

# barnardbulletin

9 october 2002

**Britney Spears, restaurateur  
- a night at NYLA**

**Hollywood's strange idea  
of sexual liberation**

**a look inside SGA**

**HIV-testing at  
barnard**

**and much more!!**

# letter **from** the **editors**

When the Bulletin's orientation issue came out on August 26th, my co-editor and I were so excited over how good we thought it looked that we ran around campus, handing out copies to everyone we passed. Comments such as "ah! It looks so cool!" and "if I had a baby, it would be named the Bulletin!" filled the air.

This enthusiasm, unfortunately, has been tempered in the past three weeks. The Bulletin currently faces a number of issues. The main one involves a considerable debt racked up over the past year, other difficulties include technological troubles and publisher problems. Add to this the fact that the Bulletin has a small staff and limited resources, and it becomes clear that although our problems can be solved, it will take some time for this to happen.

Our editorial board has thus decided to use this semester to rebuild to re-establish contacts with offices around campus, hold editorial and writing workshops in conjunction with the Columbia School of Journalism, and revamp the bulletin logo and layout format in order to make the bulletin a paper Barnard can proud of a paper that comes out consistently with an exciting layout and challenging content.

This means the Bulletin will publish fewer issues this semester - two more after this one, to be exact. One will come out on the web (!) in November and the other will come out in print on December 4th, the last week of classes. Next semester the Bulletin will return to its regular weekly schedule - and it will be a changed paper, because we are giving ourselves time this semester to make it look great and begin a tradition that we can pass on to future writers. No more inconsistencies. No more con-

fusion among readers about why the Bulletin did not come out last week, or why the Bulletin does not have a web presence and so on. It will be a fresh start, and we hope you all are excited about this. We certainly are.

Now, on to a completely different subject - something that I often think about when I'm not fussing over the Bulletin. There is a cartoon called Doonesbury, with which most of you are probably familiar. Many of Doonesbury's funniest strips poke fun at colleges - Garry Trudeau, the cartoonist, attended Yale, so that may explain why - and there's a great Doonesbury strip from the 1970s that takes place at a college graduation. The President of the college is speaking.

"Well, here you are," he says, "prematurely professionalized and chillingly competitive." The graduates are unfazed. "You know," the President continues, "it didn't have to be this way. This college offered you a chance to experience the joys and sorrows of intellectual maturation; it could have been more than just another way-station." He sighs, and says, "well, I guess there's no point in dwelling on that now," and the strip ends with the students jumping up and yelling, "now, wait a minute!" and "they didn't tell us that in the catalog!"

The cartoon is nothing revelatory but it still hits home. The entire point of the college experience - the privilege, really, of being able to study mankind's advancements and setbacks while experiencing the city that is New York - often gets lost among students, myself included. Students are always hurrying everywhere if they're not checking their cell phones for missed calls every five minutes, hitting the Stairmaster for an hour, rushing off to see their advisor

about pre-med requirements, or bemoaning the B- they received in economics, they think they aren't getting enough done.

This isn't the point of college - to rush through everything and fret about your grades for fear you'll be left behind. This isn't to say that hard work is a bad thing, all-nighters should never happen, or it's wrong to consider your career choices for after graduation. But it's such a luxury to go to a school like Barnard, and to ignore its possibilities - to read a great text without truly understanding it, or to not utilize all of New York's resources - overlooks the entire reason you're here.

So here's to making Barnard more than a way-station. Here's to making the Bulletin a paper that encompasses the many parts of the college experience. And most importantly, here's to learning something new - no matter how long you retain the knowledge, be it for your lifetime or merely, as the novelist Nelson Algren put it, for keeps and a single day.

Zoe Galland & Karin Isaacson  
editors-in-chief

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The Barnard Bulletin is published weekly by the officers and members of Barnard College in New York City. subscription inquiries should be directed to Tiffany Vannoy, and all correspondence and advertising should be directed to Eliza Chang at (212) 854-2112. information requests and address changes may be sent to *Barnard Bulletin*, 128 W. 116th St., 2009 Broadway, 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 emailed to *bulletin@barnard.edu*. Please include your name and affiliation with the College.

# EU Imposes Sanctions Against US in Trade War

by *Rhiannon Bettivia*

In what may become the largest transatlantic trade war in history, the World Trade Organization recently backed the European Union's proposal to put \$4 billion in sanctions on the United States, according to BBC World News.

The sanctions, which are bans or levied export taxes on US goods, are in response to a system that allows substantial tax breaks for US based companies such as Walt Disney.

For those of us who grew up singing songs from Disney movies and settling down to sleep under a Mickey Mouse comforter, it is hard to see one of the US's most famous exports at the roots of a trade war. However, Disney, along with companies such as Microsoft, GE, and Boeing, are at the bottom of the dispute.

The EU has been fighting for approval of the sanctions since November 2000. The WTO settled on the figure of \$4 billion and plans to impose the sanctions if the Bush administration does not agree to lift the U.S. Foreign Sales Corporations tax breaks, which allow US based companies huge tax breaks on exports. This system of tax breaks was established in 2000 in lieu of an earlier system set in place in 1997, which was eventually ruled an illegal subsidy by the WTO. The US-based companies that benefit from this system save close to \$5 billion a year at the expense of the EU.

For the US to avoid sanctions, the Bush administration would have to either rescind the tax law or slash tariffs for EU companies, moves that the administration has not yet felt the need to take. Currently, the US is asking that the sanctions be reduced to \$1 billion, a figure the Bush administration estimates

is closer to the losses suffered by the EU because of the tax breaks. The European Financial Commission hopes that the dispute will not actually come to sanctions of any sort. The list of sanctioned items includes things like nuclear reactors and agricultural products, but given the current economic climate on both

tions of its own rather than back down. Professor Cameron McCarthy of the Institute of Communications Research at the University of Illinois, Urbana-Champaign, said, "Clearly, the US can respond. [Given] the economy on both sides of the Atlantic, [we hope] we can reach a point of settlement."

Liisa Past, BC '03, agreed. "It is like a cat barking at a dog, even if the dog is not playing a fair game. The US is still clearly the dominant power."

On the other hand, the EU is not acting without support. Many people feel that it is time that the US be made to play by the same rules as everyone else, despite reservations. PMcCarthy admits that the sanctions could be effective, and Anna Sternoff, BC '05, said, "[The sanctions] are a good thing. Even though [the US] is the most powerful, they should not be able to forgo laws. It is

typical of the US to think they are better than everyone and [that they can] do whatever they want."

Sonu Daryanani, BC '04, said, "It is unfair that [the US] can give tax breaks, when other countries pay so much to export to the US."

In a time when the economic climate on both sides of the Atlantic remains unstable, sanctions could mean losses and problems to both the United States and the European Union economically and in terms of the growing tensions over the pending war with Iraq. Whether the sanctions are set in place or the United States capitulates, one can only watch and hope that Mickey Mouse can avoid all the trouble and go back to being a loveable childhood icon.

*Rhiannon Bettivia is a Barnard sophomore.*

**Some feel that it is time that the EU makes a stand and demonstrates that it has reached one of its foremost goals: the ability to go head to head economically with the United States.**

sides of the Atlantic, hope remains that a settlement can be reached before further damage is done.

Whether this will be effective or not remains uncertain. Some feel that it is time that the EU make a stand and demonstrate that they have reached one of their foremost goals: the ability to go head to head economically with the United States. Ronald Bettig, an associate professor at Penn State University said that the students of his Transnational Capitalism class agree. He said, "Is the United States still the dominant power, or [do they have to] start playing by the rules? In this administration, [US corporations] don't have to. Not in my lifetime, or maybe since Reagan, have I seen an administration that so plays to the capitalist class."

The worry remains that the Bush administration will retaliate with sanc-

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

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

# Shortage of homeless shelters sparks outrage

by Annarose Fitzgerald

"Reducing homelessness for both families and individuals is not simply a matter of providing housing. It is a matter of addressing the root causes of homelessness that can include mental illness, substance abuse, the disintegration of extended families, domestic violence, lack of education and skills, and joblessness."

The preventative policy of New York City's Department of Homeless Services is all well and good, but what about those who are now homeless and need immediate assistance? Since former mayor Rudolph Giuliani cut back on spending for affordable housing, an increasing number of families and individual adults are finding it harder than ever to get out of shelters and back on their feet. According to [www.nyc.gov](http://www.nyc.gov), people without homes now spend an average of one year in

a shelter, whereas in 1990 they would spend only about five months.

Lack of affordable housing, along with an increasing number of new homeless families and individuals, has led to a drastic shortage in available shelter space. Bloomberg's recent response has sparked controversy from all sides: for a new shelter, he has reopened the Bronx House of Detention for Men, a 64-year-old building enclosed by razor wire in which the residents shower in groups and sleep in jail cells.

Does this new shelter comply with the Department of Homeless Services

principle of providing safe and humane options for shelter residents? Not according to chairman of Columbia's Architectural Planning School Elliot Sclar, who deems the prison/shelter "offensive."

As far as safety is concerned, the run-down building has proven to be significantly lacking; only a few nights after the shelter's opening, lead paint chips were discovered and the city was forced

When a person is in need of emergency shelter, he or she must first go to a Shelter Intake/Assessment Center to begin the application process. For families (defined as legally married couples with or without children, single parents with children, pregnant women, or unmarried couples who have lived together for a long period of time), this means the Emergency Assistant Unit in the Bronx. With 35,000 homeless, 15,000 of them

children, currently residing in shelters, the EAU fills up quickly. Because there are no longer assistance units for families in other boroughs, even families who are evicted from homes in Brooklyn must go to the Bronx immediately. According to the Village Voice, the large crowd is three times the fire code regulations, and people are forced to sleep on the floor, in office chairs, and on



*The Bronx House of Detention for Men was recently reopened by Mayor Bloomberg to serve as a shelter for the city's homeless.*

to deny admittance to children under age six.

Maria Fitzgerald, BC '06, thinks the new shelter will work only if "[the city] spent a lot of money on the building so that it didn't look like a prison."

Debra Tillinger, BC '04, who volunteers for Columbia's Project for the Homeless, said, "I think it's a very bad idea. [Bloomberg's decision] is shortsighted. If you can find a prison, you can find other options."

But what exactly are the other options? Are the overcrowded shelters better than the abandoned prison?

benches in non-air-conditioned rooms. Now the rise of homeless families has led the city to violate a court order and turn the EAU into a 24-hour emergency shelter.

The surest way to end the overcrowding of temporary shelters is affordable housing—if it were possible. A report from the National Low Income Housing Coalition found that the average U.S. employee needs to make at least \$14.66 an hour, about triple the federal minimum wage, to pay for food and basic needs while renting a modest two-bedroom house. <<page 25>>

# US dispatches troops to Ivory

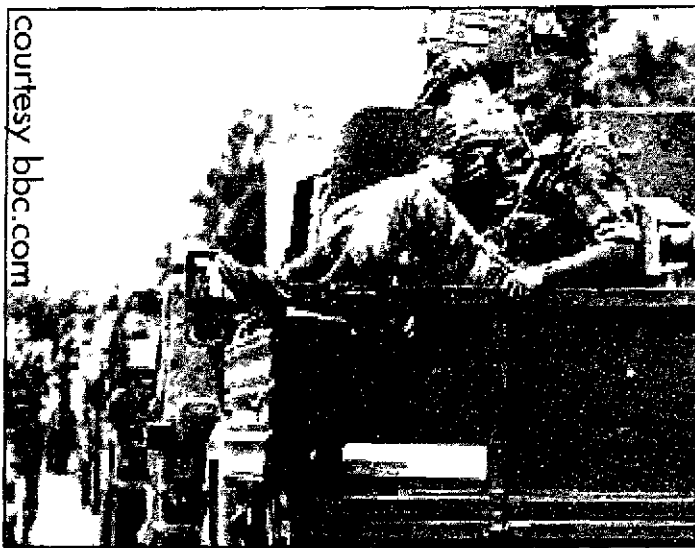
by Molly Culver

A group of armed rebel troops descended violently on Abidjan, the capital city of the Ivory Coast, in the early hours of Thursday, Sept. 19. As of Sunday, Sept. 29, West African leaders had agreed to send a buffer force to the Ivory Coast if mediation between the government and rebel troops fails, according to CNN.

In addition to the attack on Abidjan,

sen to focus on the trapping and possible rescue of 160 Americans at the international Christian Academy in Bouake, some people take issue with the U.S.'s involvement in this crisis. Meredith Doster, BC '02, saw relevance in the US's involvement in the crisis. "In light of the current leadership and current foreign policy in the US, I'm not surprised the US has gotten involved in yet another foreign problem. Missionaries are not gov-

pointing and widespread confusion. Though it remains unclear whom is tied to this revolt, the most likely explanation for Thursday's uprising is a mutiny of 700 troops scheduled to be demobilized from the state military forces. However, Ivorian authorities, under the leadership of President Laurent Gbagbo, have also accused unnamed northern neighbors, presumably Burkina Faso and Mali, for playing a hand in this



Above left: France also deployed troops to Abidjan. Above right: Robert Guei, who seized power in 1998 and has since been assassinated.

an attack was also staged on Bouké, located 350 km north of the capital city. Since then, Ivorian government troops have launched an offensive in both cities, as well as in Korhogo, where smaller skirmishes have broken out. To prepare for the possible evacuation of foreigners, about 200 French troops have set up camp in the administrative capital Yamoussoukro, about 60 miles south of Bouake and 150 miles north of Abidjan. Hundreds of Westerners, including scores of American children, have been trapped in Bouake since it was seized. US Special Forces have also headed to the Ivory Coast to assist with the protection of foreign residents. Since the eruption of this rebellion, an estimated 270 people have been killed, and at least 300 wounded.

