-the-mill geeky indie band. Founded a few years ago by Joey Sweeney — whose day job is, of all things, being a freelance rock journalist and critic — The Trouble With Sweeney plays its own brand of wry, eloquent rock. Through the course of a self-titled EP, a full-length album entitled *Dear Life*, and now, a "mini LP" called *The Trouble With Sweeney Play Karen and Others* (Basement Life), the band has perfected its sound, mixing Lovin' Spoonful-style influence with hints of country and chamber pop. Take all that along with Sweeney's literate, witty lyrics, and what do you have? The Americana version of Belle and Sebastian? Sort of.

Onstage, the band was compelling, partially because you weren't sure how it could all possibly work. When we arrived promptly at 8 PM, when the

show was supposed to start, the band was still doing its sound check and working out kinks in the drum parts. The musicians had stuffed the tiny stage with a mélange of instruments, ranging from glockenspiel to banjo. Plus, Sweeney himself has a distinctive voice that cracks and often wobbles in and out of key. This is all very well and



good on record, but one had to wonder if they could pull it off live.

Consequently, their performance had a kind of tension, when the band reached a song's climax and sounded its fullest with all the disparate elements meshing in an imperfect but really super way, one felt a sense of happiness and perhaps even relief. The band seemed to feel the same way as the audience. Sweeney shook his ass with a self-conscious grin at the beginning of

fast songs, and thanked the audience for clapping each time a song ended.

The Trouble focused their set on their latest release (which hits stores June 4), playing six of the EP's seven tracks. Like their previous songs, these deal mostly with nervous, indie-rock-style love, about shy guys who work in museums and about pregnant waitresses. A line from the song

"Karen" provides a key example: "Cause we've no kind of idea about love/But is there anybody in the room who knows about love? Could anybody up in here detect love?"

How can you not love a band that covers "The Only Living Boy In New York," which is not only a Simon & Garfunkel song, for heaven's sake, but is probably the duo's best? Whose tee shirts allude to Peter Buck of REM's drunken altercation with an airline pilot? Whose female member plays keyboards, flute, and glockenspiel, in addition to her backup vocal duties? Personally, I found no trouble with Sweeney or with any of the other four mem-

bers of the band (that was just a terrible line waiting to happen).

Though The Trouble with Sweeney is doing a solo tour out west over the next month or so, The Trouble often play The Living Room and other small venues around the city. Live in anticipation until their next New York stop.

Talva Cooper is a Barnard first year and bulletin music editor.

got a comment? we want to hear it.

email the *bulletin* at bulletin@barnard.edu

Phantom Planet Is For Real

By Aidan Flaherty

Phantom Planet @ CBGB, March 26

new album *The Guest* sounded like yet another album trying to ride the recent success of The Strokes. Phantom Planet has the same dance-y and upbeat rhythm, and while there was nothing particularly different or impressive about their lyrics or chords progressions, the album was extremely fun to listen to. I kept *The Guest* in my CD player for a week, and listened as I walked to class every morning.

I went to Phantom Planet's show at CBGB on March 26 not expecting great things: I knew it would be a decent concert, but nothing too remarkable. I took my friend for his birthday, and we sat at our table and watched as more and more people crowded into the basement. When we first arrived, the band members were mingling with various fans and friends. At first, the high school students came in, lured by the success of PP's top ten song "California." Then, older folks joined the audience. NYU students, friends of the band, locals, lots of girls, West Coast and East Coast kids all crowded into the dingy basement. PP's drummer, Jason Schwartzmann (notorious for his acting turn as Max in Wes Anderson's cult classic *Rushmore*), signed autographs. As my friend and I observed the animated crowd, the two women sitting across from us—appearing only slightly buzzed—introduced themselves. One of them, apparently an editor for *Spin* magazine, claimed she had been looking forward to this concert for weeks.

As the evening wore on and the opening band finished their set, I started talking to the editor. I realized that Phantom Planet has come to be well

respected in the music world. She said, "Phantom Planet is The Strokes after they have gone through a couple of times. They have lost that gritty hard edge and they are simply fun." I was inclined to agree with her, especially after their set.

I don't think I have ever heard a band perform better live. Even my friend, a self-proclaimed jazz snob, remarked on their ability to draw their audience in. After the show, I realized that I had been unfair in my earlier assessment of their abilities. Phantom Planet's goal is to have fun. For them, music is not about taking yourself seriously; rather, it is about recognizing music for what it can be. It need not always be deep and sorrowful; rather, it can simply be a happy moment captured within a simple chord progression.

That is not to say that PP is not composed of talented musicians. On the contrary, they are quite strong individually and together. Each member exudes energy. Schwartzmann and bassist/vocalist Sam Farra impressed me the most. Both are simply excellent musicians.

Although Phantom Planet may not create a unique sound, that is not their aim. They are able to engage their listener in an upbeat and positive manner, which seems pretty rare these days.

Every high school has its own band. Mine had a punk band called Whip Whip Whip, a group of witty, eccentric, nice guys. Sadly, they broke up at the end of the summer before college, and although they have reunited a few times since, it isn't the same. I can't help thinking that Phantom Planet embodies this lost spirit. They are that high school band that managed to make it.

Aidan Flaherty is a Barnard sophomore

Spring show mania! bulletins pick their live faves in the past few months



Thalia Zedek:

Blackalicious

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

Blackalicious was one of San Francisco's best-loved and respected underground hip-hop acts in the early '90s, but have released only two full-length albums, in 2000 and 2002. They favor jazz and funk samples and are oft described as "earthy".

Nick Cave and the Bad Seeds

At the Beacon Theater
2124 Broadway
496-7070

Australian goth master Nick Cave's last album (and accompanying tour) was stark and spare, focusing more on pianos and haunting storytelling than loud guitars. But the Bad Seeds are back, so these shows might be a little more noisy, if just as disturbing.

Blackalicious

Thalia Zedek @ Tonic, March 29

When I first encountered Tonic, I was a little confused that all I saw in the entrance to this bar were books and records displayed in the window. Tonic, the venue for Thalia Zedek's performance on March 29, actually contains a bookstore selling various poetry writings as well as records, including some that are presumably from past performers. Inside, Tonic has a relaxed warehouse feel to it. It mixes cement, bricks, and wooden chairs to form a chill atmosphere perfect for the regulars who prefer to stand around the perimeter of the bar. Lights line the walls, none of which work, but no matter, since candles made for a more intimate setting that night.

