

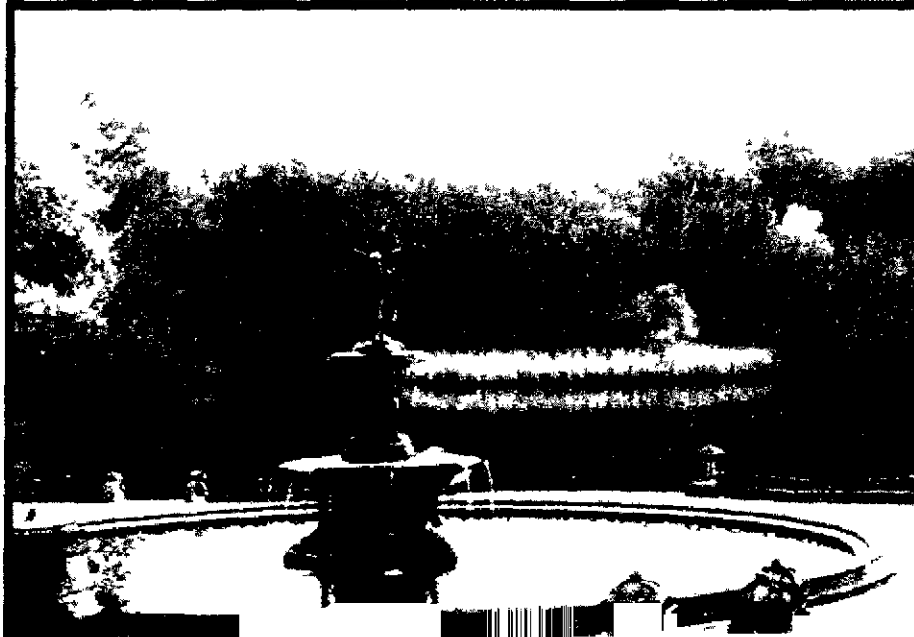


barnard

first look at the master plan
harlem song at the apollo!
the apathetic campus
jackass and the nation
republicans triumph in elections
late nite theatre reviewed

bulletin

4 december 2002



letter from the editor

At last the semester comes to an end, and at the *bulletin*, we are revved up, revitalized, and revamped. This semester, we cut back on the number of issues we published in order to make some major changes to the *bulletin*. We altered the layout (dig the new cover and table of contents!) and added a feature on the back page called *Looking Backward* (I know, every newspaper has something like this...but it's fun!). We held two focus groups to find out what students thought about the *bulletin* and held a journalism workshop for the editorial board. We met with different members of the Barnard administration to reestablish contacts and dealt with the bulk of our budgetary difficulties.

But that doesn't begin to describe what we did and still plan to do. Our Advertising Manager, Eliza Bang, has reorganized the advertising system and made contacts with numerous businesses in Morningside Heights. We established contacts with different academic departments. Our editors have held workshops with their writers, and we have rewritten the section editor manuals so that everyone has a clear idea of what they are doing.

This issue is only the third of the semester, and understandably, readers may be confused by the lack of *bulletins* each week and then a sudden reappearance with this issue. Fear not – next semester we will be coming out weekly, with the exception of Spring Break. And we want to know whether students are reading the new *bulletin* and what they think about it.

But enough with the technicalities. This issue has some exciting articles in it – in *News*, we discuss the gruesome midterm elections – whoops, I must remember to be objective – as well as the Barnard master plan, which is being presented to Barnard's Board of Trustees for approval today. The *bulletin* will provide regular updates next semester on what is happening with the master plan. Enormous changes are being planned, and it is essential that Barnard students are aware of them.

News also features a newly created Campus Events Calendar – every week, students can find out about major events taking place on campus.

Features includes an interview with an Italian professor who loves opera and *Little Women*, and the section also examines apathy within the Barnard and Columbia communities. *Commentary* has been moved from being the last section in the newsmagazine to appearing right after *News* and *Features*, and we'd like to congratulate our two new columnists, Shelley Gazes and Mahsa Sohrab. We would also like to thank the nine (!) other columnists who applied for the position. We got more applications than ever before in *Bulletin* history, and they were all excellent.

In *Music*, Jenny Adelman, a wbar DJ, lists her favorite songs that involve robotic voices (don't ask me – read about it on page 25). *Arts* covers Late Nite Theatre, Broadway revivals, and much more.

NYC Living reviews George C. Wolfe's musical *Harlem Song*, which began playing at the Apollo in July 2002 and closes in late December; the article examines the way the musical relates to the Harlem of today. *NYC Living* also features a new events calendar that combines the section with *Arts* and *Music* – it is a summary of cultural events going on that week in New York, complete with addresses and info on which subway line to take.

This is an exciting time for the *bulletin*. I end with this thought: some of you may have seen the ad we have put out in the past that refers to the *Bulletin* as Barnard's "kickass" news magazine. This semester, the word "kickass" is going to take on a new meaning.

Zoe Galland
editor-in-chief

www.columbia.edu/cu/barnardbulletin

mission statement

The Barnard Bulletin is a weekly newsmagazine that strives to be the voice of the college. The magazine features in-depth articles covering all areas of student life.

barnard**bulletin**

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REPUBLICANS TAKE THE HOUSE AND SENATE IN A "SURPRISING" MIDTERM ELECTION

by Rebecca Rosen

The November 4 midterm election results shocked Democratic incumbents and hopefuls as the Republicans took back the majority of seats in both the House of Representatives and the Senate.

Many incumbent Democratic candidates lost what were thought to be sure races to their Republican counterparts. As a result, the makeup of Congress has now shifted, with Republicans comprising both the House and Senate majority.

Now that the Republicans are the majority in Congress, the GOP's influence will intensify over the next two years, raising questions about the Democratic Party's chances in the 2004 election and its prospects for the presidency. In addition, the Supreme Court's composition could change dramatically if any new appointments are made by the Bush administration.