Though the American press has cho-

ernment employees; they are not ambassadors. It as if they have used this pretext to get involved."

Sarah Slobodien, BC '03, also reflected on US involvement. "I think it's the job of the American government to protect its citizens wherever they are. But it's not their job to interfere in the internal politics of the Ivory Coast."

Trudy Dako, BC'04, co-president of the African Students' Association at Columbia, voiced concern that this conflict will fuel disinterest in Africa as a whole. "In terms of the coup I think it may hurt the development of the Ivory Coast. It's hard enough to get people interested in Africa."

An intricate web of internal political divisions and complex foreign relations with neighboring countries has the current crisis enveloped in a fog of finger-

attack, possibly by supplying rebel reinforcements. The murder of Robert Guei, the former military leader who seized power in a coup in 1999, is also evidence of the chaos this mutiny has generated. Guei was killed the day the fighting began. However, it is uncertain whether or not Guei played a role in the mutiny. Similarly, Gbagbo's main opposition leader, Ouattara, has taken refuge in the French Embassy.

Though widely perceived as an attempted coup d'etat, Professor Gregory Mann of Francophone African history at Columbia said that this recent outbreak of violence cannot, as of yet, be defined.

"We don't know if it's a coup yet," Professor Mann said "It's sort of a strange beast right now." As to the accusations by Ivorian authorities against

# Coast after violent uprising

bordering nations, Professor Mann said, "It is highly unlikely that other countries, like Mali, have played any part in this." He added, "There's no evidence that Ouattara had anything to do with it. This was an opportunity of the government's to clear the boards. Everyone suddenly became an enemy of the state. If the government can say, 'we have been attacked,' then they can lash out at everybody. They do not provide evidence—only allegations."

Linda Beck, professor of political science at Barnard, also cited the questionable validity of the Ivorian government's accusations. "It's common in Africa that when things get tough, you blame outsiders. This happened in Nigeria and in Zambia."

This rebellion has not been the first shock to a nation long heralded as an "oasis of stability" within a region of

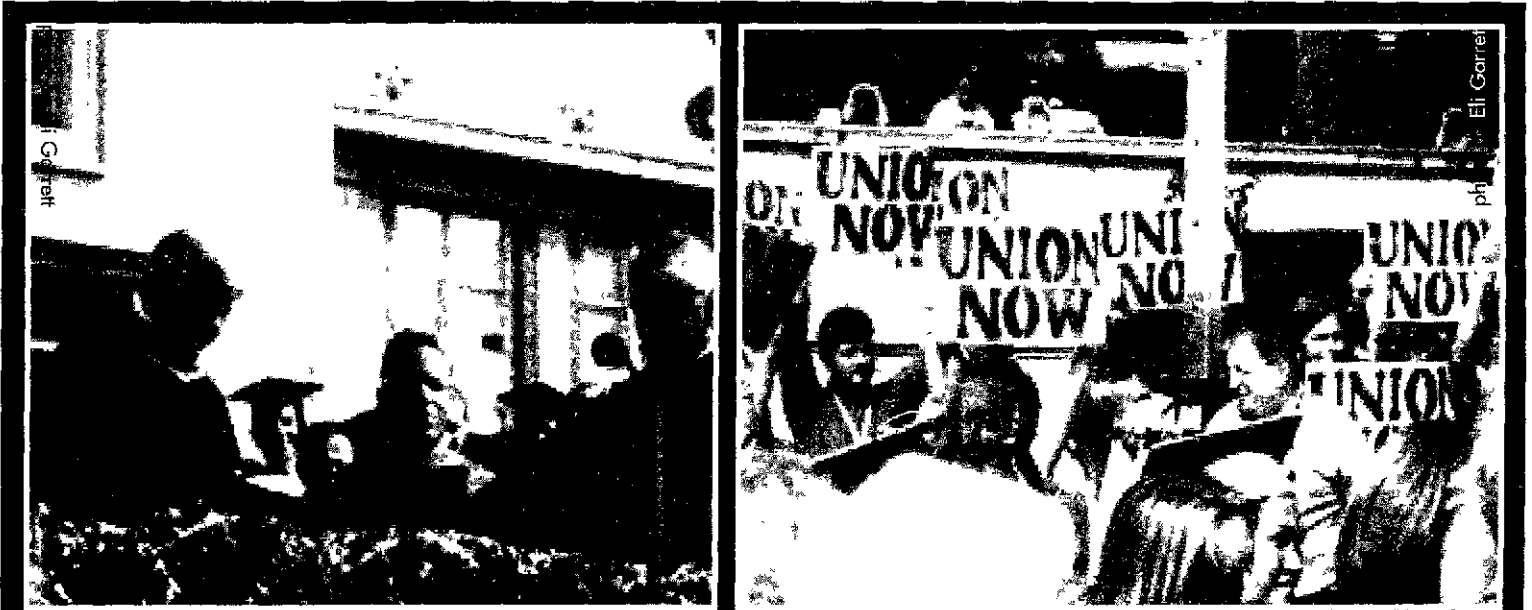
Africa continuously plagued by civil strife. This reputation was first shattered in December 1999, when the military staged its first direct intervention on Ivorian politics, attempting to dislodge the elected government of President Henri Konan Bedie. This first uprising announced the beginning of three years of political volatility after nearly 40 years of peace, economic growth, and development.

This recent revolt, along with the revolt in '99, has reshaped visions of this state, long admired for its ability to maintain fair elections. Professor Mann explained the reason for the shock this first revolt generated. "There's a sense that in this region of Africa, the era of the coup d'etat was thought to be finished. The '90s was seen as a wave of democratization. There had been a time when the coup d'etat was frequent and

that partly belonged to the Cold War, stronger civil society, and new generations of political leadership. But the period of a coup d'etat being acceptable ended. So, in '99, it was a great shock. We thought, 'Maybe we spoke too soon.'"

Professor Beck described her reaction to the most recent rebellion. "Given what has happened, I am not surprised because we've had a whole series of mishaps since '99—not just in the Ivory Coast, but in the whole region. I think we should be concerned about what this means for an inclusive cooperative government in the future. Even if civilian government can stay in power, the fallout is going to be the relations between civilians and politicians, especially between Ouattara and the ruling party."

*Molly Culver is a Barnard senior.*



Lee C. Bollinger was inaugurated as Columbia University's 19th president Thursday, Oct. 3. More than 150 representatives from Ivy League schools and other universities attended the ceremony held on Low Plaza, along with such luminaries as Kofi Annan, Secretary-General of the United Nations; Mayor Michael Bloomberg; and former mayor David Dinkins, currently a professor at the School of International and Public Affairs. Also present at the inauguration was a contingent from Graduate Student Employees United, who were holding bright blue signs reading "Union Now," protesting Columbia's refusal to drop its appeal to the National Labor Relations Board.

# beaessentials

**BARNARD JOINT DEGREE PROGRAMS:** Students interested in Barnard's joint degree programs with the Columbia School of International and Public Affairs are invited to attend an information session on Oct. 29, from 6 to 8pm, in 1512 International Affairs. Call Dean Runsdorf, x4-2024, if you have any questions.

**BEINECKE SCHOLARSHIPS:** Juniors planning to attend graduate school in the arts, humanities, or social sciences are eligible for this highly competitive award. Students must have an exceptionally strong academic record and a history of receiving financial aid as undergraduates. Each Beinecke Scholar receives \$2000 upon completion of her undergraduate degree and a stipend of \$15,000 for each of two years in graduate school. Interested juniors should contact Dean Runsdorf, x4-2024.

**CALL FOR TUTORS:** Tutors are needed in biology, chemistry, economics and mathematics. Tutoring is a wonderful way to put your academic talents to use for the Barnard student community, as well as earn some extra cash. See Michelle Pearson in the Dean of Studies Office for details.

**FIRST YEAR STUDENTS WHO ARE ELIGIBLE TO RECEIVE AP CREDITS** must have an official report of their scores sent from the College Board to the Registrar's Office. These scores must be received and evaluated in order for you to receive credit for or exemption from Barnard courses. All students whose official reports have been processed will have received written notice of credits in their registration packets or mailboxes. If you believe your scores make you eligible for credit or exemption, and you have not received notice from the Registrar's Office, please contact the office to determine whether your report has been received. The telephone number for ETS is (609) 771-7300.

**HEALTH INSURANCE:** The deadline for purchasing Barnard supplementary insurance is Oct. 15. Extend hospitalization coverage from \$5,000 to \$50,000 for \$43 per semester or \$176 for the entire year (includes the cost of the basic insurance for the summer). Information and applications are available in Health Services (LL Brooks) or from its website ([www.barnard.edu/health](http://www.barnard.edu/health)). This is highly recommended for students with no family coverage or geographically restricted coverage.

**MATH HELP ROOM:** The Barnard Mathematics Help Room, 333 Milbank Hall, is open evenings, 6:00 to 10:00 pm, Monday-Wednesday. These evening hours are open to any Barnard students seeking help in any non-math course that includes computation and analysis. In addition, both the Barnard and Columbia Mathematics Help Rooms are available during all their hours to Barnard and Columbia students seeking help related

to their math courses. They are open most of the day. Full schedules can be found via the Mathematics Department web page (<http://www.barnard.edu/math>).

**MAILROOM HOURS EXTENDED!!** The mailroom will stay open until 6:45 pm on Monday and Thursday nights on a trial basis. Please take advantage of this service and send feedback to [sga@barnard.edu](mailto:sga@barnard.edu).

**MINDFUL EATING GROUP** for those who have impulsive, compulsive, or binge eating issues. Led by Maria Sorbara, M.S., R.D. We focus on meal planning, balancing, and strategies to prevent disordered eating. The group meets Tuesdays from 4:30 to 5:30 pm, for eight weeks in the Health Services Conference Room (LL Reid), beginning Oct. 8th. Interested? Email [msorbara@barnard.edu](mailto:msorbara@barnard.edu).

**PERFORMING CONVERSATION:** Come join an ongoing weekly group offered at the Counseling Center entitled "Performing Conversation." It is a development group based on the discovery that performance is developmental: creating new ways of talking together helps us grow and change. In other words, how we talk—not what we talk about—can make all the difference in the world. The group is open to all Barnard students, meets Tuesdays from 12:15 to 1:30 pm, and is led by Hugh Folk, M.D., Staff Psychiatrist. Please call Hugh at 854-2092 to join or for more information.

**PREMEDICAL STUDENTS:** There will be an information session about Northwestern University School of Medicine with a representative of its admissions office on Monday, Oct. 14, in room C555, Lerner Hall, from 3:00 to 4:00 pm.

**STUDENTS INTERESTED IN STUDYING ABROAD:** 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, please visit the U.S. State Department Passport Information website at [http://travel.state.gov/passport\\_services.html](http://travel.state.gov/passport_services.html). International students are encouraged to speak with Dean Kuan Tsu ([ckuantsu@barnard.edu](mailto:ckuantsu@barnard.edu)) about the impact of study abroad on your visa. Please note that Dean Alperstein will be out of the office from Sept. 29 to Oct. 9 visiting study abroad programs. She will be available via e-mail during this time. Also, she will have drop-in hours on Tuesday, Oct. 15, from 5:00 to 6:30 pm.

**THE JONG WRITING CENTER** is now open for the fall semester. The Writing Center's specially-trained peer tutors and faculty-level writing consultant can work with you on everything from First Year English essays to lab reports to your senior thesis. Sign up for conferences (one week before) on the door of 121 Reid Hall.



by Zoe Galland

This week's featured professor is Professor Sally Chapman of the Chemistry Department.

**Barnard Bulletin: When did you become interested in chemistry? During your college years, or earlier on?**

**Prof Chapman:** In college. I had always liked science, but I liked other things as well, so when I went off to Smith I wasn't at all sure what I wanted to major in. I sometimes think of myself as one of the Sputnik generation; that is, when Sputnik went up in 1967, it was a massive wake-up call in the United States about science and science education. People were really shocked; they thought Americans were the best, and suddenly the Russians were way ahead. So when I was in school, there was a flurry of activity having to do with trying to get much better science education in the schools. I actually benefited tremendously from a couple of different programs...there was a new curriculum in physics, and a new curriculum - at a high school level - in chemistry that were very much the results of the Sputnik era, that were really dynamite. So I loved science and math in high school, but I also liked other things.

It's probably fair to say I really love physics, because physics is so beautiful, and you can see everything that's going on...chemistry, you can't see it. Physics, you can see those equations in motion. And I love math, and I've always been good at math. Chemistry's messy, and I think the messiness appealed to me.

**BB: Did you have trouble with the "less physical" parts of chemistry?**

**SC:** Well, I'm not sure you should publish this, but I had a terrible time in organic chemistry. No, I do tell this to my kids - I had a dreadful time in organic chemistry, and at the end of



## The Profiles

my sophomore year of college, I had a long chat with a wonderful professor at Smith in the math department and I said, 'look, I've had such a terrible year in chemistry, but I think I want to major in it because I think this is just one part of chemistry...but I want to have a backup plan to be a math major.' As it turned out, I got to physical chemistry and I loved it. Now, Barnard's organic chemistry course is a wonderful course, but organic chemistry and I did not get along.