Just as Tonic seems to have regulars, so does Thalia Zedek. One self-confessed groupie even admitted to having "been seeing her perform for 25 years now" who, post-performance, added "she was brilliant tonight as always".

Zedek mostly played selections from her newest album, entitled *Beer Here and Gone* (Matador), which was released in July of 2001. Before the release of this album, Zedek was a member in several underground punk/blues bands. First, she joined *Uzi*, which split in 1988. Zedek moved on to a New York band called *Live Skull*, which enjoyed relative success. She really got on the map, though, with her next group, *Come*, formed in Boston with friend Chris Brink. They released their critically acclaimed debut album *Ever* in 1990.

Her leading role in *Come* gained her respect among her peers to the point of being included in the *Energy City* Sub Magazine Sessions.

Though *Come* enjoyed success with *Come*, the group took an indefinite break in 1999. Zedek started performing solo shows in Boston, where she chose to sing with quieter instrumentation, possibly because it is more conducive to expressing emotions.

It turns out that Zedek is enjoying going at it alone. At Tonic, her singing was emotional and her lyrics were pretty fearless. A piano, a viola, a slide guitar, and a trumpet accompanied her during her set. The song that got the most applause was "1926." Gary Gogel originally wrote this track for *V*, an early 1980s Boston-based band (*V* and *Dangerous Birds*, one of Zedek's early bands, often shared songs). The chorus sings "Your god hates me / He can't feel my flesh. Makes you think, I suppose."

The songs Thalia Zedek performs cannot be put



Not your average cup of Joe

into one particular genre or category but Debbie Nadolney, one audience member, described Zedek's style well: "It's melancholy and uplifting at the same time."

In the photos I took, Zedek seems to have already been worn out by her involved performance of singing and playing her guitar. Maybe exhaustion made her ask me, "Do you want me to

pose with a prop? I have a dud firecracker in my pocket." Maybe being melancholy and uplifting simultaneously takes a toll on her system. Zedek's soft but poignant flair is perfect for an intimate setting like Tonic, which is

described by Nubia Duvall as having "a mellow, dark, coffeeshop feel, but it's really a bar too - you can tell by its smell!"

Zedek has played before at Tonic, and plays regularly at Mercury Lounge, another Lower East Side joint. She is not sure of her next performance date; she is headed back to Boston for the time being but she

expects to return to New York soon... so look out for her. She is a force not to be missed.

Laura Riley is a Barnard sophomore and bulletin staff writer

Maybe exhaustion made Thalia Zedek ask me, "Do you want me to pose with a prop? I have a dud firecracker in my pocket."

musicpicks

...continued

may 2-3

Ladybug Transistor, Essex Green

At the Knitting Factory, 74 Leonard St.
209-3006

Bright, dreamy 60's-influenced pop courtesy of Brooklyn's own LT. Their sound might not be quite as orchestral when they perform live, but will certainly be lush and lovely. The Essex Green shares a couple members with LT, and plays similar psychedelic pop.

may 4

Rye Coalition

At North Six 66 N. 6th St., Brooklyn
718-599-5103

Rye Coalition is from New Jersey and is not emo. That's right, kids, these boys prefer to look back on mid '70s metal and punk and sing about/send up hearts of gold and jackets of leather. Their latest album is some serious fun.

Feeling
CREATIVE?
Write for the *bulletin*
arts and music sections!

w b a r weekly top 5

5 of Canada's Top Music Sub-Genre Exports

1 Noise beginnings: The Nihilist Spasm Band

Generally known as the first noise band, the members of the collective started playing together 1965. Their instruments—or "noise-makers," rather—are mostly hand-made, their music is all improvised, and the occasional vocal rantings are AMAZING. You can still find them playing every Monday night in a little gallery in London, Ontario.

2 Singer-Songwriters: Destroyer

A lot of wonderful singer-songwriters have come out of Canada, ranging from Neil Young to Jane Siberry. But I am in LOVE with Dan Bejar of Destroyer. His nasally voice weards some people out, but I find it endearing, and, coupled with his clever lyrics and engaging acoustic guitar-playing, you too may be enamoured. He's also a member of The New Pornographers, The Battles, Vancouver Nights, et.al.

3 Country-Influenced Rock/Folk/Pop: Royal City

Country-influenced music is not new to Canadian artists. We've had no all-out influential country scene.. but we also never had a "Far West" or as many gun control issues. Stompin' Tom Connors takes the prize for pushing Canadian content within the country/folk genre, but a lot of recent artists have been taking those influences and incorporating them into their own brand of folk-rock and pop. Royal City, particularly, have been stuck in my stereo for a while now, as a quiet, often heartbreaking middle-of-the-night album.

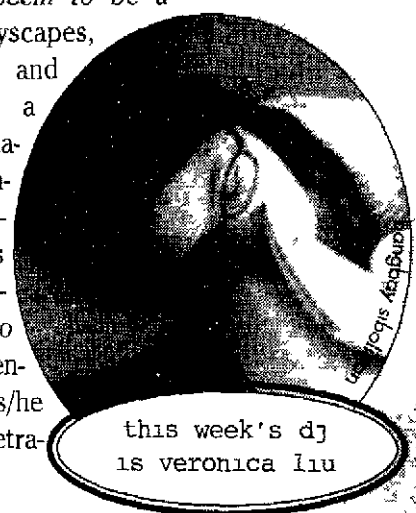
4 French-language 60's/60's-influenced (garage) rock: Les Sequelles

Who knew Canada would be a hot spot for this? Taking elements (musical and non-musical) from more influential

nations and fusing them into a unique hybrid...that's what Canadian scenes do best. The garage/psyche scene was huge in Quebec (with artists such as Les Serfs, Les Bel Kanto, and Les Saturnes 4), while more recently, Les Sequelles have been trying to revive the sound, though have done so with less fuzz, more suave.