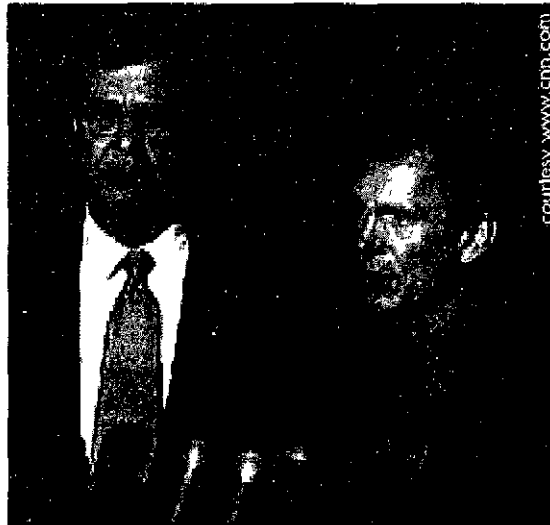
According to the New York Times, the Northeast, a largely Democratic sector of the country, retained most of its incumbent congressmen. There were a few surprises. Mitt Romney, the Republican businessman who helped organize the Salt Lake City Olympics, became governor of Massachusetts, beating out Democrat Shannon O'Brien. In Maryland, Kathleen Kennedy Townsend was defeated in her bid for the governorship in an unexpected upset by Republican Bob Erlich. In the South, most incumbents, both Democratic and Republican, were re-elected.

There were some unexpected Democratic victories. In Maryland, the incumbent Republican Constance A. Morella lost her bid for a ninth congressional term to Christopher Van Hollen, Jr. Just as surprising was the defeat of Senator Tim Hutchinson by Democratic attorney general Mark Pryor in Arkansas.

Some important issues that affected

this year's elections were the future of Homeland Security and the flailing economy. Elizabeth Dole became senator of North Carolina after attacking opponent Erskine Bowles' stance on the economic interest of the state's textile industry. Also of interest to voters were family values. Senator Hutchinson's campaign was hurt by the fact that as a Southern Baptist minister, he had divorced his wife to marry a younger woman.

Student political groups on campus were vocal about the outcome of the



midterm election and its possible effects on domestic and foreign policies. There was also a lot to be said about the reasons for Democratic losses.

According to Samir Arora, president of the Columbia Political Union, predicted outcomes did not match up with actual election results. "I think it would be a mistake to look at all of the races as being won on a national level, and it was less of a Republican win than Erlich winning or Townsend losing," Arora said. "That was a race that was decided within three percentage points, though it should have gone Democratic if you looked at registered numbers. It went on personality and candidate issues."

According to Adam Kushner, editor of

the Columbia Political Review, the Republicans support of the President's position on a possible war in Iraq, in contrast with the Democrats' wavering views on the issue, gave the GOP the tools for victory. "The Democrats feel like they were largely vilified by the media, who said that they didn't have issues," Kushner said. "They did have a platform—ask them, they had social security and prescription drugs. They were pretty disunited in the discussions about Iraq before the elections, and the discussions about Iraq consumed most of the discussion. The other issues didn't get any coverage."

Nazar Khodorovsky, acting president of the Columbia College Conservative Club, agreed that candidates' views on Iraq were important. "This was not the year to oppose the War on Terror: the nation is clearly united behind the President in its support for maximizing national security."

Some candidates' success or failure was attributed to the support they received from public figures. President Bush made a number of appearances with candidates, including his brother, Governor Jeb Bush of Florida, who was successfully re-elected. Democrats Bill McBride and Bill Curry were backed by Al Gore and Bill Clinton, respectively, but they were unsuccessful in their bids for re-election.

Khodorovsky said that Democrats were hurt by the appearances. "Plainly, the Democrats committed hara-kiri by inviting Bill Clinton, Hillary Clinton, and Al Gore to campaign for them in key campaigns. That was the kiss of death. The nation has gone way past their views. And since the Democrats also lacked a coherent agenda, they had no chances of out-competing an active war time president."

Jessica Huang, president of the Columbia College Democrats, said. "On



courtesy www.enn.com

the one hand, I think Bush and his team, headed by Karl Rove, did a great job putting themselves out there and taking a risk in getting their base voters who wouldn't have come out. The Democrats didn't pull together enough at the end, and the last year has been rough with the Iraq issue. They [kind of] are the underdog."

Arora agreed, saying, "Certainly the Presidential presence made a difference in some races. In Georgia, everyone was stunned when Chamblis beat Cleland and that was in no small part due to the President saturating the area with appearances. It was pretty absurd that the President made that many appearances, but it was also impressive that [due to Bush's support Chamblis was] able to beat Max Cleland."

Having control of the Senate puts more pressure on the Republicans. Khodorovsky said that they are up to the challenge. "The Republicans do have an added responsibility. Their control of two branches of government gives them a historic chance to promote an aggressive pro-business, pro-family, strong American agenda. This might be their best chance yet, if ever"

Arora said, "winning the Senate is going to be both a blessing and a curse [for the Republicans] for while it is true that the party is going to wield more power, they're going to have to turn the economy around by 2004. If legislation fails, they can't blame the Democrats any-

more, and I think there's a good chance that Senate will flip back in 2004 if the Republicans fail to bring the economy back up."

The future of the Supreme Court is a matter of interest. In the case of any of the justice's retirement, the composition of the Court will change with the nomination and appointment of more conservative judges. Some feel that this is a good thing; others feel that this shift will put landmark decisions at risk. Khodorovsky said of the impending nominations, "[They] will help with the appointment of Justices who are closer to the views of the majority of Americans."

Huang says that this shift will put the landmark Roe v. Wade decision at risk. "It's not a good thing; it really isn't because there's so much at stake here. Abortion is huge, and the 30th anniversary of Roe v. Wade is in February. Rights that women fought for are at risk. It's not necessarily a lost cause, but it's going to be a very tough fight."