**BB: Many students who take chemistry find it to be a useful subject but not always a very interesting one. What do you think?**

**SC:** Well, chemistry is very challenging, and it's messy, as I said...with physics, you can see it, at least with elementary physics. And chemistry, you don't see the molecules. On the other hand, you can understand things at a very fundamental level, and that's something I've always loved. Obviously, it's not for everybody. When I'm at, say, a party, and somebody says, "what do you do?" and I say, "I teach chemistry," the most common reaction is, "oh, I hated that!" or "oh, I was terrible at that" or "why is that such a terrible course?" <laughs> Fortunately, we have enough students at Barnard that find it interesting and important.

**BB: Are a lot of your friends chemistry buffs?**

**SC:** I have lots of friends in the chemistry world, but I also have lots of friends who are completely out of it. I have one friend - she actually teaches Spanish at Columbia - and she's always asking me to explain chemistry problems to her, and at the end of it, she says, "I don't understand a word you said, but I just love listening to it." <laughs>

**BB: Is there a famous chemist you're particularly passionate about, or have always admired?**

**SC:** I admire lots of chemists. If I had to pick one, it might be Linus Pauling...he is the only chemist who has won two Nobel Prizes; one for chemistry, and one, the Nobel Peace Prize, he got for his nuclear disarmament work...he was a brilliant man and a very fascinating character.

When I first came to Barnard, the woman who was chair of the Barnard chemistry department - her name was Bernice Segal - was extraordinary. She's sort of my model in terms of teaching - she knew the name of every student in Introductory Chemistry after about three weeks, and she not only knew their name, but she could remember who got what grade on what exam. She was just so involved with the students, and I admired her for that.

**BB: Your web site mentions your affinity for water.**

**SC:** I love to sail, I love to swim, and I like doing things on the water. That's not necessarily anything that has to do with chemistry...now, water's a wonderful subject, and when I teach first-year chemistry, I've probably said to my class three times what wonderful stuff water is. I like to windsurf as well.

photo courtesy <http://bc.barnard.columbia.edu/~schapman/>

Sally Chapman, Chemistry

# The HIV Test:

by Ilana Garon

No fear.

My friend and I decided that we'd both get tested for HIV. I'd never done it before.

The act of scheduling an HIV test has a powerful, if temporary, psychological effect. It causes you to look back on moments long since past with some paranoia, wondering if there might ever have been any possible means for exposure to HIV.

In my experience, and the experiences of friends who have had HIV tests before, knowing logically that you haven't been leading a "risky lifestyle" (a lifestyle in which one's actions would put one at risk for HIV) does little to stave off jitters about taking the test. Also, there is a possibility of receiving a "false positive" result, a frightening thought in and of itself. On the whole, the idea is rather nerve-wracking, even for someone who would never consider him or herself at risk for HIV.

No fear.

I called Barnard Health Services in early September for details. Here, HIV tests are performed on Mondays, the only day the staff member who performs the blood test is on campus. I also had to schedule my appointment two weeks in advance. Advanced scheduling, I was told, cuts down on the number of missed appointments. For confidentiality reasons, Barnard Health Services does not ask you for your full name when you are scheduling the appointment; you are asked to give a first name, a nick-name, or even a pseudonym.

To me, the idea of giving a pseudonym seemed slightly laughable, probably due to my discomfort and general defensiveness about the idea that I should have anything to hide. Getting tested is a good and responsible thing to do. I told myself. No big

deal. I gave my first name.

I asked how long it takes for results to come back after the test, and was told that it usually takes about three weeks. This seemed like a long time; I was informed that this is because the New York City Department of Health (NYCDOH), to which Barnard sends the blood sample for analysis, receives an exceptionally high volume of tests. Additionally, the test at Barnard costs \$15. I asked if there was any way one could get the test results more quickly. I was told that there was a way to get test

“ It is a detriment to all of us that such stigmas are attached to HIV; people feel that if they take an HIV test, it is a sign that they are weak, dirty, or promiscuous ... ”

results in 2-3 days (they would be analyzed in a lab on campus), but that it would cost \$60.

By state law, anyone who takes an HIV test in New York must have mandatory "counseling" before the blood is drawn, and again upon receiving the results in order to have them interpreted. Barnard does an excellent job with this counseling. I met with a health professional (who was trained in HIV counseling) in a cozy private office, with the door closed. I was given information about the test, and told that it is confidential but not anonymous. This means that while your results will not be released to anyone but you, NYCDOH

requires personal contact information so that they can contact you quickly if anything is amiss.

The counselor asked me some about my lifestyle in order to gauge any behavior of mine that would put me at risk, to assess my knowledge of HIV/AIDS transmission, and to let me air my concerns. The questions were asked in a non-invasive manner, and the counselor maintained a comforting and non-judgmental demeanor throughout the interview.

I was also impressed by the counselor's candid, forthright explanation of high-risk and low-risk actions. My most recent experience with sex-ed had been in a high-school program that hoped to scare students into safety by implying that HIV is transmitted quite easily through most romantic or sexual behavior. This is not the case. Unprotected vaginal intercourse, unprotected anal sex, and sharing needles are the most risky behaviors one can engage in. I was informed that while unprotected oral sex can lead to contraction of STDs (including HIV), the risk of contracting the HIV virus from oral sex is relatively minimal compared to the risks of contracting it from one of the behaviors listed above. Similarly, HIV cannot be contracted through kissing, or through saliva at all.

The counselor pointed out that people who worry about STDs and HIV enough to go get tested are generally not the same people who engage in risky behavior that puts them at risk for HIV transmission. This is troubling idea, because it indicates that those who are infected are, for one reason or another, not getting the treatment they need.

After the counseling session, I went into a room to have blood drawn. The process was utterly painless and took less than 3 minutes. I was given a card and told to come

# Barnard and Beyond

back for my results in approximately three weeks.

There are other options for HIV testing available on campus and around New York City. The Gay Health Advocacy Project, or GHAP, operates out of the 4th floor of John Jay Hall. GHAP offers walk-in hours for HIV testing on Mondays and Thursdays between the hours of 12pm and 6pm, and Fridays from 12pm to 4pm. Testing is free, and results are returned in person one week following testing.

Other options include various free testing sites operated by NYC-DOH around the city (phone number given at the bottom of this article), and the Geffen Center at Gay Men's Health Crisis (GMHC) provides confidential testing at their clinic at 125 West 24th street on a sliding scale fee.

However one chooses to go about it, I think that taking an HIV test is a positive experience - in terms of being responsible for oneself and one's actions, gaining increased awareness about HIV/AIDS transmission, and debunking the myths and stereotypes relating to HIV (that it is a disease affecting solely sexual and racial minorities and those in the lowest socio-economic sector of society).

It is a detriment to all of us that such stigmas are attached to HIV; people feel that if they take an HIV test, it is a sign that they are weak, dirty, or promiscuous, and thus are deterred from getting tested. It is imperative that we

learn to put aside the stereotypes that keep us from taking the proper precautions, not only to keep ourselves healthy, but to protect the

health of those we love.  
No fear.

*Ilana Garon is a Barnard senior.*

## For More Information on HIV

### **New York City Department of Health HIV Hotline:**

1-800-TALK-HIV (1-800-825-5448); gives testing sites and information.

### **Barnard Health Services:**

Lower Level Brooks, 212-854-2091

### **Gay Health Advocacy Project (GHAP):**

John Jay Hall, 4th Floor West, 212-854-7970, or e-mail ghap@columbia.edu. Walk-in hours Mondays and Thursdays 12-6pm, Fridays 12-4pm.

### **Geffen Center at Gay Men's Health Crisis (GMHC):**

125 W. 24th Street; 212-367-1100 to schedule an appointment.

Wednesday, October 16

**An Evening with Lizzie Simon, author of DETOUR: My Bipolar Road Trip In 4-D**

**Time:** 6:30-7:30 Reading & Discussion; 7:30 Book Signing and Reception

**Place:** Julius S. Held Lecture Hall, 304 Barnard Hall

Ms. Simon, a Columbia University graduate, has been featured on CNN and in Time magazine. Ms. Simon produced this summer's MTV documentary "MTV True Life: I'm Bipolar" She is an Obie-winning producer for her work at the Flea Theater in New York City.

Sponsored by the Rosemary Furman Counseling Center

Co-Sponsor: Barnard Student Government Association

A Barnard College National Depression Screening Day Event

# a look inside **SGA**

By Renata Bystritsky

Ah, student government. For those of us who are not involved with it directly, it is usually a somewhat vague entity, making itself known through various posters and flyers around the campus. For officers in school clubs, the student government is a slightly more tangible entity, since, to get funding, a club must be officially recognized by our Student Government Association. Still, few people are aware of the full effect SGA's presence has on our campus and on our lives as students of Barnard College.

"We feel like we are supposed to be the voice of the students," says SGA president, Laila Shetty, BC'03. "We work with the administration on campus issues. . . to try to get the students what they want."

One of the SGA's most recent accomplishments was the increase in mailroom hours. Prior to that, they worked with Residential Life and Housing (Res Life). "There were some [problems] with Res Life during the summer program," Shetty says. "We sent a letter to Res Life, and it's working with the summer program . . . to come up with efficient solutions."

In order to bring about certain changes, the SGA has to work closely with the college administration. However, Shetty maintains that Barnard's administration is much more accommodating than that of other schools. "We have a very close relationship with the administration. It's nice to know that I can just send Dean [Dorothy] Denburg an e-mail about something like extending the mailroom hours . . . I feel lucky that we go to a school like this, where the administration is so open to what [the students] want."

How does the SGA find out about what students want? "We're always asking for student feedback," Shetty explains. "[whether] through e-mail [at sga@barnard.edu] . . . or through

just dropping by [the SGA office in Upper Level McIntosh]." SGA also meets with the Representative Council each week, to discuss student concerns and campus issues. The representative council is comprised of approximately 20 people, including the individual class presidents and vice-presidents, as well as members of various committees dedicated to aspects of campus life. "There are so many different people at these meetings, that we have a pretty good knowledge base of what the general population [of Barnard] wants," said Shetty. The meetings, which take place on Monday nights at 8 pm in the Altschul Atrium, are open to all. Shetty continued, "clubs often show up to talk about whatever [concerns] they might have."

Clubs are obviously a major part of Barnard life and a major part of the SGA's responsibilities. Vice-president in charge of clubs, Tram Nguyen, BC'03 and SGA treasurer, Amira Ibrahim, BC'05 help the clubs function, determining the yearly budgets for each club, finding out which clubs are officially recognized by the SGA (only recognized clubs can receive funding or reserve space), and co-sponsoring events. Shetty admits that the budget planning is always tricky, but "if they find that they are having problems, they can always come and talk to us"

Besides the Representative Council, there is also a Tripartite Committee that works closely with the SGA. The Tripartite Committee is a combination of 8 committees that deal with various issues at Barnard, from Residential Life and Housing to the Barnard Library & Academic Information Services. Members of the committees include students, members of the faculty and members of the administration.

"It's a really good forum for students' voices to be heard," says SGA vice-president in charge of student government Jeeho Lee, BC'04. "All the administrators are right there, so you can talk to them directly, and they really want to hear the



Clockwise, starting from top: Alex Murphy, Officer to the Board; Laila Shetty, President; Tram Nguyen, Vice President of Student Activities; Jeeho Lee, Vice President; and Amira Ibrahim, Treasurer.

students' opinions. It's a good way for people to get involved."

Many students get involved with the student government in their first year of college. In the past, voter turnout had been low, but last year, the percentage of students who had voted rose sharply. "The elections went online last year," explains Shetty. "We tried to make it a much bigger deal. Usually, it's the candidates who do the flyering, but last year, we put up our own flyers, encouraging people to vote." About 36% of the student body voted in last year's election, and the SGA is hoping for bigger numbers this year, on October 2 and 3. In fact, the SGA has recently changed the election guidelines, limiting the amount of posters and flyers each candidate can distribute.

"A lot of students have been interested in the SGA recently," says Shetty. "We had about 25 students showing interest in [running for an office]."

Shetty herself began her involvement in the student government in her first year, when she attended an info session. She ran for vice-president of her class, along with Rachel Greer, and won the office. "I just wanted to be involved. I've always been interested in [student government]. Sometimes, now, I question myself and realize that I love doing this. I really love helping the students and the school and really making a difference."

Lee also got involved in her first year, as a member of her class council. "[It seems like] everyone gets involved in their first year," she says. "It just kind of happened with me. It's a lot of fun, and I feel like it's very rewarding in the sense that it's an accomplishment to work for the students."

It's also an enormous time commitment. "It's very easy to be completely consumed by the SGA," says Lee. "There are so many responsibilities. Every day, I get massive amounts of e-mails that have to be answered. And I have to deal with the upkeep of the tripartite committee system, which means that I often have to deal with my superiors [such as members of the faculty or administration] . . . Then, there are things like the class dinners. People don't realize that an event doesn't just happen, that there are people who plan it out. For example, Alex [Murphy, BC'03, SGA officer to the board] just organized this blood drive."

Shetty agrees. "I generally do about five office hours a day, five days a week. And I attend about 20 hours worth of meetings every week." The meetings are with Dean Denburg, vari-

ous club officers, and various committees, and other members of the SGA. "It's overwhelming at times – I live by my Palm Pilot – but I like to keep busy. We all do. We're all people who have always been busy and probably wouldn't even know what to do with free time," she laughs.

Both Lee and Nguyen say that they are "finally learning to say 'no'." Each member of the SGA spends several hours a day in the office – and they even work from home, responding to e-mails.

"We don't do this for recognition," says Shetty. "But I'm glad that [students] recognize me on campus and [feel that they can] approach me and ask me about certain issues. I feel that students' issues can get heard better if they actually know who the SGA officers are, and feel that they can bring their concerns to them. All of the members this year are very approachable."