5 All that godspeed you black emperor! and related stuff: gsybe!, A Silver Mt. Zion, Do Make Say Think, etc.

Whether it's postrock/orchestralrock/instrumentalimprovisation/ambient pop...some just call it boring (I don't!). But why so much from Canada now? If this group of bands were painters from the World War I era, I'd think they were like the Group of Seven trying to capture the rolling hills, endless lakes, and vibrant leaves of Northern Canada. But, um, they're not. Their musical collaborations seem to be a result of today's cityscapes, today's mass media, and today's melancholy as a result of it all. gsybe's occasional political vocal ramblings come from a perspective that seems informed by an outsider—the type of outsider so affected by the more influential forces out there, that s/he ends up becoming a perpetrator (Ahem, US Canada).



this week's dj is veronica liu

Veronica Liu is a Barnard senior and WBAR treasurer. Her show, "Far Too Canadian" — the longest running show in WBAR history — airs Monday 4-6 PM

wbar sure is dreamy...

listen to the lullaby of

87.9 fm or on the web

www.wbar.org

Escaping Morningside on a Warm Finals Night:

By *Alison Wayne*

Everyone, even you, needs a place to drown her sorrows as finals approach and papers abound, and sometimes getting out of the neighborhood is just as important as drinking away macroeconomic theories.

Whether it is a pint you are after, or a cosmopolitan, just a short subway ride can find you in an entirely different neighborhood— one with few buffoonish Columbia boys and all the yuppies you can shake a stick at.

The Upper West Side is full of such bars. Swank and



svelte, the bars on the Upper West have an eclectic crew that abides by one rule of thumb: wealthy twenty- and thirty-somethings who just want to chill in style with their other young, affluent friends. Don't let the crowd scare you off, though; sometimes a little anonymity is just the thing for a college student escaping the grind of finals week. What follow are a few suggestions of watering holes not far from home, but not Nacho's, either.

420 Bar and Lounge- 420 Amsterdam Ave. @ 80 St.

420 is pretty standard as far as Upper West bars go. Touting its address (420 Amsterdam at 80 Street) on its sign, 420 epitomizes the dark, but chic decorating scheme. From what I can remember, clouded though my memory is, 420's upper level features a large bar on the right side of the room, with televisions perched atop the bar back. Opposing the bar are various raised levels of seating. There are a few tables on the ground level, but one or two steps up gets you to more seating. As you descend the stairs, a DJ spins '90s mainstream pop/rap like Notorious B.I.G.'s "Mo' Money, Mo' Problems," though a request of Madonna's "Like a Virgin" will not go unplayed. Downstairs, a tightly-packed crowd can dance under disco lights, and on busy nights a second bar takes drink orders in the back. Don't expect coat check; you'll

have to do with throwing your jacket on a leather couch off to the side.

Moonlighting- 511 Amsterdam Ave. @ 84 St.

Moonlighting cannot decide whether it is a bar or a club, and luckily, it does not have to make that distinction. With seating only at the bar and a few tables with bar stools hugging the wall, Moonlighting is perfect if you need a place to drink and dance the night away. Early on, Moonlighting's DJ spins Top 40 stuff, but by 2 AM, he has moved on to salsa and merengue. Dark, with exposed brick walls, Moonlighting has a rather young feel to it, and its crowd mirrors the theme. Columbia groups host parties here from time to time for that reason. Moonlighting also often has weekday drink specials that end at midnight. If thirsty for a tequila shot, it can be had here for \$2.

Prohibition- 503 Columbus Ave. @ 84 St.

A favorite bar in the area is Prohibition. What makes it stand out is its kitchen, which stays open until midnight, preparing a good selection of bar food, and the live music that plays throughout the night. Prohibition hosts several bands, mostly performing traditional rock-n-roll covers. Nevertheless, the bands that perform here are solid, and always crowd-pleasing. Who doesn't like to sing along to an old favorite? Prohibition, too, has a dark decor (are you sensing a theme?), but has plenty of seating in the front room so you can listen to the band. There is also a back room, equipped with its own bar, for playing pool, and there is a coat check downstairs adjacent to the kitchen.

One thing to watch out for if you plan to make the subway ride down: drinks may not be cheap. It's not Spa, mind you, but a shot will generally run you about \$6, and a mixed drink even more. Those used to Happy Hour at the Heights may be shocked that this is what the real world has to offer. If you want \$2 margaritas, better stay in Morningside or try the gay bar, Waterworks, on Columbus across from the American Museum of Natural History. I have seen \$1 margaritas advertised on occasion.

Alison Wayne is a Barnard sophomore

U
P
P
E
R
W
E
S
T
S
I
D
E
B
A
R
S

Get your on downtown! drink

by Thea Tagle

It's a Friday night, and you're looking for a good time out. Somehow, the bars in the Morningside Heights area just don't look appealing to you anymore—too many nights falling off the bar at SoHa would probably dampen anyone's spirit! The Upper West side offers good alternatives, but the bankers-and-brokers after-work scene is not for everyone (including me). Downtown, though it requires more of a time commitment (along with a fatter wallet), is the place to go in search of relaxation and inebriation.

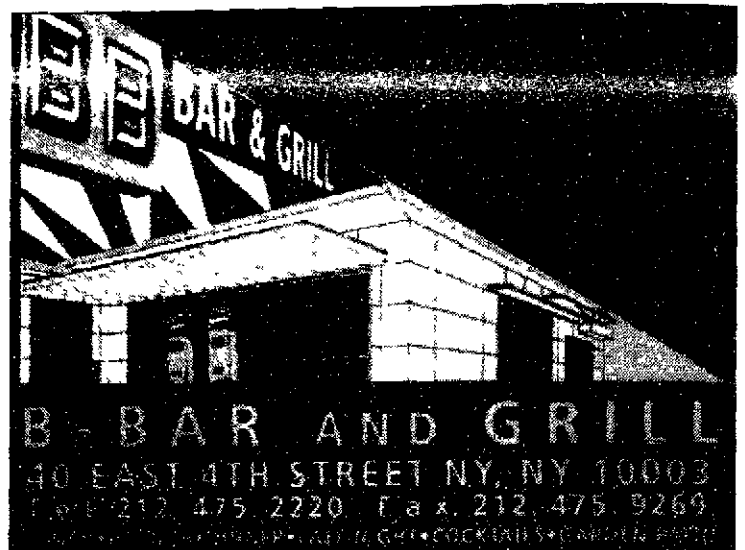
Be forewarned: there is a high price to pay to hang with the downtown crowd. Your grubby Barnard sweats and broken-in sneakers won't get you past the velvet rope that many wanna-be hot spots have. Expect some level of dress code, and please know how to *not* fall down in your stilettos if that's what you choose to wear! That said, enjoy your foray into the jungle—and don't get lost along the way.