The strong Republican presence in Congress will likely put foreign policy at the forefront of debate. "Foreign policy is a huge issue," Huang said. "The war issue and homeland security are going to have a large impact, as well as issues of civil liberties and immigration. Those types of issues will affect the US and the world as a whole. My personal concerns are domestic—health care, education, drugs—and these issues are being sidelined."

"Democrats have traditionally held the upper hand on domestic issues," Kushner said. "Republicans have tried to avoid that. Now that they're in Congress, domestic issues such as social security and drilling in Alaska will become more prominent

Republicans will be getting their [foreign policy] agenda through, and the Homeland Security Act is technically a domestic issue, but it's pushed through by the War on Terror.

The outcome of the 2004 presidential election is too far away to predict, but the Republican presence in Congress and some key Democratic wins in Illinois, Michigan, Wisconsin, and Pennsylvania will make the wait quite interesting.

According to Huang, "The Democrats have a lot to be hopeful about for 2004. We have a lot of new candidates, but I think the Democrats stand a good chance of getting not just the presidency but the Senate back."

Khodorovsky does not see the opportunity for a Democratic comeback. He said, "These are battleground states, and local issues dominated those elections. Once national issues come back to the forefront in 2004, we'll see who comes out on top."

Rebecca Rosen is a Barnard first year

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"Master plan" to be presented to Board of Trustees today

by Zoe Galland

"I want to stress how exciting this has been," Barnard College Provost Elizabeth Boylan said during an interview regarding the much-rumored Barnard "master plan." She added, "All of my time and energies have been put into considering Barnard's possibilities."

The master plan is something that will change much of Barnard's physical appearance when it is implemented, but the specifics of when things will change and what will be different have yet to be determined, and few Barnard students know much about the plan.

The main intent of the master plan is to renovate Barnard's residence halls and general facilities in an effort to improve the college's quality of life, as well as provide more space for students and faculty. The plan will include architects, a graphic design team, a lighting team, security consultants, and landscape architects who will work together to make Barnard more accessible and a more efficient user of space.

"Our objectives include the expansion of academic and administration space; the creation of new space; and the redeployment of existing space," said Andrew Manchel, Vice-President of Finance and Administration.

There are two components to the plan, and both were commissioned by Barnard's Board of Trustees last year. One addresses Barnard's residence halls and the other concerns the entire campus. The campus-wide master plan will be presented to the Board of Trustees today for approval; the residence hall plan is ongoing and has already seen several renovations take place, including the newly restored Historic Deanery in Hewitt Hall.

"We're trying to look at Barnard's

needs and how to meet them," said Manchel.

Yet much of the plan is still "an idea, a proposal, a suggestion," according to Suzanne Trimel, vice president of the Office of Public Affairs. "This is just a starting point." She added that as specific details of the plan are etched out, the master plan committee will update students and faculty members and possibly hold town hall meetings.



courtesy Renata Bystrisky

Although the details will be specified in the future, Barnard President Judith Shapiro and Provost Boylan have hinted that McIntosh Student Center may well be one of the recipients of the master plan's proposed changes. "McIntosh is a building that will be given a great deal of thought," Provost Boylan said.

In a letter in Barnard Magazine, President Shapiro wrote, "Forced into service as a venue for larger public lectures and receptions, the lower level of McIntosh does not adequately meet the College's needs for public events space. Moreover, because the lower level must be used in this way, McIntosh fails to provide students with the space they need for their own activities and organi-

zations."

Trimel said that if the Board of Trustees approves the plan, the master plan committee will have six months to pick an architect, one year to finish a design, and after that, construction will begin. "If everything goes well," Trimel said, "the plan will be completed in 2006."

Trimel hopes the architect will consider the need for more communal interaction at Barnard. "One of the ways architects work today," Trimel said, "is to build buildings that are multi-use, so that each building is not this separate little sphere. We want to encourage fluidity of activities."

Provost Boylan stressed that implementation of the master plan would solve many spacial issues that have plagued Barnard over the years. "Our priorities include library space, social spaces, commutal programs, and community programs," Provost Boylan said. "All of these are things that would be helped by new building."

Dean of the College Dorothy Denburg said that two years ago, the master plan architects assessed Barnard's programs and services. They decided that a space the size of Altschul Hall—about 70,000 square feet—was needed to fulfill Barnard's space requirements.

Manchell said that Barnard has done an impressive job over the years with the four acres of land it occupies. "We're an incredibly efficient user of space resources and energy resources," he said.

Manchel added, "this is a very environmentally positive place to go to school, and that's an issue that may come up." Provost Boylan said green space is an issue planners must consider, since any building that is done to create more space for activities may narrow the amount of greenery at Barnard. "We also want to consider how much light will come through," she said.

continued on page 12

bear essentials

CLARK FELLOWS PROGRAM: The Clark Foundation offers \$30,000 in stipends and graduate school tuition assistance to juniors interested in pursuing a career in community service management. For more information, contact Dean Runsdorf at x42024.

FINAL EXAMINATIONS: Lookout for a message from Dean Blank that will explain procedures for requesting Incompletes and deferred final examinations. Exceptions are granted only for exceptional circumstances.

HEALTH SERVICES: Important Announcements

Winter Break is approaching: Please be sure you have sufficient medications, including contraceptives, isoniazid (INH), and other ongoing medications to last you until January 21, 2003, when Health Services reopens at 8:30 am. If you take allergy shots at Health Services, please come to pick up your allergy serum as well.

College Health Services: During winter break, Health Services at other colleges will be closed. If you are a member of another college's Health Services, please contact them to make arrangements to pick up your allergy serum as well.