In fact, the SGA's major challenge every year is generating publicity and soliciting feedback from students. They have "town hall meetings" on various topics – the most recent one dealt with the Master Plan for the Barnard campus. Unfortunately, turnout for these meetings is usually low. Lee attributes this to the relative contentment of the student body. "Barnard is a great place – there is only room for little developments. It's pretty much on track. There is always room for change, but if people are fundamentally happy, they won't push for it."

"People are happy and that leads to apathy," junior class president, Ashley Compton, BC'04, says. "In 1968, there were riots in Columbia University, because the students felt oppressed. That led to the University Senate. Now, the students just take the Senate for granted."

Considering how easy it is to become involved in the student government – whether through running for one of the many available offices on one of the many established committees – or just by dropping by a Monday night meeting, it's surprising to hear the members' one quibble – lack of student feedback. So, if you do have an opinion, drop by the SGA office in Upper Level Mac – there is always someone there – or send an e-mail to [sga@barnard.edu](mailto:sga@barnard.edu), or just come up to an SGA officer you happen to recognize. Chances are, she'll listen – and make your opinion heard.

*Renata Bystritsky is a Barnard senior and Bulletin features editor*

# wanna write for the bulletin?

email [bulletin@barnard.edu](mailto:bulletin@barnard.edu) or call x42119

# digitaldivas: What's New with Computing at Barnard?

A bi-weekly column by RCAs—write to [resnet@barnard.edu](mailto:resnet@barnard.edu) with column suggestions. This week's Digital Diva is Jessica Davis.

*This year, there are some new online resources and computing procedures that all students should know about.*

In the Lehman Computer Center on the first floor of the Barnard Library, a new system requires that a student log in at the computer to gain access to the Internet, email and other programs. You must log in using your Columbia UNI and password. If you haven't activated your UNI, go to <http://www.columbia.edu/acis/accounts/create/current.html> to activate it.

**The Brooks Lab has moved!** The old lab on the first floor of Brooks Hall is now being used for Health and Counseling Services. The new lab will be located in the basement level of Sulzberger around the corner from the Sulz Lab. It is expected to open in mid-September.

**You can now connect via wireless Ethernet.** Imagine checking your email outdoors! All you need is a

wireless Ethernet card (also called an AirPort on a Mac). Wireless access is available on Lehman Lawn, the Quad Lawn, in front of Milbank, Upper and Lower MacIntosh, and on the 2nd and 3rd floors of the Barnard Library.

**E-bear (<http://ebear.barnard.edu>)** gives you access to your class schedule, transcript, email, campus announcements and important downloads such as Norton Antivirus. Use your Barnard login ID and password here.

**Courseworks (<http://courseworks.columbia.edu>)** is a service that allows professors to post course handouts and lecture notes, create message boards and provides a link to library reserves. Log in using your Columbia UNI and password to see your courses.

## well**woman**: getting a breast exam

**Q** *When is the best time to have a breast exam?*

**A** The American Cancer Society recommends that you see your doctor for regular breast exams. This means at least every three years from age 20 to 39. Nevertheless, it is very important to practice self-exams once a month (about a week after your period), when breasts are usually not tender or swollen.

Most breast cancers are first discov-

ered by women themselves. Since breast cancers found early and treated promptly have excellent chances for cure, learning how to examine your breasts properly may help save your life. Go to [www.barnard.edu/health](http://www.barnard.edu/health) (click on brochures and look under "keeping healthy") for a brochure on "How To Examine Your Breasts". You can also stop by Well-Woman's new office at 119 Reid for self breast exam shower cards. Peer Educator hours are between 7-9 Monday, Wednesday, Thursday & Sunday. Well-Woman office hours are 1-5pm Monday

through Friday.

October is Breast Cancer Awareness Month. Well-Woman Peer Educators will have a fun and informative evening called "Celebrate the Breast" Oct 2nd (Wednesday at Well-Woman). Peer Educators will also table on Oct 11th & 12th outside Barnard Hall from 11am-1pm. Stop by for information and examine a breast model that allows you to practice finding lumps. Check it out.

"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.

# Alice Sebold Fails to Keep Promises in *The Lovely Bones*

by Mahnaz Dar

Everyone has a voice; everyone but the victim. Yet Alice Sebold's most recent novel, *The Lovely Bones*, differs from the typical murder plot. Centering on a murder and rape, the book is narrated by the fourteen-year-old victim, Susie Salmon. From the beginning it distinguishes itself as an original work as Susie speaks from heaven of her life, her death, and the consequences the murder has on her family.

Despite being written in an extremely simplistic style, the novel conveys profound emotions and necessary realism. For example, Susie's view of heaven is merely a projection of what she wants it to be—her ideal picture of the high school she will never be able to enter. To enhance the book's dark mood, Susie speaks in the same tone when describing both her own body parts and her lost charm bracelet. The author does not overdo the violence, nor does she try to shield the reader from the more sordid incidents when she recounts the rape, murder, and disposal of her body.

While the first half of *The Lovely Bones* is both absorbing in terms of plot and well-written in terms of language, the story loses its disturbing tone halfway through. In spite of its creative approach to the theme of murder, the book fails to follow through with the mysterious aspect it initially promises. From Susie's recollections on everything from her year-book quotes to her first kiss, the reader gains insight into her personal life while the murder remains as a distant backdrop. Sebold manages to intrigue

the reader with realistic depictions of Susie's murder, but when she uses a less grisly, more sentimental style, the author is unable to choose between writing a tale of suspense or inspirational fable.

From the gory descriptions of the narrator's body being buried and the gruesome details of her killer, one expects a climax involving a revelation about her death. In the first few chapters, Susie's murder and her loved ones' attempts to cope in reaction to her death are expertly intertwined. An early scene in which Susie's younger sister Lindsey breaks into the cellar of her suspected killer's home indicates that there will be more emphasis on the murderer. The plot, however, shifts its angle towards examining the intricacies of Susie's family and friends—her sister's sexual initiation, her brother's angst, her father's near-breakdown. All of these events are well portrayed, but they overshadow the storyline of tracking down Susie's killer.

Initially, the sordid descriptions of Susie's murderer, Mr. Harvey, are treated as a fundamental part of the story. Members of Susie's family harbor suspicions, yet by the end, when new evidence is found, Sebold makes only a feeble attempt to incorporate it into the rest of the plot. She allows events such as Mrs. Salmon's abandonment of her family and Lindsey's relationship with her boyfriend to take center stage. The book becomes less a mystery and more a typical family portrait.

Susie's family and friends, Ruth and her mother, are well developed. Ruth is a

obsessed with Susie's story. This plotline has potential and puts yet another spin on an already creative story. However, it too deteriorates, becoming maudlin and wholly implausible towards the end of the work. Ruth's journals and thoughts on Susie's death are meant to be awe-inspiring in their insight, but sadly Sebold never explains them. Ruth's relationship with Susie's former boyfriend often has a tendency to veer towards the melodramatic, and like so many of the other events, merely serves as a smoke-screen to cover up the author's inability to resolve the murder.

As the novel finishes, the pieces fall into place almost too neatly. Unable or unwilling to determine a fitting ending, the author resorts to the use of clichés, rather than creating an ending that shocks or surprises readers.

The story ends on an optimistic note. The family is complete—Susie's mother returns, her grandmother continues living with them, and her sister becomes engaged. Conveniently enough, Susie herself decides to stop vicariously experiencing life through her loved ones on earth and accept her death at this exact moment. The delicate balance maintained between Susie's situation in heaven, the life of her family, and that of her killer eventually falls apart.

While it remains a worthy attempt, the book fails to sustain its tone and pace through the end. Although it starts off with much promise, the work lacks uniformity and finally dissolves.

Mahnaz Dar is a Barnard first year.

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# Babies, Start Your Metrocards: The MoMA Moves to Queens

by Annarose Fitzgerald

This year, we artsy Barnard gals will have to plan a little extra time into our Museum of Modern Art (MoMA) excursions. No, Andy Warhol has not risen from the dead to give us more exhibits of our favorite processed soup cans, nor will the admission lines be longer due to exhibits involving the invention of robots that cook, clean, and just happen to be built in the image of Josh Hartnett (as marvelous as that would be.) Nope, the exhibits and their sizes are all pretty much the same.

Give up? It's because as of June 29th, MoMA is now located on 33rd street and Queens Boulevard, rather than on the convenient West 53rd. Street. While the Midtown building undergoes major renovations for the next few years, MoMA's exhibits will be available to the public in Queens until 2005 when the exhibits will be moved back to their original location. Yoshio Taniguchi is designing the new building, a \$650 million project.

MoMA's temporary home, a former Swingline Staple factory that has been used for storage up to now, is not quite as glamorous. Despite Michael Maltzan's design for the Queens location, which includes an intricate system of ramps connecting the entrance, café, and exhibition rooms, the building still retains much of its stark factory atmosphere. The building's plain white walls and gray floor contrast with the vibrant and dazzling Picassos and Seurats they display. A viewer accustomed to the more polished Midtown location might feel disconcerted by the out-of-place look of the artwork. On the other hand, perhaps the rawness of the new environment may help some viewers see pieces in a new light. I have seen Van Gogh's *Starry Night* many times in the original MoMA, but this time its navy blue sky seemed to give off a royal glow on the warehouse wall. The same can be said for Van Gogh's *The Olive Trees*, in which each different shade of green seemed to jump off the canvas. The only work that really seems to be at home is Jackson Pollack's *One*, whose splattering of black, green, brown, and white on beige canvas could just as easily have been removed from the factory floor.

These renowned works just might make Long Island City stand out as well. At least that's what Marcos Pesantez, co-owner of the New Thompson's Diner, thinks. Being on the same block as the new MoMA, Pesantez anticipates not only an increase in business, but a more diverse range of customers as well. Pesantez will be adding spaghetti, avocado sandwiches, and fish fillets to his menu of maduro, cabrito, and arroz y habichuelas. "Here, before, it was only Dominican," he remarks. "[Since MoMA's opening,] a lot of Americans are coming through here."

Indeed, several Long Island City businesses are looking to increase clientele via the temporary MoMA. As of now, ten restaurants have partnered with MoMA to offer ten percent discounts, free drinks or desserts, and other benefits to customers who bring in a "MoMA QNS" brochure. As Seaman Realty & Management Co. Inc. president Marjorie Seaman puts it, "Saying you're next door to the Museum of Modern Art is more attractive than saying you're next to a staple factory."

MoMAQNS does seem to have been arranged with the tourist crowd in mind. As soon as you walk in, a ramp leads you directly to the combined café and gift shop. You then mosey on to the *To Be Looked At* painting and sculpture collection of Cezannes, Matisses, and other works that many visitors have only seen in textbooks. Native Queensians might appreciate Rudy Burckhardt's photography collection, *A Walk Through Astoria and Other Places in Queens*. Compiled in 1940, Burckhardt's pictures capture Queens in its more rural times. While some depict suburban scenes on sidewalks and fire hydrants, others scenes are almost wasteland-like, with shacks set far apart on vast landscapes of dried grass. With the exception of a few photos of young children and a horse-drawn carriage, most are of railroad tracks, gas stations, telephone wires, and other such items taken many times from different angles.

Those who seeking modern art in its most extreme form will find Bruce Newman's *Think* a refreshing sight. Two TV monitors placed on top of each other show laser-like films of a man's head bobbing up and down and yelling psychotically, "Think!" each time the head bobs up. The top monitor image is right side up, and the image on bottom monitor is upside down, giving the impression of two heads splitting off from each other. Since the motion is so fast, you never really get a clear view of the face. From what I saw, its expression appears to be very intense, as though the man were a raging prophet.

So are these exhibits really attracting a very different crowd from the artsy elite? From what I saw on a Saturday afternoon, the viewing crowd was still mainly composed of preppy students. However, there were more families, some of them with very young children. "Pointillism," says a grandmother to a little red-haired girl, gesturing at a Seurat work and imitating the motion of a painter dabbling with a brush. "Ohhhh ..." says the little girl, pulling the grandmother's arm to another colorful display. Later, it becomes more evident that she was paying attention when the grandmother asks her to identify paintings they have seen on a computer monitor: "This is co-ol."

For those who are eager to see the new Midtown building, MoMA provides a preview of Tanaguchi's plan on television screen. The multimillion dollar project will include MoMA's first stand-alone education and research center, the restoration of the Abby Aldrich Rockefeller Sculpture Garden, and an impressive seven-story gallery building with nearly floor-length windows.

So if you are mourning the temporary shutdown of MoMA in Manhattan, you are sure to find solace in MoMAQNS, which provides the same works we know and love, as well as some new exhibits. Plus, since Barnard students get in for free, it's only the cost of a subway fare—even less than a jumbo slice of Koronet's pizza. And who knows, maybe an enterprising Barnard alumna will finally have enough sense to dream up those wonderful robots.

Annarose Fitzgerald is a Barnard junior.



# A Guide to Watching...

courtesy www.art.com

by Diana Wade

Mention the hit HBO series *The Sopranos* and you are likely to garner passionate but varied responses. Some people devote their Sunday evenings to the engrossing family saga; others boycott it, proclaiming that it is misrepresentative of Italian-American society. Yet we all must agree on one thing: it's a TV show, not real life. Therefore, when watching Tony Soprano control a mob clan in northern New Jersey, consider this: the Soprano Mafia derives from, but does not claim to represent, the "real" Sicilian Mafia. The themes and morals that are there can apply to anyone, a fact which probably accounts for the show's immense popularity.