Angel- 174 Orchard St.

A DJ lounge on the Lower East Side, Angel boasts large, strong mixed drinks that are standard priced for that area—a Long Island can be had for \$9. As long and lean as its patrons, the place gets packed quickly, so claustrophobes beware. Different nights boast different DJs—house, hip hop, and ambient have all been heard through the speakers. The DJ booth is up a set of narrow stairs, and serves as a private party room for the beautiful people. There's no cover charge on Saturday nights, either, so at least you can save some money that way!

B-Bar & Grill (Bowery Bar)- 40 E. Fourth St.

For those with short attention spans, B-Bar will keep you interested all night long. First of all, it's huge in terms of New York City bars. There is a large outside patio, tons of seating inside the bar (the bar itself is in the middle of the room, servicing on all four sides), and is adjacent to a smaller, separate bar catering to the ladies. Drinks can get pricey, but with such a large crowd, there is bound to be a rich kid or two with a willingness



to share the wealth. If all else fails, pretend you are a movie star—with purported weekly celebrity sightings, you can pick a persona and bask in the love.

Barmacy- 538 E. 14 St.

If the glitter and glam of the SoHo/Meatpacking/Chelsea scene is not your thing, then head to Alphabet City. Much more of a neighborhood dive-type area, it is home to a few good places, Barmacy being one. Kitschy but cute, Barmacy looks like—you guessed it—an antique pharmacy, with medicine cabinets and stools to boot. There are even old pinball games if you get bored, which isn't likely to happen. The back room doubles as a mini dance floor, where funk-tastic old skool and honky tonk keep the people moving. Is it possible to go overboard on a theme? Maybe. But if you think not, there is always Beauty Bar down the street at 231 E. 14. A whole new world of fun awaits you there, and I'm not talking about a haircut, sweetie.

Filter 14- 432 W. 14 St.

On the other side of 14 St. lies Filter 14. A smallish club/bar, Filter 14 has good DJs and tasty drinks. There is a stage in the room with the dance floor—performance art, anyone? The night I went, house music was playing in the back room, jungle and drum n' bass was in the front. And maybe it was just my vibrant personality, but the DJs here are really friendly—meaning they will actually talk to you, as long as you don't spill your drink on their turntables. And music requests are taken, but if it's a Britney Spears remix you're craving, you are in the wrong place.

Hell- 59 Gansevoort St.

A deviously nice contrast to Angel Hell's Meatpacking District location makes it one of downtown's mandatory stops. Lush red décor and comfy seats add to the chill vibe of the place. Catering to a mixed crowd of 'mos and 'ros, everyone of any orientation can find some love here. And who doesn't love a place where you can order a 'wicked hitch' for twelve bucks? Yeah. I know what you're thinking. It's in liquid form, silly!

Thea Tagle is a Samara sophomore and the co-editor-in-chief of the outlet.

News Media Internship? **no way!**

by Adrienne Serbaroli

Internships, internships, internships. From the Career Development flyer in your Macintosh mailbox every week to the "Intern of the Month" feature on Barnard's web site, Barnard pushes its students to seek out job opportunities before we go out into the "real world." And rightly so. I've always liked the idea of an internship. It's an opportunity to try anything that sounds interesting without making too much of a commitment. Sure, you're probably not going to get more than compensation for subway fare or lunch — if you're lucky — but it's a great way to witness the working world while buffing your resume.

Unfortunately, internships can give you an idea of what you do not like, as I recently found out all too well.

This last semester of my senior year I decided I could handle one last internship before I graduated. Through the Office of Career Development's handy-dandy web site, I found an internship at ABC News 20/20 & Primetime, which combined my interests in news and documentaries perfectly. So at the beginning of the semester I sent in a resume and cover letter. I was called in to an interview with Connie Chung's assistant, who was also the intern coordinator and would be my future "boss."

I found myself face-to-face with what could have been a live blow-up doll: envision bleached-yellow, poufy, '80s-style permed hair, two inches of foundation make-up, skin-tight leather pants, and bursting-at-the-seams cleavage that begged me not to take the woman seriously.

I was hired, it seemed, without much consideration on her part. I suddenly found myself with a backstage pass to ABC's buildings, where Diane Sawyer and Barbara Walters, among others, have their main offices. I would soon be able to watch tapings, help out during shoots, and see what takes place behind the scenes. In short, I would partake in all kinds of projects and stories that would then be broadcast around the entire country. Sounds pretty exciting, doesn't it?

For the first month, actually, it was. I was hired along with 15 other interns, and our job description basically allowed us to run amuck in the three main buildings. This meant answering overhead pages or seeking out producers (everyone there claims to be a producer) who needed assistance (read: slave labor). At first I was eager to help out anyone and do anything. I walked around, introducing myself to as many people on my floor as possible. I let everyone know I was available to do any kind of challenging and interesting task asked of me.

Instead I found myself more often than not doing the kinds of things at which any person in junior high can excel; running items from video library to edit room, from the edit room to some lawyer, or from some lawyer back to a producer. My tasks also included extensive photocopying and gigantic filing cabinet jobs.

Luckily, this was not the full extent of my involvement. I did go on the occasional video shoot, was asked by John Stossel himself to do some fact-checking, conducted research via telephone, Internet and newspaper, and even pitched a couple of possible story ideas to Diane Sawyer.

This might still sound rather appealing. As I watched situations evolve in this business, however, I realized that the point of it all wasn't really about informing or helping the consumer. It was, like the rest of show business, about ego. Some days I was assigned to answer the main ABC News telephone line, and I wondered, why would they be giving this job to interns if it were so important?