The Barnard Clinician on Call will be available for emergencies at ALL times during Winter Break. As usual, authorization by the Clinician on Call guarantees reimbursement for emergency visits. Non-referred visits may be denied if not deemed an emergency by the insurance carrier. Call x42091 for administrative questions. The hours will be from 9 am to 4 pm, every Monday through Friday, beginning Jan. 6, 2003.

INTERNATIONAL STUDENTS: All F-1 international students who are leaving the U.S. during winter break must see Dean Tsu or Dean Webster for re-authorization of their I-20 forms. Call x42024 to schedule an appointment or to find out their drop-in times.

F1 students graduating in February should make an appoint-

ment with Dean Tsu or Dean Webster to discuss post-completion details including work permission.

MORRIS K. UDALL SCHOLARSHIPS: If you are a sophomore or a junior considering a career relating to environmental issues, or who is a Native American or Alaskan Native committed to health care or tribal public policy, you may be eligible to apply for up to \$5000 in undergraduate scholarship assistance. Speak to Dean Runsdorf at x42024 for more information.

PRE-DEPARTURE ORIENTATION MEETING: If you are planning to study abroad during the Spring 2003 semester, please join Dean Apterstein for a Pre-Departure Orientation Meeting on Tuesday, Dec. 10, from 5 pm to 6:30 p.m. in 202 Altschul.

STUDENTS APPLYING TO GRADUATE AND PROFESSIONAL SCHOOLS: If you have any deadlines in late December or early January, please notify Lillian Appel at x42024 (for graduate schools) or Dean Runsdorf at x42024 (for professional schools) by Friday, Dec. 12, 2002. You must make sure that your recommendations are in your hand and that we have your recommendations by that date. Please mail your recommendations by Dec. 20, 2002, as we are to meet these deadlines.

STUDENTS NOT RETURNING THIS SEMESTER (those are neither graduating in February nor studying abroad) must meet with your Class Dean to review and complete withdrawal procedures.

STUDENTS RECEIVING TUTORING: Make sure that your account balances are paid in full by the end of the term to prevent the blocking of your registration in January.

THE DEAN OF STUDIES OFFICE and **THE REGISTRAR'S OFFICE** will be closed beginning Dec. 24 and will reopen on Jan. 2. Please do not hesitate to contact us during Winter Break if we can be helpful. We hope that you will enjoy many wonderful moments while you are away.

barnard events calendar

Friday-Saturday, Dec. 6-7
The Names Project AIDS Quilt will be on display in McIntosh in commemoration of World AIDS Day.

Friday-Saturday, Dec. 6-7
The Winter Dance Concert, featuring student choreography, will take place in Minor Latham Playhouse at

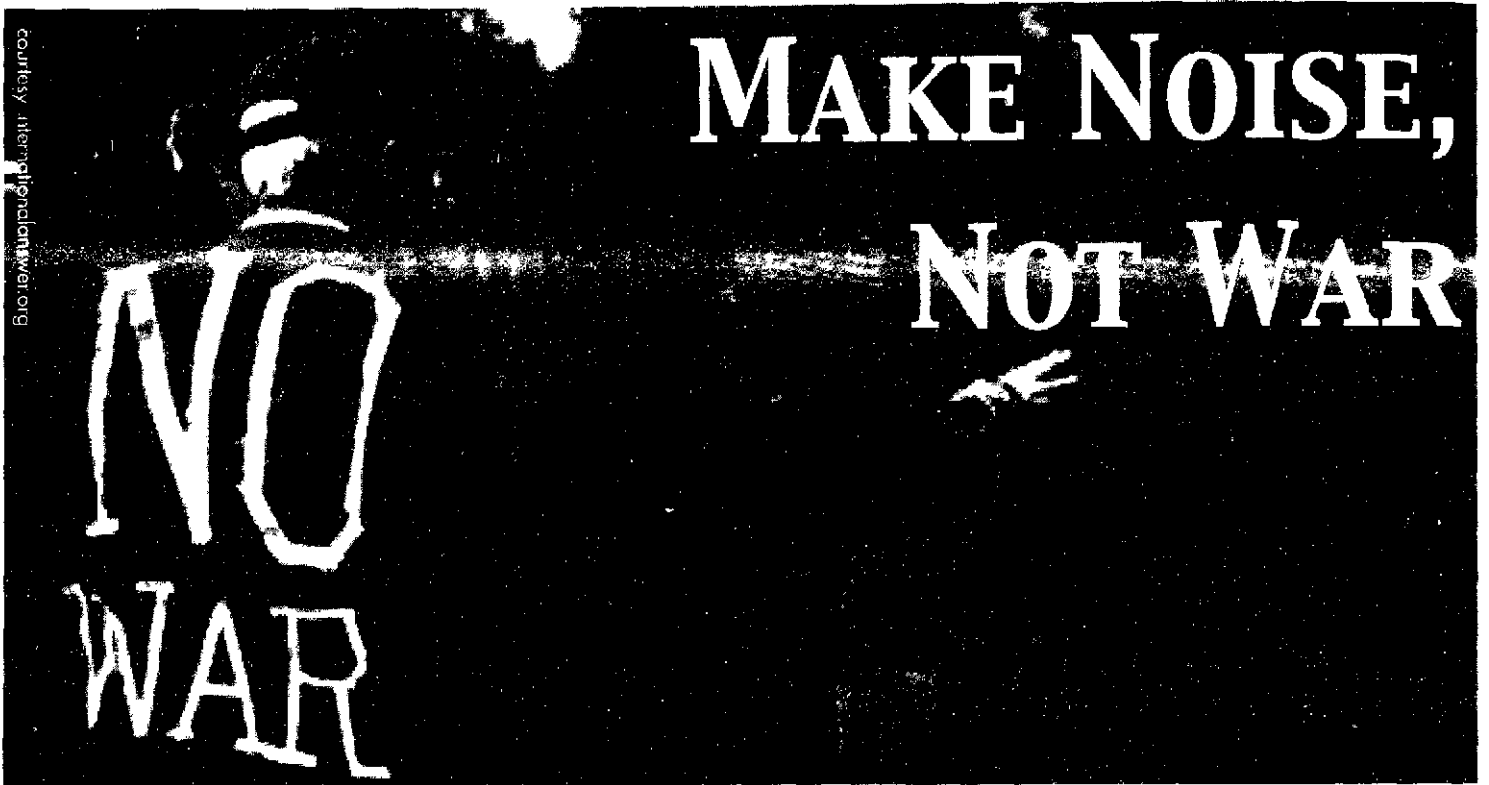
7:30 pm. For more information, contact Sandra Velasquez at x42995. **\$6 general admission/\$4 senior citizens and students with CUID**