The gangster in American culture is a mythic figure, and mob dramas take place in a shadowy underworld. However, for the people of Sicily, the Mafia is a subversive and oppressive force, not to mention very much alive and kicking. Rigged elections, family-controlled development projects, and murdered anti-Mafia judges and officials freeze the economy and keep the citizens at a tenuous poverty level. (Word of caution: when in Italy, don't crack Mafia jokes.) *The Sopranos* may have come over from Sicily, but their organization was developed in the fierce world of immigrant-filled New York City.

Italian American groups like Fieri and the Sons of Italy proclaim that *The Sopranos* is encouraging the stereotype that all Italian Americans are mob members. Surprisingly, a large number of concerned Italian American scholars do support *The Sopranos*. In fact, they praise the show in a book of essays edited by Regina Barrecca called *A Sit down with the Sopranos*.

At a recent meeting at New York University's Casa Italiana, four Italian American writers convened to support Ms. Barrecca's hotly debated book and present good reasons why *The Sopranos* is not really such a defaming show. Ms. Barrecca stated that *The Sopranos* illustrates vital aspects of domestic Italian American culture that have otherwise been absent in Mafia movies. Mr. Fred Gardaphé, writer of one of the essays, insisted that the strong characters of Carmela, Dr. Melfi, Meadow, and Livia correctly depict the powerful and brooding position of the Italian American woman. Ms. Josephine Gattuso

Hendin, author of *The Right Thing to Do*, lauded David Chase for focusing on Tony Soprano's struggle to push his children, Meadow and Tony Jr., into mainstream American life, while he himself is pulled into the underworld. The dilemma between assimilation and ethnic distinction is a common plight of the history of immigrant America. Finally, Robert Viscusi, whose book *Astoria* will soon be sold in bookstores, remarked that the gangster is a national icon that we all share and thus *The Sopranos* represents all Americans. Although the mob is a negative characteristic of Italian culture, these writers agreed that *The Sopranos* is an accurate, positive, and intimate glimpse into the lives of Italian Americans.

However, what if you're not Italian, or even American? Why might you be drawn to *The Sopranos*? Family honor, loyalty, and cohesiveness is a major theme that can apply to a variety of international identities, not only Italian. Indian, Latino, and Chinese cultures all stress the importance of loving and remaining close to one's relations. In a recent episode, most of the show was dedicated to Tony's dissatisfaction and anxiety with Meadow's waffling between returning to Columbia and trekking through Europe. The power struggle between a worried parent and an independent child is universal.

It is both intriguing and comforting for viewers to watch Tony Soprano and Meadow, two powerful and self-possessed individuals, confront the same problems as ordinary people. Also in this episode Carmela urges Tony to set aside some money for a retirement fund. The show also addresses darker and more controversial problems, but it is important to point out that they are not glamorizing them. The emotional difficulties of abortion, drug addiction, and teenage depression were realistically enacted and presented to the viewers in the episode. *The Sopranos* is not a soapbox, but it does project a variety of controversial topics to a wide audience.

When you sit down at 9:00 this Sunday night and turn on HBO, keep in mind that the show is fiction. Do yourself a favor: have a good time with it and reserve those analytical skills for the paper you have to crank out come 10:00.

*Diana Wade is a Barnard first year.*

# SEX AS A Personality Trait

By Zoe Galland

When did liking sex become the major facet of a film heroine's personality? A number of recent independent films such as *Secretary* and *Amy's Orgasm* celebrate a female character's sexual freedom. But major studios are doing it as well—Bridget Jones's *Diary*, which is older and produced by Miramax, provokes similar questions.

The problem with these films is that the characters' sexual prowess is the most interesting part of their personalities. *Secretary*'s heroine, played by the rising starlet Maggie Gyllenhaal, is a depressed introvert who cuts herself. We don't learn anything else about her until she lands secretarial work and begins a sadomasochistic relationship with boss James Spader.

S&M miraculously solves Gyllenhaal's problems—she falls in love with Spader, his spankings, his horse saddle, and an accompanying carrot for Lee to put between her teeth; flings her cutting tools into the river; and overcomes her shyness. But when Spader thinks their relationship is becoming too serious, he fires her. In a bid to win him back, Gyllenhaal plants herself at his office desk and refuses to move for four days. Finally, Spader comes into the office, sweeps the urine-soaked and food-deprived Gyllenhaal up in his arms, and takes her back to his beautiful home.

The film happily ignores every issue that feminists have brought up over the years—sexual harassment, abuse, and so on. This is not the main problem: Gyllenhaal's character likes pain, and she likes sex. She masturbates several times throughout the movie, and increasingly tries to get Spader's attention so that he will spank her.

But what distinguishes her besides her sexual freedom? There is, of course, nothing wrong with being a secretary, but when Spader fires Gyllenhaal she does not find another job. Instead, she stalks Spader until he realizes he loves her and takes her home. He is her protector—and the movie becomes another story of a woman finding self-confidence only when she finds a man.

It is unclear what makes Gyllenhaal's character so interesting besides her S&M fixation. The audience can easily sympathize with Gyllenhaal's character, but this is more of a credit to her fine acting rather than her character's dimensions, or lack thereof.

*Amy's Orgasm* differs in plot, but, like *Secretary*, emphasizes sexual liberation. Julie Davis, the star/writer/producer,

and director of the film, has a cute face and good comedic timing, but her character lacks any quirks aside from her love of sex and orgasm.

The movie is another slap in the face of feminism. Davis's character, a single Los Angeles woman, has written a best-selling self-help book, "Why Love Doesn't Work," which argues that women don't need men to be complete. Davis, the audience learns, is lonely and has not had sex for a long time. When she does find a man who satisfies her sexually, she is content, even though the relationship does not last.

It is disturbing that the women in both movies must work so hard in order to find sexual satisfaction. Gyllenhaal is lonely, depressed, and has no ambitions. Davis is more jovial but still lonely, and above all, innocuous—she writes books about not needing men. The men are indifferent about their roles in the relationship—they wield the power over the women, even if the women are using the men for sexual pleasure.

*Bridget Jones's Diary* differs from the other two because the movie has a wider range of characters, but the message is the same. Renee Zellweger's Bridget enjoys sex, but she is not particularly crude. The movie takes a strange joy in watching Bridget embarrass herself. She's not dumb, just completely inarticulate and uninterested in a world that doesn't involve smoking, sex, or drinking. Like Gyllenhaal, Zellweger's impressive acting skills manage to make Bridget an appealing character.

But why is Bridget one of the few women in the movie who enjoys sex? Why is Natasha, the girlfriend of Bridget's love interest, so completely sexless? There are a few clues—Natasha is a lawyer; she's ambitious and she can hold a coherent conversation. Were the filmmakers afraid to give her other dimensions? Is a woman who is successful, smart, and enjoys sex too intimidating as compared to a more submissive, lonely woman who enjoys sex?

All three films leave a brackish aftertaste. They show progress in their interpretations of sexual liberation, but the characters lack intelligence and ambition. Perhaps the screenwriters were so taken with the idea of a woman enjoying sex that they saw no reason to add other attributes to their personalities. And moviegoers continue to wait for a film that espouses a truer idea of sexual liberation.

Zoe Galland is a Barnard sophomore and bulletin co editor-in-chief



# A Story in Four Dimensions: *Dead Man Walking* Opens

By Shoshana Greenberg

Different art forms often tell the same story, but can the medium change the message?

Two days after Sept. 11, 2001, none of my friends really felt much like doing anything, but we dragged ourselves to Lower Level McIntosh to hear Sister Helen Prejean, author of the book *Dead Man Walking*, speak at Barnard. We did not yet know her story, but somehow we knew it was important.

Exactly one year later, on September 13, 2002, I attended the New York City Opera premier of *Dead Man Walking*, the opera. Over the year, I experienced this amazing story in four different art forms: the narrative, told by Sister Helen Prejean herself; the literary work; the film; and the operatic form. Each put across the same compelling story but with some change in focus.

When Sister Helen Prejean spoke, she recounted her relationship as spiritual advisor with an inmate on death row and her battle to prevent his eventual execution. Here was the potency of live storytelling. Through her words I could identify with her as a character and with the injustices she portrayed. She used humor effectively, and the cadence of her voice was pleasant. In short, her story drew me in.

I immediately plunged into the book, recognizing many lines from her talk. Her story was there, this time enhanced with death penalty statistics and cases. These facts were almost a story unto themselves, giving a narrative of the death penalty in the United States its inequity and its legal power

Not all these facts could have been included in a live lecture and would have surely ground the movie plot to a halt had they been included in the film—forget putting them in an opera! Would a soprano sing the details of a court case? Only in the book could research intensify the story.

I then wanted to see the film. Images modify the way a story can be

told. *Dead Man Walking* made an excellent contemporary opera because when the spoken words were stripped, the passion of the story remained. The music was powerful and worked with the tale. In opera, the tone of a singer's voice alone can affect the narrative and characters. Joyce DiDonato's Sister Helen Prejean warm mezzo-soprano gave her Sister Helen Prejean a motherly quality, an aspect of her character that did not come across in any other of the story's incarnations.

Most stories make wonderful books, and many of those books can yield excellent films, but not every story, book, or movie can produce a good opera. Kip Cranna, musical administrator at the San Francisco Opera where this opera originally premiered in 2000, believes that "central

characters in opera by definition need to be out of the ordinary, larger than life. [Sister Helen Prejean] is an amazing woman of extraordinary courage and steadfast conviction ... just the right stuff to make a great opera heroine." Terrence McNally, the librettist, and Jake Heggie, the composer, focused rather on the more personal themes of forgiveness, love, retribution, and redemption.

Sister Helen Prejean herself wrote, "It is going to take the books and the movies and the news programs and of course the operas to continue [the discussion of capital punishment], and to keep the American public moving forward in their awareness and their advocacy."

*Shoshana Greenberg is a Barnard junior and the bulletin arts editor*



told—a camera shot of someone's expression can represent a paragraph, while the image of a car driving down a highway elicits a mood that might not be expressed in a book or speech. The film *Dead Man Walking* used many such visual representations to convey the emotions of the tale's players.

A film can also use music in a way that books or talks cannot. While the telling of the story remained almost the same it was enhanced by the inclusion of both country and spiritual music. By watching the story unfold to certain tunes I could understand the characters' emotions lining up with the rhythm and pulse of the songs

For opera, of course, music is not only important—it truly drives the

# THE DEARS PROTEST



By Talya Cooper

"New York City is the epitome of decay. Montreal can be the same thing, full of boredom and lack of self-esteem. No one ever does anything in Montreal."

So says Murray Lightburn, leader and songwriter of the up-and-coming, description-defying Canadian band The Dears from the backseat of a tour van, as he takes a practice "Knowing Your Vehicle" test in the hopes of getting a learner's permit.

Perhaps the best way to understand The Dears' music without having heard it is to imagine what someone who would make such a comment would produce—lyrics questioning the very existence of love and happiness and politics; french words Lightburn would eschew like "anomie" or "ennui." Maybe throw in a heavy dose of Smiths; or '60s lounge and spy-movie-soundtrack influences; epic jams (not too far removed from the musical vocabulary of fellow Quebecois godspeed you black emperor!) that suddenly become hushed, yearning love songs. Megaphones. Revolution!

Since their founding in 1995—and countless subsequent personnel changes—the Dears have released three EPs. September 27 saw the release of limited-edition *Protest*, joining 2000's *End of a Hollywood Bedtime Story*, and 2002's *Orchestral Pop Noir Romantique*. While the former two gained the band a following in their homeland and a production and distribution deal with Universal Canada, Americans—even within the indie-rock scene—by and large ignored the works.

With the band's new commitment to the New York-based independent label Tiger Style and an increased touring presence in the United States, (along with the impending completion of their full-length, due out this spring) such apathy will most likely come to an end.

Yet none of The Dears' recorded efforts can stand up to the experience of a Dears live show—likened by one Canadian website to "seeing the face of God"—even one like the set played for a sparse crowd of drunk film students at Bard College in Annandale-on-Hudson, NY on September 20.

To begin with, The Dears were visually compelling; or, as Lightburn would put it, "not just four white guys". The African-Canadian (?) Lightburn—who sings, plays guitar and Melodica and occasionally wears a pith helmet—stood flanked by the elegant Natalia Yanchak (keyboards and backing vocals) and Brigitte Mayes (keyboards, cello, flute, and backing vocals). Bassist Martin Pelland sometimes did windmills off on stage left while drummer George Denoso and guitarist Rob Benvie had equally compelling presences.

While some songs, such as the lovely, urgent "Don't Lose Your Faith" seemed fairly straightforward and harked back to the Britpop influences music critics love to assign The Dears, others, like the aforementioned instrumental-slash-existential crisis/love song "Pinned Together, Falling Apart" reflected a cinematic inspiration Lightburn likes to cite. The range of moods and volumes within the music, along with typically cheery lyrics about loneliness, the impossibility of love, and political unease made the show simultaneously

exhausting and exhilarating. The show ended with "Summer of Protest," the central piece of the new ep. Lightburn sang most of the song through a megaphone, but the band slowly wound down from a grinding chorus to a stark ending, with the singers whispering the phrase "Revolution of fools" into their microphones as a lone siren blared and Yan-chak repeated two quiet notes on her keyboard over and over.

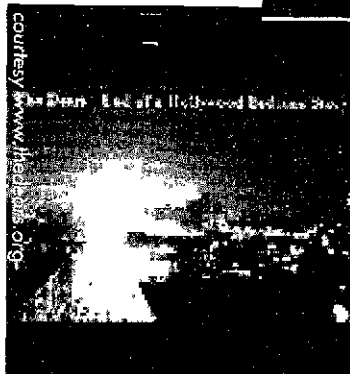
Not surprisingly, Lightburn claims that in Canada, The Dears have difficulty finding bands to share bills with them, despite the burgeoning of boundary-pushing bands such as godspeed and A Silver Mt Zion in Montreal. "We're not part of that whole scene. They're commies and we're capitalist," he jokes.