I found that no producer really cares about what the viewers think. In actuality, it is only about ratings and recognition. In addition, I found myself acting as a tool; to perform tasks that were too uninteresting or mundane for someone who was actual-

ly earning money at ABC. I was asked only a few times to complete a task that required me to use skills I had acquired in college. And despite my attempts to remain visible to those I had helped out in the past, I felt more expendable than valuable. There were, after all, 14 other interns running around.

So much for that, I concluded.

Not that I regret having experienced this internship. On the contrary, I encourage anyone interested to try out news media for herself. This is how we learn. But as a person who has paid far too much money for a college education, I would rather not channel my energy into working on stories that inform the country about what the Olsen Twins or McCauley Culkin are up to. I'd rather accomplish something that might actually have a beneficial impact on some fraction of society.

I have thus resolved to attain an even higher degree in education within the next few years, so I will not have to report to leather-clad Barbies in the future. And until I find this creative and practical way to contribute to humanity while somehow earning a living, you can find me working at the beach as a lifeguard. At least there I have purpose. And, of course, a tan.

Adrienne Serbaroli is a Barnard senior

despite my attempts

[...]

i felt more

expendable

than valuable

Coverage of Palestine, or lack thereof

by Caitlin Flaherty and Asma Madad

Some of you readers may have heard about a protest that occurred on Saturday, April 20th in Washington D.C. Perhaps you also heard that it was an anti-globalization protest, as both the *New York Times* and *CNN* originally reported. However, ask any of the 100,000 participants in the protest – including about 100 Barnard and Columbia students – and they are likely to say they were showing their support for the Palestinian people and protesting the Bush administration's policy on the "War on Terror."

When demonstrators under the National Campus Anti-War Network banner intersected with the pro-Palestinian contingent, the assembled crowd cheered. The uniform enthusiasm from the crowd was amazing. At the speakout following the march, a group of Hassidic Jews from New York had joined in support of the Palestinians. As it was the Sabbath, they were unable to speak into the microphone at the closing rally on Capitol Hill. However, they stood on the podium as another speaker presented their message to the crowd, which included the statement that Zionism was no excuse for the crimes committed against the Palestinian people. Another speaker was a woman who escaped from the Jenin refugee camp before the Israeli government's current onslaught. Speaking through an interpreter, she stressed that the Palestinian people have not and will not give up the fight for liberation.

Unfortunately, the story of Jenin received as much coverage in the mainstream press as this protest. The *Washington Post* was the only major east coast newspaper to give top billing to the event. It offered a more accurate account of the day's events. But it still evinced biases by using many examples out of context. For example, they reported that "by afternoon, the more militant forces of the pro-Palestinian movement dominated, with swastikas and anti-Sharon and anti-Bush slogans and banners."

This statement is misleading: there was nothing militant about the protest or the protestors. Pro-Palestine demonstrators were vehement in conveying their message, but not militant. Also, the anti-Bush and anti-Sharon slogans were popular, but the use of the swastika in this case was not made to be anti-Semitic, as the article implied. The swastika was used as a symbol of the genocide Israel is perpetrating against the Palestinian people. This representation is certainly inflammatory,

but certain pro-Palestinian marchers felt it to be an appropriate evocation of the situation of Palestinians in refugee camps, such as in Jenin.

It seems that in order to receive decent coverage from the mainstream media, an event that expresses a contrary opinion requires violent demonstrations and massive destruction. It is highly probable that if *the New York Times* or *CNN* had been able to report that police in riot gear had to sedate protesters with tear gas, there would be front page headlines. It is a shame that a gathering of 100,000 demonstrators speaking peacefully yet adamantly about an issue that people hardly utter a word about in this country is only marginally newsworthy. Apparently the American media does not want to recognize a concerted effort by the American people that runs counter to current policy.

Is the media so united in its biases that dissenting opinions

**the media
does *not* want to
recognize
a concerted effort
by the
American people
that runs
counter to
current policy**

– especially those regarding the Middle East conflict – will not be heard? It is true that the vast majority of Americans support the Bush administration's foreign policy. But just because the April 20th protest supported a minority opinion, the media cannot condone the disavowal of other opinions. This demonstration was wonderful show of solidarity, but it proved that if the media chooses not to hear you, you do not exist or have a voice.

Although the groups were demonstrating against the war under various banners, the pro-Palestinian cause was a common unifying sentiment among all of them. The heavy

coverage the media gave to the pro-Israeli rally in D.C. the week prior to the April 20th protest is a stark contrast to the minimal coverage of this protest. The April 20th protest had an equally large number of participants to the pro-Israeli rally, and more importantly, it was the largest showing of Palestinian solidarity in US history.

When the closing rally took place around 5 pm, a speaker announced that many of the previous orators that day had been communicating with their families in Palestine via their cell phones. Their families had wanted to thank the crowd for their support, which had lifted their spirits and given them hope. They shouldn't have thanked us – the hope that we gave them was false. Without the support of the media, a call for change by 100,000 people means nothing in this country.

The writers are Barnard seniors

Industrial food

by Brianna Smith

It often annoys us to hear foreigners label Americans as fat. But the truth is, America is fat. More importantly, a majority of this country's population is frighteningly unhealthy. Meanwhile, the media is preoccupied with health breakthroughs: research on eating patterns, fad diets and then follow-up reports of their risks, the newest medical procedures that assist in weight loss, and ten-minute-a-day exercise plans that claim to shed pounds and inches.

The problem is, all of today's efforts are reactive and not preventative. Should any of us really be surprised to hear that the only way to achieve and maintain a healthy lifestyle is by limiting ourselves and by exercising regularly? Let's face it—there are no quick fixes or shortcuts. Yet the food industry in the U.S.

takes shortcuts at nearly every turn. With each bite,

“In order to be healthy we need to limit ourselves to food that we can still call food.”

Americans unwittingly consume food that is not only over-processed, but also filled with massive amounts of chemicals, hormones and artificial ingredients.

It is called industrial food. It is what's available and what's cheap—it is the majority of food we can buy in grocery stores today. The problem is, the vast network of national supermarket chains relies on processing in order to insure "freshness" of their products; that is, food undergoes processing in order to increase the shelf-life, which consequently takes the food farther and farther from its true source and depletes it of nearly all its nutritional value.