Saturday, Dec. 7
The Barnard-Columbia Chorus will perform at the annual **Columbia Candle-**

light Concerts at 8 pm in Paul's Chapel. Tickets are available at the Miller Theater box office at x42799. **\$10 general admission/\$5 with CUID.**

The 18th Biennial Barnard College Medieval/Renaissance Conference presents **Medieval and**

Renaissance Culture today from 9 am - 6 pm in Barnard Hall. For more information, contact Professors Anne Lake Prescott (x42107) and Laurie Postlewaite (x42053) or visit www.barnard.edu/english/medren2002. **Advanced reservations are recommended.**



by Lee Norsworthy

The bulletin boards across campus are scattered with advertisements for internships, book sales, literary magazine submissions, free movies, free concerts, and club-sponsored parties. A few flyers for the Anti-War Coalition meetings, various Teach-Ins, and on-campus protests peek out through the collage.

Of the flyers put out by students, most come from the strongest anti-war faction of the Leftist group Columbia Students Solidarity Network (CSSN). This faction, the Anti-War Coalition (AWC), is responsible for the three buses that went to Washington D.C. October 26, the student-organized teach-in November 13, and the trip to the October 6 rally in Central Park.

At weekly meetings generally consisting of 20 to 30 members of the communally organized AWC, students discuss topics such as the UN resolution and plan future actions of the organization. At the November 13 meeting, a NYU student and member of the loosely organized national organization Not in Our Name came to speak about the National Student/Youth Day of Action that took place November 20th.

For the Day of Action, Columbia had a speak-out with students and professors, including George Seliba and Janet Jacobson, an open mic, a die-in, videos of footage taken in Iraq, blown up pictures of Iraqi children and a referendum or signature ad in the *Columbia Spectator*.

The sentiments expressed at a typical meeting are those of a small group of impassioned students, roughly 30 out of around 8,000 undergraduates. The AWC speak of an "undercurrent of opposition or antiwar sentiment." The AWC recognize their lack of company and want simply to "get people talking. People have views; the key is tapping into them."

Lilian Forsyth, a Barnard first year, joined the Anti-War Coalition when she went to their table at the clubs fair. Not a

supporter of war, she raises the goals of the AWC to stopping the war on Iraq dead in its tracks. She does, however, realize the challenge in bringing other students into the picture.

"It comes up in conversation with friends," Forsyth said, "and people say they are interested about it, but they don't go to meetings and they don't take action."

Bev Wilson, also a Barnard first year, is inspired by the energy of the anti-war movement against Vietnam. Recognizing the vast differences between the two situations, she still believes that people can look to Vietnam and realize the power of their movement.

"If we had a fraction..." she said, breaking off. "People are so apathetic. They talk about being not apathetic and then..."

Her disappointment was apparent as she slices up flyers to advertise the Day of Action. These students abound with hypotheses on why their fellow students are slow to jump on headfirst into activism.

"People are working on being students," said Daniel Harlow, a Columbia College freshman, who was attracted to Columbia for the potential of its Leftist movements. "They are apathetic and self-GPA concerned. They think 'This activist stuff is cool, but it can't hurt my GPA.' It's about looking beyond your personal life and not saying 'It doesn't affect me personally, so why should I care?'" Forsyth agreed and commented that "People have a lot of work and are centered on [doing] their own thing."

Not all students excuse themselves from activism because of their busy lives. Many students, slammed from the first day of CU orientation with injustice this and social atrocity that, are plagued with a sort of existential nausea, which makes the task of activism in the 21st century all too daunting.

Lauren Goddard, a Barnard junior, spent this past sum-

mer interning at the office of Senator Bill Nelson, a Florida Democrat. Much of her high school career was dedicated to both political and social activism, and her early years of college followed the same path. Having been exposed to the system, however, she has taken on a cynical edge.

"For now," said Goddard, "I am in a period where everything is so overwhelming, and I am beginning to realize that you have to work with your little corner and you can't worry about every single thing. I am becoming more practical."

Yet much of the Barnard and Columbia community questions whether students have done away with their practical intellectual facilities.

Faculty members have taken some initiative to inform students on the situation. Associate Professor of History Joel Kaye, who co-organized the November 8 Teach-In on Iraq at Barnard, was inspired by a similar event in his life.

"When I was twenty years old," said Kaye, "I went to a teach-in on Vietnam. Experts were telling me things I had never heard before, and I was never the same again. I wanted to give students that same opportunity."

The turn-out at Barnard was smaller than he had hoped. He finds a large relationship between information and activism and feels that the presence of both is lacking on campus. Students such as Harlow agree that knowledge is what will open up the activism on campus and beyond.

"Students don't understand the implications, and this

activism is not my responsibility to generate," he said. "It is up to them."

His colleagues support similar beliefs. Alexander Cooley, assistant professor of political science at Barnard,

spoke at the Teach-In on what he believes to be the main causes of this war. While he contends that it is mainly an ideological war, it is supported by a sense of inevitability, the rallying after September 11, and this generation's lack of experience of military build-up.

"Maybe with the actual war people will become more mobilized," said Cooley. "People aren't being good citizens, and they can't be force-fed this kind of thing."