On the whole, Lightburn finds such labels anathema. He recalls balking when a journalist criticized him for writing such unhappy songs. He reacts with bemusement and some annoyance when asked about the Montreal Mirror's selection of The Dears as the city's third most pretentious band: "We're as straightforward as it gets." Despite the apparent political overtones of The Dears' latest work such as "Summer of Protest," Lightburn states, "we're not political."

Admittedly, he has an interesting take on labels and definition. After the Sept. 20 show, Lightburn—who has been known to describe himself as "the black Thurston Moore"—asked with a laugh, "How many brothers did you see at that show? Have you noticed how many brothers come to these college shows?"

Having spent his formative years listening to everything from Prince to "Flock of Seagulls, Ministry, all that fucking terrible '80s shit," Lightburn feels frustrated at what he describes as the "cultural brainwashing" that trains black music-lovers towards funk and hip hop (or, for that matter, black athletes toward basketball rather than hockey). He denies that he receives many comments about his race, but cannot help wishing the indie-rock scene was not composed entirely of white men.

One of Lightburn's most insightful comments about The Dears music comes when asked about his use of the Melodica, an increasingly trendy instrument in indie rock which is a sort of harmonica with keys. "I use it in songs that have a wandering theme," he says. "It has that wandering accordion feeling, like being a long way from home. I guess, as cheesy as it may sound, it's also an analogy for being a long way from peace."



As a multi-gender, multi-racial Canadian band traveling a van somewhere between New York and Ontario that plays a tangle of musical styles and sings about loss and unrest in eerie three-part harmony, The Dears may have something of this Melodica feel, too.

The Dears' ep "Protest" is available from their website only, [www.thedears.org](http://www.thedears.org). Their next New York show is the Tiger Style Records CMJ showcase, Nov 1 at Warsaw in Brooklyn.

*Talya Cooper is a Barnard sophomore and the bulletin music editor*

# The Usual Passion, but Nothing New



by *Isa Loundon*

Ani DiFranco's first live release since 1997's *Living in Clip* comes out this month, a two-disc compilation titled *So Much Shouting, So Much Laughter*. The material is taken from her cross-country tours of 2000-2002, including three previously unreleased songs. The prolific DiFranco, who has always recorded on her own label (Righteous Babe Music), delivers

her usual emotional and political insight in this carefully produced 24-song album.

Aptly titled and well planned, and curiously optimistic despite the serious, slightly depressing tone of the songs, *So Much Shouting* has problems. The sound quality varies, due in part to DiFranco's breaks to talk with her audience, and at times her delivery of emotional material is so intense it is hardly audible. While these qualities give her live work a pleasantly familiar feel, it is almost impossible to listen to the album without adjusting the volume.

Audibility considerations aside, however, the release contains some outstanding work. Tracks on the first disc vary from slow, plodding melodies to racing ensemble pieces. Two songs struck me as particularly innovative: the third track, "Grey," builds and deconstructs itself within five minutes through its lyrics, and the seventh piece, "To The Teeth", merits discussion for its political implications, despite its predictable tone and repetition.

DiFranco's emotion in "Grey" centers on the familiar theme of unrequited love. Her lyrics suggest a helpless quality of love, and the droning lyrics behind it create a cohesive view of this experience: "what can I say/ but I'm wired this way/and you're wired in me/ and what can I do/ but wallow in you/ unintentionally." I, for one, appreciate this kind of honesty, but any more of it would be, well, wallowing (although "Reveling," later on this same disc, touches on the same subject, DiFranco's anger is a welcomed change). Fortunately, the next track, "Cradle and All," is an upbeat

and funky contrast to "Grey," and is a kind of thematic precursor of "To the Teeth".

Strong, slow, tense guitar opens "Teeth", as DiFranco begins her quiet delivery of a cultural diatribe to her audience and American society in general. The message is anything but soft-spoken: "open fire on Hollywood/ open fire on MTV/ open fire on NBC/ and CBS/ and ABC/ open fire on the NRA/ and all the lies they told us along the way/ open fire on each weapons manufacturer/ while he's giving head to some republican senator/ and if I hear one more time/ about a fool's right to his tools of rage/ I'm gonna take all my friends/ and I'm gonna move to Canada/ and we're gonna die of old age."

The second disc features more of this outspoken commentary, and the melodies here feature the ensemble in important ways. When DiFranco's self-proclamation starts to grate: "you are so lame/ you will always disappoint me/ its kind of like a running joke/ but it's really not funny" in the third track of the second disc, the band keeps her from sinking into herself. The next song, "Gratitude", seems like a necessary diversion from the familiar grudges of the preceding tracks. DiFranco is her sweetest here but not without regret or her requisite ironic humor. The tracks begin to spin off after "Gratitude", each more stylistically distinctive, ranging from quasi-rap to almost entirely spoken word, but the closing songs of the album bring back familiar themes. "Reckoning" recalls the passivity of "Grey" on the first disc, when DiFranco says "it's hard to feel like you're free/ when all you seem to do is referee," but this isn't to say the song doesn't stand on its own - DiFranco is at her best when she's pounding out her simple solutions. The album closes with "You Had Time", which combines the best of her lyrics with the talent of her band, and ends, appropriately, questioning: "what did you do out there/ what did you decide?"

*So Much Shouting* brings together a diverse sample of work that reflects DiFranco's development and experience over two years of touring, and an equally important dialogue between the artist and audience. The two-disc set is a unique sampling for new listeners and die-hard fans alike, so I recommend it to you - just remember to keep the volume up.

*Isa Loundon is a Barnard junior.*

# w b a r weekly top 5

a war dj voices his faves

Whenever you're still awake at some god-awful hour, whether you're writing a paper or in the middle of a radio marathon, you feel like if you stop moving you'll crash. The solution? Shake ya ass! Here are five things to play when the rest of your mind is dead and you can't help but move to the groove.

## 1 Talking Heads - "Pull up the Roots"

The subtle keyboard work on this song really makes it for me. Halfway through this song I can just imagine David Byrne spinning in slow circles amongst thousands of midgets spiraling out from him in a hypnotic twinkling dance of love.

## 2 Roxy Music - "Love is the Drug"

Countless bad songs from the 70's were made so much worse by the mostly-demonic instrument mortals call Saxophonibus. This song is an exception. And Bryan Ferry is so goddamn sexy.

## 3 Dismemberment Plan - "Bra"

If I'm still awake after 6 AM, no matter what, I will automatically start to hear the evil bass line from this song in my head. This lyric says it all: "And if I fell asleep I might not ever wake up . . . oh God!"

Can - "Ege Bamyasi" (the whole fucking thing)

4 This is as good as it gets. Pure groove. Perfect for sleepless nights when all you're capable of is an instinctive fluidic daze-dance. And the incomprehensible lyrics won't distract you from your paper.

## Modest Mouse - "Tundra/Desert"

5 The slow dirty build up reminds me of the lowdown shitty periods of sleeplessness. You know, the times you wish you were dead rather than still awake. This is a dance of frustration, of anxiety, of paranoia. By the end of it I just want to punch Isaac Brock in the head.

Mike Noble is a Columbia sophomore. His show, "Talkin' About the Smiling Deathporn Immortality Blues," airs Friday 4-6 PM.



this week's dj  
is mike noble

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# Wildstyle Rocks the Party

By Ann Everton

When I came to New York last year, I thought that once again I could go to a rap show every weekend, like in high school, and I would meet all kinds of famous people all over the place. "Gee, was I wrong," I thought to myself as I would wander aimlessly to yet another sold out Le Tigre show downtown. Where are all the old New York hip-hoppers from the 80s now. like Biz Markie and Roxanne Shanté? How much more Jay-Z on MTV2 can one take? What can Ann do this weekend?

The movie *Wildstyle*, made in 1982, was directed by Charlie Ahearn. Its subject matter is mainly graffiti writers, who at the time were best known for their work on New York's public transit system. The movie follows the story of two fictional graffiti writers (a.k.a. "writers") called Ray and Rose, played by real writers Lee and Lady Pink, respectively. They have some sort of on-again-off-again romance thing going on in which Lady Pink writes with other boys while Lee goes off alone to fume and paint illegal murals as his secret identity "Zoro." Meanwhile, everybody else in South Bronx is busy getting interviewed by Patti Astor for articles on the emerging phenomenon of hip-hop, going to underground rap battles between the Cold Crush Brothers and the Fantastic Freaks at a club called the Dixie, creating breakbeats that change the world in the 'rents kitchen, or preparing a Lower East Side amphitheater in East River Park for the biggest "rap convention" ever-ever-ever!

So when I found that *Wildstyle*, incidentally my favorite movie, was being screened where it was filmed and people from the movie were supposed to be there and perform again for a 20th anniversary bash, I naturally flipped my lid. The party was to start at 6, and slated to appear were Fab Five Freddy, an amiable graffiti writer/member of the hip-hop society elite/general man-about-town; Chief Rocker Busy Bee, any rapper's delight as an MC extraordinaire and ladies' man; DJ Grand Wizzard Theodore, inventor of the scratch; Lee Quinones, the writer who was "Zoro" in the movie; Sandra "Lady Pink" Fabares, the writer "Rose" from the movie; Crazy Legs, a world-famous breakdancer of the Rock Steady Crew who incidentally had beautiful posture; and members of the Cold Crush Brothers and the Fantastic Freaks, to name a few of the party people. So the show had "the four elements of hip hop"—graffiti, breakdancing, MCing, and DJing—down just right.

Some friends and I finished our pilgrimage down there around 7, and the park was buzzing with hip-hoppers hip-hopping about. Busy Bee was up on stage with a microphone,

keeping a running commentary on the event: "Yes yes y'all this is real hip-hop, not that rap shit you hear on the radio, look at all these heads out here, they may be 20 years older but they still know how to rock a party, yes this is real hip-hop y'all, we're rocking you for free, keepin' it real, it's not about the money . . ." etc., like an ever-flowing stream of underground hip-hop discourse. However, despite the fact that Busy Bee kept on pointing out rappers and DJs milling about on the stage like Grand Master Caz, Dot-A-Rock, Prince Whipper-Whip, Kevvie Kev, and Master Rob, no seemed to want to "keep it real" but Grand Wizzard Theodore on the turntables. He was standing behind Busy Bee, all old and respectable-looking now (i.e. no more afros for Teddy), providing us with a wonderful series of "old school" beats (think Afrika Bambaata's Death Mix instead of MC Hammer, please) which bounced us over to the breakdancing mat laid out on the ground in front of the stage.

The mat was about 25 by 25 feet of linoleum flooring, covered with wax. Sliding about was a ten-year old girl endlessly and admirably trying to prop her body up off the ground on her forearm, and an old man grinning and pop-locking in a manner which was probably complicated in 1982. Every now and then other men and women would get on the mat and dance, sometimes doing ultra-complicated new-school breakdancing which requires a lot of muscles, sometimes doing old-school eight-steps and spins, and sometimes just dancing, 'cause hell, everybody likes dancing. And videotaping other people dancing, which many of the hundred or so people standing around the mat were doing.

As the scheduled time of the screening approached, we went up to the stands in search of empty seats among the hundreds of people, settling down in the middle in a spot with a perfect view of director Jim Jarmusch (*Ghost Dog, Down By Law, Night on Earth*), and Lee, standing in the area before the stage. One friend said to me that perhaps maybe we should be dancing down there where Lee was standing, and I added that perhaps maybe we should be talking to him because after all, he is one of my graffiti heroes . . . so down we went. We spoke with Lee, which completely fulfilled my dream as a wanton high-school vandal. Screw talking to Jarmusch! I showed Lee pictures of some of the graffiti I'd done over the past year or so, in an act of shameless self-promotion, and he seemed politely pleased. While he was asking me and my friend, another female graffiti writer, about how we got into it and what kept us going, another familiar-from-photographs man came over. It turned out to be Futura 2000, another writer from the late '70s and early '80s, now famous for his foray from graffiti writer to graphic artist. He did the cover of the DJ



# (not to mention one Barnard student)

Shadow/James Lavelle project, Unkle, and the liner artwork for The Clash's Combat Rock (as well as an adorable graffiti-rap on the song "Overpowered by Funk" on that same record), and recently put out a book on his artwork, aptly titled "Futura". He was a very nice person, but sadly, once again we were distracted by another graffiti writer who turned out to be Revolt, the man who brought graffiti to my hometown and former canvas, Baltimore. When he told me who he was, I was compelled to jump up

and down and hug him. Then he answered my long standing question if Cuba, a

Baltimore writer from the early '80s and his protégé, was indeed the first non-cholo (non-gang related) writer on the West Coast. He said there was indeed a possibility, which

justifies my belief that Baltimore indeed has one of the best and most influential graffiti scenes in America.

But enough with my piddling endeavors to jump up and down and hug famous people. The movie started, everyone



settled down, weed smoke filled the air, and breakdancers snuck back to the mat during the scenes with music in them for a little clandestine breaking. The moon rose over East River, and we all laughed when Fab Five Freddy forgot his lines in the movie, cheered when Lee made out with Lady Pink, and snapped when Double Trouble did their famous "Stoop Rap". The movie ends with the rap show at the amphitheater, so by that point some of us bum-rushed the show to dance and scream like rap-crazed fools. Even though the only person we saw perform was Grand Wizzard Theodore, and all the other rappers and DJs had grown old and well-fed, I got to meet my heroes, dance to Busy Bee at the actual amphitheater, and lose all my graffiti pictures in my overstimulated state of star-struck

euphoria. Wow. It was the best day of my life.