On March 31, the *New York Times Magazine* featured a cover picture of ear-tagged steer with bloodshot eyes and the subtitle: "The highly unnatural journey of No. 534, from calf to steak." Inside was Michael Pollan's 12-page article, entitled "Power Steer", revealing the true journey of a cow that Pollan bought and followed through the bowels of the beef industry.

It was heartening to see an article that pointed out the devastating effects of the cattle industry on our entire ecosystem. I was excited to finally see a piece in a mainstream publication

focus on a public health issue from the bottom up, and not from the point of the USDA and majority of the medical industry and drug companies, all of which tend to treat such issues as inevitable and in need of treatment, not prevention. The only real treatment is to identify and fix the problem at its root.

It is not only that cows are being fed corn, a grain that their bodies, which are made to eat only forage, are not equipped to process (in addition to growth hormones that cause them to reach slaughter weight in a very short time period). Nor is it that this grotesque rate of growth and unnatural digestion process necessitates numerous antibiotics in order to keep the cows alive, though not always healthy.

Rather, it is that the ground water around these massive feedlots goes to the streams, which reach the rivers, all of which is part of the water that irrigates the ground on which our plants, including organic fruits and vegetables, grow. It is the fact that fish in these streams have developed abnormal sex characteristics because of the growth hormones given to cows, which includes massive amounts of estrogen. Now maybe we can begin to understand why girls these days are reaching adolescence at an alarmingly early age and men are increasingly sterile.

Pollan candidly describes his encounter with the cattlemen at the feedlot where his cow spent its short life. It turns out that most ranchers do not attempt to cover up the unnatural process through which they turn animals into a saleable product. And feedlot veterinarians admit that they would be out of a job if the cows were fed grass and allowed to roam freely. Yet, all involved acknowledge that it is necessary to raise cattle in this unnatural way in order to keep up with competitors, and that animals will continue to be raised this way unless consumers become more informed and demand a change.

I hope Pollan's article will spark attention—and alarm. But I fear that most readers still roll their eyes as they pass the organic food section in the market and thank the American government for industrial food that will last forever and keep the grocery bills trim. After all, it is the government that takes the stance that food is food, protein is protein, regardless of its source.

Many people who hope to escape the stigma of living in a fat society and to attempt a healthy lifestyle often follow the wrong path. Limiting ourselves does not necessitate counting calories or buying what food companies label "healthy", "fat-free", "lite" or "diet". Most of the time, this is the wrong way to go. Being healthy means confining ourselves to real food. In order to be healthy we need to limit ourselves to food that we can still call food, not the industrialized products with undisclosed histories that stand on most market shelves.

Brianna Smith is a Barnard senior

The Implications of the Thesis

by Kelly McCoy

It's the second semester of senior year and still no breathy sighs of nostalgia. I was expecting an early start to the process of goodbyes: the awkward one-last-times, the spur-of-the-moment photo shoots, and the anxious but-we-nevers. I'm bad with afterthoughts and even worse at anticipating them. But in an environment where terms are measured out in papers and exams, I thought the dreaded countdown would have begun.

Yet instead of reflecting, relaxing or recoiling into preparatory coping mechanisms, friends are laughing, saying, "We're young souls, only starting with this world. You haven't seen anything yet."

Ask any two seniors what they are working on this semester, even within the same major, and you will be impressed by the diversity of answers. One of my friends won a

I get this sneaking sense that the earth will not shatter from the weight of our collective efforts, and that angers me: Why the hell not?

grant to interview poets in San Francisco, another went to Texas for Rothko research, an old roommate spent months enmeshed in cancer cell research, and another conducted studies on biracial dating on this campus. In addition to all this are those deeply theoretical topics, holing up actresses, writers, activists and other free spirits in various library nooks, carefully eking away at the process that is senior thesis.

A senior thesis means all sorts of things - from one last mogul, to grad school material, to some sort of poetic ideal, the thesis is a project distinct to each major, each interest, each student. What we do all have in common, though, is having gone through (err...and are still going through) this very long, involved, and ultimately, academic exercise. And although the thesis is not exactly the healthy purging of four years of incredible academic input that one would hope for, the process does distill a type of clarity as to what exactly all this has been about.

My high school friends love to ask me what my degree will be in. "BA, philosophy," I say, and they chuckle. With a major like philosophy, I am well positioned to sit and think about what it is I am going to do with my life.

This is a subject that has flummoxed me for years. After studying politics in Northern Ireland for a year, I thought I was through with academia. And now I feel that my life post-graduation could be dedicated to community involvement. This feeling

seems to abound at Barnard - I've yet to meet a woman here not deeply touched by her influence on the community, relentlessly tackling internships, making things happen on campus, involving herself greatly in one community, often in many.

Then my thesis hit. Let's get rid of misconceptions - writing a thesis is first and foremost a lonely process. You work surrounded only by text, which has been written across eras, reinterpreted in just as many, which you talk briefly about with an expert advisor, and elucidated via your own take on tight-lipped language. The ideas you began with are now miles deep, and each word on the page, however imprecise, however apt, reflects four years of rigorous learning. It is hard work.

But as the semester ends, I get this sneaking sense that the earth will not shatter from the weight of our collective efforts, and that angers me: why the hell not? We were never doing this to help out Morningside Heights, so what were we doing it for?

The answer, I think, is that, through a thesis, students come into their own. Students assert themselves on a particular subject that fascinates them. Four years of liberal arts education takes the shape of the strong conviction that the conceptions we have each formed while here are somehow right, greater than the sum of classes taken or forums and rallies attended. There is creativity at work, and each thesis has an attitude.

Instead of saturating myself in flashbacks of the last four years, I'm starting to fast-forward these days. First I want to applaud my professors as I start to get an inkling of what their vocation is about. Academics are devoted to ideals, or their undoing, with such expertise as ought to be admired. Professorship marks a life work, a commitment to developing an idea's voice, and making sure that it is sound. Despite the (welcomed) rock star approach of certain lecturers, this marks a very conscious attitude, and a devotion to a work in progress.