In an article published in the *New York Daily News* Oct. 29, Barnard President Judith

Shapiro commended students for beginning to "form a world view based on their common humanity," and to come together as an open-minded and diverse campus. This, however, leads to less frequent participation in political debate. She believes there is a stronger initiative to encourage understanding and political debate coming from the faculty, as stressed by both Cooley and Kaye.

"Students are disengaged from the political process," said Shapiro. "I want to see students take leadership and responsibility. There needs to be a lively, active political culture. [How is it] that they don't feel room in their lives for this kind of strong, vigorous political argument in which people can risk disagreement?"

Comparing the mysterious terror of the sniper to the ever-pending bombs that may be dropped on Iraq, Kaye questioned how students could fail to make the connections. In his eyes, the ethical factor and the intellectual factor are closely intertwined.

"Student opposition didn't end the war in Vietnam," said Kaye, "so I don't have that much faith in the student movement. I am looking for a movement with longer lasting implications, a movement based around ethics. In this video-game-culture, the notion that acts have consequences is lost. The idea of a war without great loss of soldiers feeds into the illusion that ideas don't have consequences, but I'm afraid they do."

This fear of rampant "de-politicization," as Professor Cooley puts it plagues the banner-flying, bus-riding, teach-in visiting, newspaper-analyzing, concept-debating minority on this campus. And professors and students continue to ask, "Why doesn't anyone care?"

“ I want to see students take leadership and responsibility. There needs to be a lively, active political culture. ”



Above: a girl participates in the Oct. 26 protests in Washington. Opposite Page. protestors at the Vietnam Memorial.

Lee Norsworthy is a Barnard first year

well-woman: HIV tests

Q I am really concerned about getting an HIV test. I do not know how or where to get one. I am scared and I don't want anyone to know. Can you tell me what to do?

A Student Health Services offers on-site HIV tests. Because of a change in NY State law, testing is now confidential rather than anonymous. State law requires us (and/or the laboratory) to report a positive test to a confidential state registry for

tracking of the epidemic and contact notification if indicated. Negative test results are not reported. Except for this mandatory reporting, confidential HIV information (negative and positive) can only be given to people whom you request, after filling out a special HIV release consent form. Thus, your HIV information can be released ONLY under very limited circumstances. At Barnard, HIV information is kept separate from your medical chart. It cannot be given out with a general medical release. You can give

any name you choose to make an anonymous appointment. However, the HIV counselor will need your real name if you decide to have the confidential HIV test at SHS.

Barnard College Health Service HIV counselors have been certified by the NYC Dept. of Health. Testing is available at Health Services every Monday from 2-3:30 pm. Anonymous counseling appointments are scheduled every half-hour. The HIV test (if you choose to have one) costs \$15.

Well-Woman is a weekly feature in the bulletin. The responses, written by the Well-Woman 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.



The Mill Korean Restaurant
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by Shoshana Greenberg

This week's featured professor is Daniela Noè, a senior associate professor of Italian at Barnard and the Language Coordinator for the Columbia Italian Language Program

Barnard Bulletin: What classes do you teach?

Prof Noe: I teach Elementary Italian I and Advanced Italian I. Next semester I'll teach the second half of those courses and Advanced Conversational Italian.

BB: What was your education?

DN: In Italy, I went to the University of Bologna where I received a degree in foreign languages. Then I got my MA and ABD at New York University. I taught at New York University for ten years before I came to Barnard.

BB: Why did you decide to become a teacher?

DN: I had great experiences with teachers all my life. One teacher in elementary school really made an impression on me. I didn't really think about it in senior high school, but the seed had been planted. When I started taking English in college, I found that I adored explaining language. I taught English in Italy and then moved here and switched. I just always had good women teachers. There's also something about explaining a language. I wouldn't want to teach anything else.

BB: What is your favorite book?

DN: When I was a child I loved The Count of Monte Cristo and Little Women. I must have read them about fifty-five times each. I just recently read The Name of the Rose by Umberto Eco. It's a really rich mystery, and



The Profiles

I really liked the humor and historical background. I also like the Italian author Primo Levi.

BB: Do you have a favorite television show or movie?

DN: I'm addicted to older sitcoms like *The Mary Tyler Moore Show* and good *I Love Lucy* episodes. My favorite movie is *Some Like it Hot* directed by Billy Wilder.

BB: Do you have any favorite moments in teaching?

DN: I love when a student says or writes or uses something that shows me that he or she has mastered something new. It's what I get in return for my teaching. I also enjoy when students make a joke in Italian or tries to be funny.

BB: What is your next project?

DN: Well, I actually just finished a project so I'm taking a little breather. I wrote a book called L'Italiano con Opera, and it deals with using opera as a context for language teaching—not the libretto so much as the characters and the plot. I also have a pro-

ject that is Internet based. It gives writing tips for advanced Italian students.

BB: Why do you enjoy teaching at Barnard?

DN: I love the fact that it's not so huge. I have more of a tight rapport with students and colleagues and have discovered wonderful people I wouldn't have discovered in a big institution. Also, I'm able to work closely with the students. Barnard students are somewhat special in my opinion. It's great having Columbia there, but we have our special space.

Do you have a favorite Barnard professor whom you'd like us to feature in the *Professor Profiles*? Let us know! Send their name and email address to bulletin@barnard.edu.

Daniela Noe, Italian

master plan continued from page 6

Funding, Trimel said, is an "uppermost" part of the master plan. Aside from the Board of Trustees. Trimel said that Barnard plans to "appeal to everyone" in its fundraising efforts. Columbia, however, is not involved in any part of the master plan, although the university is aware of the plan and supports it.

"We're using our own money," said Provost Boylan.

All of the administrators expressed a great deal of enthusiasm for the plan. Although Manchel says that "a future generation of Barnard students may see a lot of construction" due to the building, "that's something we're going to have to bear with."