*Ann Everton is a Barnard junior*

## <<homeless shelters, page 5>>

As of now, 37 states have housing wages greater than double the federal minimum wage, which is \$5.15 an hour; a full-time worker in the state of New York must earn at least \$18.24 an hour to rent a two-bedroom home. The solution proposed by the Coalition includes raising the federal minimum wage, but this will be of little use to people who are unemployed.

Despite the complex issues of homelessness in New York City, there are those who remain optimistic in their dedication to solving the problem: some are right here in our own backyard. About 10 years ago, Columbia's Project for the Homeless began. Today, volunteer students help staff men's shelters at

Ansche Chesed and at Stephen Wise Free Synagogue. "In order for the shelters to stay open overnight, volunteers are needed to sleep over. The synagogue provides food and backup," says nightly coordinator Nadav Weg, CC '04. "Over the summer, when these shelters are no longer active, these men must stay at the main New York shelter, which is overcrowded." Weg does not find these shelters to be depressing environments: "I talk to the guys there ... they have families ... they debate politics ... the majority of them have jobs." The men who reside at Stephen Wise and Ansche Chesed have been selected to be there: they are not drug users and just need a place to live. When asked what makes the Columbia-staffed shelters stand out

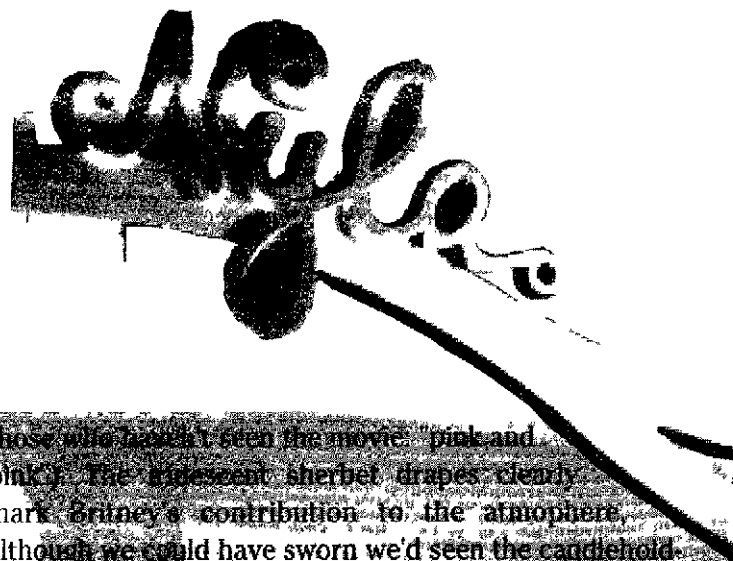
from places like the EAU, Weg simply responds, "They're not overcrowded."

The rise of homelessness in our city has incited much debate as to how it should be approached. A prison may not be the most humane option, but how much more humane are the current overcrowded shelters? Smaller, temporary shelters such as Stephen Wise and Ansche Chesed are great providers of temporary care, but what can be done to provide permanent, affordable housing? New York City faces a daunting task in the new millennium: to provide adequate assistance to those already in need, while working to ensure that more families and individuals do not become homeless.

*Annarose Fitzgerald is a Barnard junior*

# Britney Spears, Restaurateur:

## A night AT



by Eli Garrett and Jennifer Yang

Great décor, upbeat music, and a cheery vibe describe the atmosphere of NYLA, Britney Spears's first attempt at expanding her horizons into the restaurant business. NYLA opened this June in the Dylan Hotel, on the corner between Park and Madison Avenue, and is named after her two favorite places: New York City and her home state of Louisiana.

Both the menu and the decor immediately reflect Spears' image as an international pop and pop princess. The setting is influenced by her love of pop; you can tell that it's youthful and modern, and also classy. And Rachel Eisenstadt, BC '06.

Spears obviously tried to honor her roots by choosing a menu that ranged from southern dishes such as roasted chicken and pecan pie to more refined offerings, like the lobster salad and crème brûlée. The food may not be first-rate, but it's more than edible. These reviewers found the dishes to be flavorsome with stunning presentations. The plates and bowls themselves were uniquely shaped, making the meals appear quite appetizing.

The lobster salad, however, which is supposedly Spears' favorite, was not quite chilled enough and the fried green tomatoes that came with it were a bit warm. We do recommend the roasted chicken with mashed potatoes. The meat is succulent and the sauce delicious, even if the chicken was a bit undercooked.

In order to get a little of Britney's Louisiana Cajun taste, we ordered the Blackened Yellowfin Tuna (which was quite good once it had been sent back to be actually cooked.) The flavor was fairly mild compared to Cajun offerings elsewhere. At that point, we couldn't help but wonder if maybe we should have just stuck to the Southern style grits. On the same note we could have had sixteen Little Debbie Pecan Pies for the same price, and they probably would have tasted better than the puny one we ordered for dessert.

The mediocre food was overshadowed by the beautiful décor and hip atmosphere. NYLA is a bastion of a cozy yet modern restaurant - every couch, column and wall is painted in some shade of "blush and bashful" as Julia Roberts character in *Steel Magnolias* would say (literal translation for

those who haven't seen the movie: pink and pink). The adolescent sherbet drapes clearly mark Britney's contribution to the atmosphere, although we could have sworn we'd seen the candleholders at Target or Wal-Mart.

The entrance was impressive: a long, colorfully lit hallway with winding pastel-colored tulle overhead leading towards the hostess station. The flowing draperies, a projection screen with a changing floral image, and the chrome staircase are the main decorative elements of the dimly lit dining room. The color palette of pinks very much represent all things Britney.

The music playing was also very Britney-related, including tunes by her idol Madonna and pop standards by the Spice Girls and the Backstreet Boys. We were just waiting for an N'SYNC tune to come up, but as you would probably imagine (if you've been keeping up on your celebrity gossip), it never happened.

People clearly do not go to NYLA for the food. Our theories? They go there because either they are huge Britney Spears fans, or they are there to meet some people of the opposite sex. That would explain the very good-looking and very posh crowd. A restaurant in the evening and a bar after 9 pm, NYLA is a cross between a hip Manhattan restaurant and a club where 20- to 30-year-olds gather to meet. The clientele consists mainly of young women decked out in their club-hopping best who eat at the restaurant, and men who survey the crowd at the bar and introduce themselves to the groups of barely-dressed women.

"Besides being a Britney fan and knowing that I was in her restaurant, just the décor and sophisticated atmosphere was enough for a good night out," Eisenstadt said.

Though Britney Spears may be a symbol of popular culture, the restaurant's prices are a bit steep for the general public. But who can argue? They did have to pay Brit for designing the restaurant's logo—just in case those mad royalties can't cover her next business venture. Let the Britney-ing of Manhattan continue!

Eli Garrett is a Barnard sophomore and Jennifer Yang is a Barnard first year.

# FREEDOM FROM CYBERGEEKDOM

by Jody Mullen

It's a Friday night, and I am perched on an uncomfortable wooden chair in front of a matching wooden desk, two staple pieces of furniture in any Columbia University residence hall. I reside in a beautiful single in "Pimp Town" this year; however, tonight I am hardly "big pimpin' up in NYC," as rapper Jay-Z so eloquently states. Alas, it's too early to go out, and so I might as well eat some dinner and work on my commentary article that's due Sunday night. Easy enough: order a wrap from campusfood.com and bust out a few charmingly witty paragraphs about celebrities, why Columbia boys suck, or why it's great to be a Barnard woman.



Unfortunately, I have writer's block, and like any poor schmuck who has attempted to start their Freshman Seminar paper the night before it's due, this can be a genuinely crappy predicament. I haven't read any good celebrity gossip lately, I don't want to frighten entire floors of Sulzberger by lamenting the lack of dating options, and it's hard to appreciate being any kind of woman when I currently feel like the PMS Bitch Queen of the Universe.

My Wrapp Factory order arrives, and I start to wonder: Do I have nothing to write about because I'm a lazy antisocial dork? I mean, it's the weekend, and here I am, sitting on my ass, exchanging instant messages with friends that consist of profound statements like "school sux, too much work this weekend" and "yeah me too, damn." Furthermore, I patronized campusfood.com, an evil, evil web business that has eliminated my need to go food shopping, go get a sandwich or salad from the deli, use a stove or even a microwave, or even pick up the phone right next to me to order take-out. Now I can order meals right from my computer! I don't even have to go to the ATM! They take credit cards! Be still my heart!



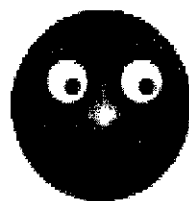
Now, before you decide that I'm a reclusive and mildly disturbed mp3-listening, Snood-playing geek, I should tell you that I do have a life - I like to go out with my girlfriends, I've been seeing my boyfriend for three years ("Three years! Holy shit! Are you guys going to get married?" is getting to be tiresome), and I'm an aspiring Broadway baby/soprano diva in rehearsals for my first NYC role downtown. I think I'm a pretty normal undergraduate here at Columbia - and that, kids, is the problem. For a college full of Ivy League intellectuals and trendy, cosmopolitan New

Yorkers, we can be a real bunch of geeks.

I think we'd all be a little happier if we managed to get out more often. College may be a lot of hard work, but let's face it: most of us spend a good portion of our "work time" on ebay.com looking for barely-used Kate Spade handbags that we're not actually going to buy and downloading mp3's of the theme song from "Full House." I am ashamed to say that during the two years I lived in a double, my roommate and I would frequently IM each other from across the room. Studies have shown that many people who spend a good portion of their time screwing around online are depressed. If this theory is true, Nightline's phones must be ringing off the hook.



My point, ladies, is that we live in the greatest city in the world, and we should make good use of our four years here. I'll never be one of those people who goes out every night of the week, but if I'm going to stay in my room, I'm going to at least try to work. That way, I'll be free to explore Manhattan on the weekends instead of holing up with my ten-pound psychology textbook on Saturday afternoon and checking everyone's away messages every two minutes.



Free yourselves from the constraints of cybergeekdom, my beloved Barnardians! When you need to borrow your neighbor's stapler, go knock on her door instead of IMing her! Make use of your new kitchen by cooking a gourmet dinner with your suitemate. Go shake your thang to the beat of Britney in a dance class at STEPS. Go to the pet store on 103rd and Broadway and ask to pet the hamsters or the bunnies. (Cuddly things can soothe your overachieving triple-majoring 4.0-GPA-earning med-school-bound nerves, you know.) Head down to the theatre district and buy student rush tickets, or if you're really cheap and feeling naughty, sneak into the show with the smokers after intermission. (We call this "second-acting it.") Join a campus club so you can participate in an activity you love or try something that scares the hell out of you. Just get the hell out of your room once in awhile ... you'll be so glad you did.



That said, I think I'm going to go out.

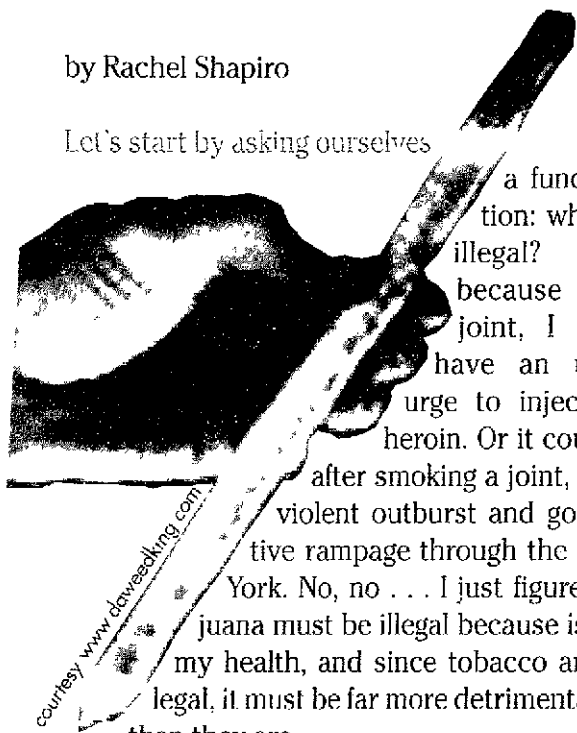
Jody Mullen is a Barnard junior

all graphics courtesy www.snood.net

# THE MANY MYTHS OF MARIJUANA

by Rachel Shapiro

Let's start by asking ourselves



a fundamental question: why is marijuana illegal? Maybe it's because if I smoke a joint, I will suddenly have an uncontrollable urge to inject myself with heroin. Or it could be because after smoking a joint, I would have a violent outburst and go on a destructive rampage through the streets of New York. No, no . . . I just figured it out: marijuana must be illegal because is hazardous to my health, and since tobacco and alcohol are legal, it must be far more detrimental to my health than they are.

Right. First, let's consider the terms under which the law against marijuana was first enacted – terms that even today are filled with injustice, ignorance, and political mumbo-jumbo. In 1937, the Marijuana Tax Act was passed by Congress as a way of targeting Mexicans who crossed the border into the US in search of work during the Great Depression. Then-Bureau of Narcotics Commissioner Harry J. Anslinger testified before Congress that hemp should be outlawed due to its supposedly violent "effect on the degenerate races."

The American Medical Association (AMA) stated its opposition to the law. But when the supporters of the law were asked about the AMA's view on the floor of Congress, they lied and said that the AMA was in favor of the law because they knew the law would never pass without the AMA's endorsement. The law passed, and the AMA later protested, but the law was never repealed. It was passed on false terms and racist principles and still exists today.