I'm also realizing that in the wake of all these polished theses are strewn endless other theories of this year's seniors. Plenty is left undone between drafts and revising, both in those thoughts that we explore and those we leave unturned. I hope that this is part of the excitement I feel in the classmates around me - the momentum of knowing that there's a whole world out there - of faces, feelings and ideas, unknowingly awaiting exactly whatever it is you've found you have to say.

Every time the terms change, so too does the theory. The homespun philosophy behind all this is that we are, each of us, in a unique time and place. found our own deep voice, and must let it sing, no matter where we are going from here.

Kelly McCoy is a Barnard senior

really deep thoughts.

I should be writing my thesis. As I sit here in the concentrated mess of my Plimpton single, surrounded by day-old coffee mugs and piles of books with folded pages, I decide it would be a good time to write my column. And it occurs to me for the millionth time that this is the last piece I will ever write for the Bulletin. I take a deep breath.

I should be writing my thesis. Over the past few days, I have read various columns in the Spectator by graduating seniors; nostalgic essays that bid farewell to Columbia and drop a bit of advice for remaining undergrads. I had thought at first that this was what I would do; that my last Bulletin column would be a goodbye to Barnard; to my classmates, my professors, and my rightful claim to the label "strong Barnard woman."

But it's not. Instead, this is a goodbye to the place on campus that I can honestly say became a second home over my years at Barnard. Where at odd hours on weekends and late into the weekday mornings I was likely to be, sitting in front of a computer, listening to strange CDs and drinking whatever soda I could find in the fridge. Where I laughed, screamed and cursed; and which has come to hold some of my dearest memories of Barnard. I would like to take this space to say goodbye to the Bulletin.

I arrived at the Bulletin as a first semester transfer student, unsure of myself and somehow certain that I was out of my league among the cool, smart girls who gathered around the white dry erase board on the wall of 128 McIntosh that Monday night. I remember thinking as I glanced hesitantly around the room that being on staff must require a streak of manic panic and funky clothing (things, I admit, have changed.) As the editor-in-chief stood assuredly in front of the

board with a blue marker and streaks of green in her hair, she smiled. We went around the room to introduce ourselves; I don't remember what I said, but I remember what I thought. I wanted to be a part of this magazine subculture. I had

across a photograph of him in London's National Portrait Gallery).

But for all the writing I did for the Bulletin, it was those Monday night meetings and the familiar faces of the people I saw from week to week that made it a place I could

on saying goodbye

seen the Spec. I even knew people who wrote for it. But this small office with its dilapidated couch and these interesting girls somehow looked a bit more like what I was looking for.

The first piece I wrote for the Bulletin was a review of an R.E.M. concert. I was nervous when I handed it in— I had never been edited before and had heard horror stories from friends who had written articles for their college newspapers only to have them put away indefinitely. But I turned in my article, was thanked by the music editor, and when I saw the subsequent issue of the Bulletin, I felt a sense of accomplishment different from any I'd ever felt upon receiving an A paper. There was my article, in print, with the words: "Liliana Segura is a Barnard sophomore" written across the end in italics. A Barnard sophomore. Not a transfer student; not an illegitimate latecomer to the class of 2002; A Barnard sophomore. It felt good.

Over the semesters that followed, I wrote articles on topics I was interested in (a review of Annie Leibowitz's Women), topics I knew nothing about (Wing Tsun, a form of martial arts), and topics that I would come to realize were amazingly unique (I will never forget, a year after interviewing the English department's own Caryl Phillips, coming

call a community.

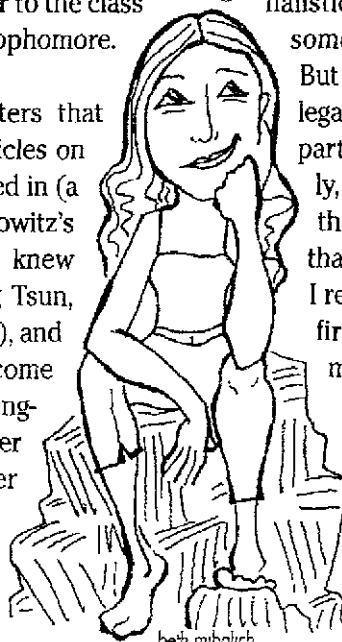
For several semesters now, I have worked on layout, a process involving endless, odd hours before a computer of questionable reliability, trying to fit a 1,000-word article in a space that only allows for 800 and praying that Quark doesn't crash the computer before you finish this one headline. This year I also became the office manager, which basically boiled down to one thing: I spend way too much time in 128 LL Mac.

But I think back to the familiar faces from earlier Bulletin days and realize that while most of them are gone, at some point over the past three years when I was too busy to notice, I have become one of those familiar faces.

The Bulletin is to me, and has always been, a labor of love. It is sometimes stressful and often chaotic. It is not a well-oiled journalistic machine (though I sometimes wish it were). But it is a part of Barnard's legacy that has become a part of me. And while, really, I should be writing my thesis, I am willing to bet that years from now when I remember Barnard, I will first remember writing my column.

Thanks for the memories.

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



letters to the editors

To the editors:

I would like to share some of my thoughts on the article "The Other Side of Diversity" in the April 18th edition of the bulletin.

Barnard College is a women's college; men cannot enroll at Barnard. Does this mean that all of Barnard's students are sexist because we are part of an exclusive community? No, it doesn't. Although exclusion is often associated with sexism, racism, classism...they are not codependant.

Many of us have chosen to come to Barnard because it is an environment that understands our needs as women and provides services that supports those needs. By the same token, many cultural and ethnic groups try to support their members in the same way. Although they may be exclusive at times, in order to make their members feel comfortable speaking about issues that concern them, they are not necessarily racist. Just because the doors are closed doesn't mean the people behind them are saying, thinking or doing anything racist. Instead, they may be working to empower each other. For this reason I wonder if the author of the article inquired about the purpose of the event with the groups that sponsored it. If not, why not? Surely any member of the that group would be able to provide far more insight into their motivations than a man on the subway would. It seems as though the author's opinions of this, and other cultural clubs, is informed by hearsay and, perhaps, her own insecurities about what it means to be diverse and defined.