"It's a community decision," said Manchel, "so everyone will have a chance to discuss the upsides and downsides of this. But so far, everyone has put the interests of the college first."

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

Emperor's Club continued from page 21

The Emperor's Club is mediocre in many respects. Kevin Kline could have made his character more endearing by adding a touch of humor to his serious role—a combination that worked well for Robin Williams in *Dead Poets Society*. Although Emile Hirsch mixes the right amount of fragility into the rebellious attitude of Sedgewick, the script confines the character to a type of behavior that fifteen-year-olds (even in the 70s) would think of as puerile. The audience is reminded continuously about Roman Emperors and the eternal wisdom of the Greek philosophers through Mr. Hundert's lectures and by the copious and blatant visual references. In other words, the symbolism in this movie is not subtle, nor does the director, Michael Hoffman, appeal to the spirit and nostalgia of boyhood that Peter Wier so deftly captured in *Dead Poets Society*. *The Emperor's Club* skims over the superficial trials of growing up and shies away from being inspirational with an undemanding conclusion. Mr. Hundert defines the movie succinctly when he says: "This is a story without surprises."

Diana Wade is a Barnard first year

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B

Postcards from the EDGE...

By Shelley Gazes

It was the twelve hours from Hell. Well, at the time, it felt like twelve hours from Hell.

I know that Halloween in New York City is the perfect opportunity to go out and have fun, but this particular Halloween, I found myself exhausted beyond belief. I think it was probably from spending hours at my job at Barnard Library, under the fluorescent lights. I decided I would treat myself to a nice, full-night's sleep and skip the fun activities, even Quad trick-or-treating.

I think a little information about where I live is in order. I have a cozy Hewitt single. The main thing everyone should know about life in Hewitt, though, is that the walls are thin... Very thin. So thin that even my RA admitted it during our one and only hall meeting.

Yet after a while, you get used to the slamming doors, which people somehow still manage to do despite countless messages from our RA asking everyone to refrain. Hell, you even get used to the occasional bumping and grinding in the room above you. But this Halloween, all of the things you never get used to came together to produce twelve hours from hell.

I settled into bed and turned off the lights by 10 pm. I couldn't remember the last time I had gone to bed that early, but you know what? It felt good. Just as I felt myself drifting off, it all began.

"Blip...Blip...BlipBlipBlip!" In case my lovely rendition isn't providing a clear picture, I will clarify: I refer to the wonderful sounds of Instant Messenger. Now, I'm one of those people who have discovered that you can modify the sound effects on your Instant Messenger. On my computer, there is only a "blip" when I receive a new message and that's it. Sometimes, I even turn down the sound altogether. Yes, you can adjust the sound on your computer. I know this may be a shock to some people, but those little knobs on the speakers actually do something if you turn them. And if you turn them the right way, you can actually turn the sound off.

Whoever was IMing must have had their sound on full blast because I have never before been disturbed by those blips. Maybe someone was doing a project in experimental music, and she thought incorporating IM blips would make a new masterpiece. All I know is that a good hour passed until I was able to drift off.

At 2 am I was awakened by a scream. For an instant, I wondered what was wrong. Had something horrible happened? Then I heard laughs. Then I heard the loudest conversation take place that I have ever heard. and I was not in the room where everyone was talking.

Now, if people are awake at 2 am and want to chat with their friends, fine - I've done it myself. But really, at 2 am, even in college, there may actually be people who are sleeping. And if you know the walls are thin, and you're in a small room anyway, then maybe, just maybe, you and your friends don't have to scream. Perhaps a normal level of speaking would actually suffice for your communication. Unless, of course, you want your neighbors to hear your entire conversation. Chances are, though, your neighbors don't.

To drown out the screaming match, I turned on the radio. Sick of hearing Z100 play "Sk8rboi" every 15 minutes and listening to the news, I switched to talk radio. Since it was Halloween, the theme of the show I tuned into was "ghost stories." People were supposed to call in with tales of encounters with otherworldly entities. I should have switched to another station right then, but for some reason, I was compelled to keep listening.

Bad idea. After half an hour, I had to turn my light on (don't laugh!), but I still kept listening. After about 3:30, I turned off the radio and decided it was time to try and sleep. By that point, the freakishly loud conversation which had driven me to listen to ghost stories was long gone. Finally, I felt myself drifting off.

At 9 am my eyes shot open at the sound of the fire alarm. Yup, a fire alarm. I had to schlep down six flights of stairs and stand outside in the cold, squinty-eyed and tired. I don't really have anyone to blame for the fire alarm; I know safety is important. But must they have drills early in the morning? Although they do beat last year's 1 am fire drills, are they really necessary? After that, I figured that there probably wouldn't be anything else to disturb me and maybe I could get a few more hours of sleep.

No. Again, just as I felt myself drifting off, I heard freakishly loud opera music coming from yet another room. This was strange because I never hear any other kind of music through the walls: no rock, hip-hop, techno, or classical. And if people like opera, fine; whatever floats your boat. But must it be that loud? Again, just as with IM, the sound can be adjusted. Remember the little knobs on the speakers? Yup, those would work here, too.

After a few vain attempts to bury my head under my pillows (it always seems to work on TV), I opted to give up and get up. God knows what would have happened if I tried to sleep any longer.

Shelley Gazes is a Barnard sophomore and winner of the bulletin commentary columnist contest.

“The main thing everyone should know about life in Hewitt is that the walls are thin. Very thin.”

JACKASS *and the* NATION

by Mahsa Sohrab

It looks like yet another youth, riveted by a desire to claim the coveted title "jackass" as his own, has set himself on fire in an attempt to imitate the popular MTV show and smash hit film. Who is to blame for the sordid state of entertainment in society? In what seems to be a vicious cycle of who did what to whom, the line between personal and social responsibility is growing increasingly blurry.