Current medical research supports the same view as that of the AMA in 1937. According to National Institute on Drug Abuse (NIDA) Research Monographs, the number of deaths in the US in a typical year resulting from direct tobacco use is about 390,000, and 50,000 deaths from secondhand smoke. Alcohol use causes about 80,000 deaths per year. Annual deaths from marijuana use? Zero. In fact, there has never been a recorded death due to marijuana at any time in US history. All illegal drugs combined kill about 4,500 people per year, or about one percent of the number killed by alcohol and tobacco. Politicians have wasted billions of dollars on the enforcement of a senseless campaign that saves no lives – because none are lost.

I can, however, find numerous reasons for legalization. Around the world, nations are issuing drug law reforms. The British Parliament is easing up on marijuana policy and

debating whether to reclassify marijuana as a less dangerous drug. Police would instead issue a warning and confiscate the drugs. The State of Western Australia is considering decriminalizing marijuana and relaxing possession laws. In Canada, attitudes towards marijuana are changing. On July 30, a law went into effect that allows Canadians suffering from terminal illnesses and chronic conditions to legally grow and smoke marijuana. America should be making some attempts to keep up with the rest of the Western world's industrialized nations' reforms.

But reform will not take place if false assertions about marijuana continue to be made. One is the idea that marijuana elicits violent behavior. Of all the psychoactive drugs, alcohol is the only one found to commonly increase aggressive behavior. Most authorities agree that the vast majority of drug-related violent crime is caused by the prohibition against drugs, rather than the drugs themselves. This belief proved true during Prohibition, which gave rise to organized crime and violence. Violent crime dropped 65 percent in the year Prohibition was repealed.

Sentences for non-violent drug offenses are absurd. According to US Bureau of Justice Statistics, the average sentence for a first-time federal drug offender is 78 months. The average sentence served for manslaughter is only 30 months! In some states, "criminals" can be sentenced to life imprisonment for marijuana-related charges.

The total number of marijuana arrests far exceeds the total number of arrests for all violent crimes combined, including murder, manslaughter, forcible rape, robbery, and aggravated assault. Recreational users are taking up valuable, limited space in US jails – space that should be reserved for violent offenders.

Some states are beginning to adjust their drug laws. Of the eight US states that have taken some steps toward permitting the limited use of marijuana – California, Washington, Oregon, Alaska, Hawaii, Maine, Colorado, and Nevada – they solely sanction medicinal use. Nevada, the most progressive of the aforementioned states, is also considering legalizing marijuana for recreational purposes. Marijuana would be sold in state-licensed smoke shops and taxed like cigarettes.

The Nevada program should be instituted all across the United States. The only addendum should be a change to the minimum age: from 21 to 18. (The minimum drinking age in also baffles me, but that's another story.) Marijuana should be legal, not just for medicinal purposes, but for recreational purposes as well. Drug use would decrease if marijuana were legalized, since part of the reason that youngsters try the drug is the allure of something forbidden. Marijuana may kill brain cells, but at least it doesn't kill people. That seems to be the job of alcohol and tobacco – you know, legal substances

*Rachel Shapiro is a Barnard first year*

# Networking: THE NEW COLD WAR

by Molly Culver

Grab your briefcase and throw on that power suit, girls. Welcome to the new millennium. It's time to network. Don't forget your cell phone, palm pilot, and catchy business card. This is war.

The night of Thursday, September 19, I stayed in. While dozens of other Barnard and Columbia seniors—including many of my friends—marched themselves over to the "Networking Boot Camp" held at Lerner Hall, I maintained the home front. I imagined my fellow undergrads mingling with alums, probably stepping on each other's toes to get to the Goldman-Sachs guy first, the air of camaraderie and good-naturedness becoming slowly polluted as the unavoidable haze of antagonism, rivalry, and anxiety settled in. I was glad not to be there.

Ever since high school, I've shied from competition. In 1999, the trend of private college counseling, curricular activity beefing, and early application writing was on its way to becoming the frightening beast it is today. Getting into college is becoming increasingly competitive. Today, eight year-olds are suffering massive anxiety attacks thanks to the pressure they feel from parents and school counselors. In 2002, I find myself being sent to the trenches once more. A networking "boot camp?" Here I am, on the verge of yet another major life change, feeling the same pressure to get ahead of the game, get my foot in the door, make contacts, and fatten that resume.

Or at least that's what they claim at this "Boot Camp." My inside "informant," my own personal 007 in this networking war, reported that over the course of three hours, students became soldiers and were drilled in the strategies that would lead them to victory on the job front. Students were taught that their best line of attack—as well as their best defense against competing forces—was to practice the art of making an impression . . . in less than twenty seconds.

Festering anxiety about G-day already puts seniors on edge, but "networking bootcamp" certainly can't make the situation any easier. It's no secret that on today's battlefield of a job market, who you know counts more than what you can do. But I don't want to surrender to this army of networkers. Maybe it's my fierce belief in individualism or my narcissistic pride. While I love fashion, I don't want to forsake jeans and T-shirts for Gucci and Dior just to brownnose the fashionistas at Vogue. On the other hand, I'm not going to deny my indulgence in Cosmo just to get in with the intellectuals at The New Yorker. What disturbs me most about networking and the conversational dynamic it usually inspires is that you pay the price of self-sacrifice. You wind up saying what Mr. Goldman-Sachs wants to hear rather than saying what you want to say. In essence, networking is about playing the game—not about being yourself.

Is it my own insecurity that makes me so resistant to the reality of networking? Perhaps. I can't say I'm not plagued by

the same degree of doubt every other senior is. But what I do know is that I'm not comfortable with reducing myself to a GPA, or a sparkling resume—especially under the time constraint of twenty seconds. I acknowledge that there are rules about politicking, about getting into law school, about landing a job on Wall Street. What I fear is that during those twenty seconds, dignity and individualism are being eclipsed by professionalism and a need to conform. The trend in name-dropping, hob-nobbing, and yuppy network-bingeing is forming an army of foot soldiers with a terrible Brave New World-like presence.

For example, there is a lot of young blood down in the financial district right now, forfeiting their sleep, mental well-being, and their social lives for the promise that all the sacrifice will all "pay off" in two, four, maybe ten years down the road. Unsurprisingly, roughly 35% of the alumnae present at the Networking Boot Camp were representatives from financial groups—the largest percent of any field represented.

The persistent thorn in my side is the worrisome question, "What exactly pays off: raw talent or savvy social skills?" Today, we define success in more personal, individual ways rather than vague, universal definitions. Success is not always a Willy Loman-esque vision of capitalism and free venture. Success can mean motherhood, without reproach from feminists. Yet no matter our definition of success, we often seem to have to cut corners in order to get there. It's who we know, not what we know. So now, after four years of priceless—and pricey—education, we're being told that what we really need is a few dynamite contacts. This undermines the idea that completing college is a mark of success in and of itself.

Networking is clearly a part of every day life. From college life to real life, it plays an undeniable role. On the surface, networking is about fostering contacts with people, with the goals of visibility and increased information in mind. At its core, it's about making oneself look favorable in the eyes of another. Unfortunately, many persons' sense of self-worth becomes wrapped up in the length of their resume and the way a superior (or the media) feels about them. I see a large degree of superficiality in the art of networking, despite its importance in being promoted to the status of war. In fact, networking more resembles a cold war—it necessitates careful, quiet tiptoeing to overpower the competition and calculated self-sacrifice. In order to make the grade, we sabotage our idiosyncrasies and everything that makes us individuals. Unfortunately, in this war, sometimes "being all that you can be" means, well, "being everything someone else wants you to be."

*Molly Culver is a Barnard senior.*



by Nicole Bufario



courtesy www.columbia.edu

A few nights ago, I was talking to one of my friends at Columbia. He and I were discussing the various courses we are taking at Barnard. After I explained to him the necessity of experiencing a women's studies class and espoused the wonders of women's colleges, he asked, "So, what exactly are the advantages of going to Barnard, as far as all-girls' schools are concerned?"

My jaw dropped and a dumbfounded gaze spread across my face. I did not know the answer, and an elaborate response to the inquiry was out of the question. For about three minutes, I stumbled over random words and threw out trite phrases such as, "well, you know, the dorms don't have any guys in them." Undoubtedly, that was my precise reasoning when my high school teachers asked why I applied early to Barnard instead of Columbia. Isn't that everyone's reckoning?

"I mean, are there any?" he continued. At this point, I questioned my very existence, and my friend presumably began to wonder if I slipped into a coma. There must be advantages in going to Barnard as opposed to any other women's school in the country, but really...what are they?

Barnard College. In this form, bereft of Columbia's affiliation, we maintain our own separate identity. Our femininity acts as a support, rather than an inhibitor. Submerged in an area rich in intellect and thought, Barnard women continually rise up in the face of challenge, whether the opponent be an inquisitive Columbia friend or rival political candidate. We are strong in our womanhood and formidable in not openly acknowledging Columbia, but forging an identity unique to Barnard.

Unfortunately, to many individuals, we are the bottom-feeders of Columbia University. As a distinguished facet of the tenth best school in the country (we won't speak of the liberal arts college rankings), Barnard has proved to be more than "highly-esteemed" nationally - it actually has the academics of which its admissions office boasts.

At women's colleges such as Smith or Mount Holyoke, every day contains an intense dose of estrogen. Considering Barnard's close proximity to Columbia, it's false to say that ol' Barnard is devoid of the male species. Even if we stood without Columbia,

we are still located in the Big Apple, Manhattan, the Mecca of culture and counterculture. While women rule and all that jazz, it is nice to know that men, whether homeless or attending school, are near Barnard.

Even so, estrogen isn't all that bad. Does anyone hear about Columbia women adorning their hallways with toe socks and crepe paper? I think not. Men are too lazy to decorate their own rooms, save the hall outside their cube, and the Columbia women interested in this style are probably deterred by the lazy men. Ah-ha! Single-sex residence halls do reap benefits!

For our strengths, weaknesses, and idiosyncrasies, Barnard proves to be number one in my book. As for the conversation with my Columbia friend...Well, this is how it ended: I mumbled a few words, excused myself, quickly walked back to my room, and fell asleep. But I hope that the next time I am faced with a questions such as "what are the advantages of going to an all-girls' school," I'll have a clever response.

*Nicole Bufario is a Barnard first year.*

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# 9/11 - Starting with the Basics

by *Eli Garrett*

Anyone walking down Broadway this past month could not ignore the magazine covers, newspaper headlines, and postings that provoked memories of September 11th. I couldn't help but look back at what I have learned about community and world relations – and after analyzing the events and feeling unsure of what to think, I decided it made sense to start with the basics and go from there.

We all agree that we want the world to be a better place, certainly better than what we saw on our TV screens last September. The change we hoped for in the chaos of those events has not yet occurred. Certainly our world has changed, but is it what we envisioned it would be? As an idealist, I still believe our world can change; and believe we can have a world that we would be proud to give to our children.

In the chaos and fear that followed September 11, our nation's response may not have been the most appropriate. The "war on terror" that has given cable news networks so much material also means that ordinary Americans live with more and more illusions of fear on a daily basis. But on what have we grounded these mounting fears? During another dark period of our history, Franklin D. Roosevelt spoke the words that have become as much a part of the American mantra as the Star Spangled Banner: "the only thing we have to fear," he said, "is fear itself."

Our fears have been assuaged to some degree by the bravery of the men and women fighting the oppression of the Taliban and the terror of Al-Qaeda. But this very fight stems from ignorance and hatred, both poisons stemming from fear itself. The Tao Te Ching, a staple of Dennis Dalton's political theory class that most Barnard students are familiar with, claims that "there is no greater illusion than fear... no greater misfortune than having an enemy." How much more than those lives lost on September 11 have we lost since that day?

In our attempts to avenge the lives that were lost in New York, Pennsylvania and Washington D.C. we lost the high regard of the members of our world community. I am proud to be an American, but our pride has become an arrogance

that repulses others. In this disgust, we have lost a coveted respect from our neighbors—a respect vital to our continued success as only one, albeit large, part of this "global village." This pride should be a cause of concern to every American. Our country will cease to be one we will stand for if our leaders emphasize that continued conflict will regain the support and respect so many nations displayed to us one year ago.

Rather than pursue conflict as a way to resolution, the key to our continued understandings and cooperation lies in communication and connection. As much as we would like to

believe that there is a distinct group of human beings that are so intrinsically different from us that we will never be able to communicate, we must pause and ask ourselves: is this true? Why do we fear their differences so much? Could it be that we have not found a way to communicate that would allow for understanding?

I don't believe bombs are a form of communication. If our growing patriotism is at the expense of disconnection from our world, is it something that we should continue to encourage while ignoring the adversity of its effects? Have we made our world truly safer in the past year? Or have

we alienated those with whom we need to connect and communicate, share and understand?

I refer to a famous quote by Edmund Burke, who said, "the only thing necessary for the triumph of evil is for good men to do nothing." Yet what actions should we take to triumph over evil? Could our reflections constitute as actions? Could they be revolutionary acts in and of themselves?

The revolutionary Ernesto "Che" Guevara once said, "let me say, at the risk of seeming ridiculous, that the true revolutionary is guided by great feelings of love." We must concentrate on introspection – as the famous saying goes, "always hold firmly to the thought that each one of us can do something to bring some portion of misery to an end." Most of all, we must not be caught up in the confusion of hate and misplaced ideals.

*Eli Garrett is a Barnard sophomore.*

**Have we made our world truly safer in the past year? Or have we alienated those with whom we truly need to connect and communicate, share and understand?**

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