As for the author's statement that "perhaps the people who don't belong to a special group need a group...called the 'we aren't discriminated against' group," personally, I think this is a great idea. People who share her concerns might benefit from a group that examines why they aren't discriminated

against and why others are. It might help them to understand the privilege that they experience in our society.

Tsajai Gonzalez, BC '02

Dear Barnard Bulletin-eers,

I write in response to Jacquelyn Johnston's "The Other Side of Diversity," an article published in the April 18, 2002 issue of the Barnard Bulletin.

In her article Ms. Johnston writes about what she perceives to be the exclusionary nature of cultural groups on campus, citing BOSS as an example of this problem. She mentions a "Women of Color Dessert," sponsored by BOSS and CROW, as an example of exclusion based on the phrase "for Women of Color ONLY," which was on fliers for the event. Ms. Johnston manages to forgive Hillel and other cultural groups for their perceived exclusionary natures. BOSS was not exonerated, as Ms. Johnston did not cite its mission statement along with its goal of community education. This omission portrays BOSS as an exclusive group, a portrayal to which I object. The Women of Color Dessert Ms. Johnston was the first event advertised by BOSS as exclusively for women of color that I have seen during my three years at Barnard. The majority of BOSS events look like they are for women of color only due to lack of attendance by other members of the CU community. Furthermore, the flier did not define "women of color." The only people excluded from the dessert were those who chose not to identify as "women of color."

I understand students' apprehension about attending the events of cultural groups whose cultures they do not identify with. Once, I shared this fear. Nonetheless, I attended the events of many of the cultural groups on campus, vowing to integrate by force should I meet any opposition. To my

surprise, I found none, and I was welcomed with open arms. No, I have not attended events sponsored by all of the cultural groups on campus but I am sure I would be welcomed at most since CU does not sponsor any exclusionary groups. Ms. Johnston and others in the CU community may be surprised to learn that BOSS and other cultural groups on campus have members who do not identify with the culture of the group.

Ms. Johnston also asks, "Why should preferences be allowed that are based on minority status? Isn't everyone in the US from some other country, with the exception of the Native Americans?" These questions reveal her ignorance about the people she criticizes. Minority groups are not defined by their ancestral heritage alone, but by their oppression as a result of that heritage. Their foreign ancestry has given Caucasian American preference in all fields of American life. Hence the need for new preferences based on minority status. May I also point out that these preferences are quite rare, quite young, and enjoyed by few in comparison to all of the preferences that the majority community of this country continues to enjoy.

Ms. Johnston describes "the person who wrote 'RACIST'" on the BOSS-CROW poster as "one of the few bold enough to speak out against the exclusionary groups." Ms. Johnston does not realize that this was an act of cowardice since this person did so anonymously. This person never contacted any member of the BOSS board to discuss this poster, though she could have easily sent an e-mail to BOSS at boss@columbia.edu, called BOSS at x42663, or visited <http://www.columbia.edu/boss>.

Instead, she chose to remain ignorant and made no effort to fight against so-called racism. I applaud Ms. Johnston for writing this article on behalf of the ignorant coward who scrawled the word and all students like her. Hopeful-

letters to the editors

ly, Ms. Johnston has opened up an overdue dialogue on race, class, and identity.

Ms. Johnston's Martin Luther King quote says: "For many of our white brothers, as evidenced by their presence here today, have come to realize that their destiny and their freedom is inextricably bound to our freedom. We cannot walk alone." As evidenced by their lack of attendance at the events of minority groups, few of my white sisters here at Barnard see their destiny bound to the minority community's freedom, leaving them to walk alone.

Mia Poole, BC '03

To the editors

In the April 25 issue of the bulletin, I found the digital divas column "Looking at porn? not me!" quite disconcerting. It immediately follows the article about Take Back the Night. If TBTN is about increasing awareness about sexual assault and women empowerment, it is sad and offensive that the digital divas columnist, who assumes most Barnard women look at porn on the web, is telling us how to cover up our porn-filled history lists on our computers. Most sexual predators are addicted to porn. It is well known that men

who commit violent crimes against women are also into pornography. Pornography is not an issue to be taken lightly. I found it cheap that this article was included, especially the fact that it immediately followed the article about the events of TBTN in the week prior. Probably with a decrease in pornography, women would be more respected, and maybe then we wouldn't have to march these streets in order to increase the awareness of sexual violence towards women.

Sincerely,
Alexis Sabo BC '03

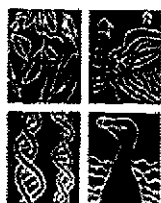


Brazil
Summer 2002

Application Deadline Extended!

Visit www.see-u.org

CERC



<<page 13>> after graduation. Nevertheless, Petrovic remarks that it is much easier to start one's life in America as a foreigner than in many other countries. Compared to Germany, she says, the US is actually less strict with immigration and naturalization laws.

Many international students say that some people have misconceptions about international students. On the other hand, the internationals have learned to use being foreign students as an excuse for just about everything, as that seems to be the excuse for just about everything! There are a number of stereotypes one has to overcome to be viewed as a normal resident in any American city. I remember having to explain that yes, we in Estoma also believe in refrigeration as a means of storing food and that I actually know what a Whopper tastes like when I first traveled. Fei describes how in a discussion with a professor she mentioned that she is from Hong Kong, to which the professor replied, "Oh, that makes a lot of sense. You have a different thinking."

However, the process of certain friendly stereotyping happens on both sides. Surely, everyone has heard, "Oh, those Americans" as an explanation for ignorance and white sneakers worn together with a tuxedo.

Tilebalieva, however, rejects the popular stereotype that Americans are not knowledgeable when it comes to world affairs. "I was amazed at the intelligence and the level of knowledge," the girl who has spent her whole life in a very international company claims. "Whilst people might not necessarily know where exactly Kyrgyzstan is, I've never had to explain that it really is a country."

International students on campus are starting a club. To get involved, contact Lisa Past at lp2020@columbia.edu

Lisa Past is a Barnard junior

HELP WANTED

the *bulletin* is looking
for a few good women

the following positions are
available for next semester:

Call x42119 or
e-mail
bulletin@
barnard.edu
for more
information

- nyc living editor
- arts editor
- features editor
- office manager★
- layout editor★
- layout staff
- columnists

★ paid positions

get involved!