Content to allow a tiny disclaimer displayed in the first minute of the show let them off the hook, the producers of such television shows rarely choose to take responsibility for the actions of individuals, which they claim may or may not have been inspired by their programs. However, one has to wonder whether someone stupid enough to watch such television shows would possess the intellectual capacity to fathom that the stunt Johnny Knoxville does on TV wearing a fireproof suit (gasp!) may not actually be replicable in your own backyard with a greased-up t-shirt and a lighter. And gosh, do you think you might get hurt?

I'm sure many people who read this would argue the fact that someone who is stupid enough to replicate such an idiotic act of self-mutilation deserves what is coming to him. However, my counter-argument is that when a movie such as *Jackass*, whose lead actor's greatest display of talent involves catapulting himself into a pile of manure, makes over \$50 million at the box office, it seems that the members of our society are in fact stupid enough to support and imitate the talentless hacks we tout as role models.

Teenagers are extremely malleable, and many want to be accepted by their peers. In a *20/20* special about teenagers who film themselves committing acts of vandalism (i.e. destroying houses and setting police cars on fire), the teenagers were asked why they committed such acts. Two vandals, who risked serving time for burning a dead cat and trashing a soon-to-be renovated building, responded that it was a way of both documenting their actions and proving to their friends what they had done. They relished in bragging about acts that most people would find repulsive and sadistic.

One wonders how exhilarating it can be to burn a dead cat

or attempt to roast hamburgers on one's body. These actions are unlikely to result in anything substantial besides injury or even death; or, if they are lucky, hospitalization and/or imprisonment.

In a society filled with innovation and talent, why are we so enthralled by people at their worst? Anyone can tell by looking at the highest-rated TV shows that a PBS special on Isaac Newton could not compete against *The Bachelor*, where women partake in a legalized form of prostitution, or *Survivor*, where a group of half-naked, rat-eating dimwits lie and cheat to earn a million dollars.

Even *American Idol*, resulting in yet another manufactured pop star hitting the Top 40 (and leaving it after a week at number

1), parodies our society. The show blatantly exposes the haphazard way in which the people we refer to as "artists" are chosen and packaged for our radio playlists, and yet it was the highest-rated show in the country. Why are we so captivated by reality TV? Isn't the world we live in scary enough? While I agree that individuals must take responsibility for their own actions, I cannot remove the blame from the producers of these TV shows, CDs, and movies, and the so-called artists

who participate in them. The entertainment industry has the most far-reaching impact on our society. They need to take responsibility for the influence they have and make sure that more TV shows and movies are intellectually stimulating as well as entertaining. They should ensure that the shows involve real talent and provide adolescents with good role models. Any idiot can light himself on fire, so why should someone who does it on TV get attention from an entire nation?

Such reforms will not happen overnight. With time and consideration, perhaps producers and entertainers will accept their roles in shaping young minds. They cannot continue to assume that Americans want to see talentless hacks wading in manure. In the meantime, some words of advice to any other budding pyromaniacs: instead of lighting yourselves up, why not burn a copy of the *Jackass* DVD and save yourself a trip to the emergency room?

Mahsa Sohrab is a Barnard sophomore and winner of the bulletin commentary columnist contest.

The following show features stunts performed by professionals and/or total idiots. In either case, MTV insists that neither you or any of your dumb little buddies attempt the dangerous crap in this show.

Should Race be the Punchline?

The thin line between ribbing and racism.

It was a sudden emptiness, hollow, and foreboding. I felt like I was being stabbed repeatedly with the phrase, "%@*\$. " No, it was not profanity. Some guy was using a racial slur to insult me. Obviously, he had to be racist. Right? Well, that depends.

by Wendy Dong

He was my friend, and he was not content to say it once; he proceeded to say it louder for the rest of our friends to hear.

How should I respond? And why was my friend using a word that I'd always deemed offensive as though it were a joke? If I smiled, would that mean that I agreed that I was what he called me? Or would smiling show my friends that I wasn't so "touchy" and that I was capable of taking a so-called joke?

Refusing to take the color of my skin lightly, I didn't laugh. I wanted to say something clever and thoughtful in response. I wanted to scurry away from my friends. But how will people understand if you don't tell them what is that offends you?

And yet, was I making a big deal out of nothing? After all, I'm pretty sure that my friend meant it as a joke. But what is damaging about these jokes is laughing and making light of them. Indifference or tolerance towards "joking around" helps

me that men even told her point blank that they loved her being "XYZ," especially since that meant she had [insert color here] hair, [insert color here] eyes, and a [insert stereotyped personality trait here] demeanor.

For some reason she used this exotic image to play into her favor – she was going to play up the stereotype. What she failed to mention was that she was going to play into a form of racism. I was rather sickened by this because not only was she playing into the stereotype, but she was intentionally reinforcing it. She was letting them fall for an image of her race instead of her actual self.

Although not everything is racially based, it doesn't take much to trigger reactions and find scapegoats. And no matter what the circumstances, joke or no joke, racism is not a light matter. Next time you make a joke based on gender, sexuality, race, or anything else, think twice. It might seem like a joke, but what are you really saying to the person who makes the

Was I making a big deal out of nothing?

to perpetuate hate, indirectly or otherwise.

Yet this friend who called me a racial slur was of the same racial origin as me. This guy could potentially turn around and have someone else insult him. I realized that racism isn't always a situation between the victim and the victimizer. Sometimes, the victim victimizes themselves without a second party imposing it upon them, perhaps as the aftermath of being tolerant of such offenses.

I refer to those who play the stereotyping card in their favor. Upon going to college, one of my friends was amazed by the effect her "exoticness" had on other students. She said that many men desired her because she was "XYZ." She told

joke and those around you when you laugh? And the next time you're going along with a stereotype, stop and think a second: what are you playing into? What are you really doing? And who are you hindering in the process?

Some people say that when you're asked a question you don't want to answer, you might reply with "Why do you want to know?" Next time someone cracks an offensive joke, maybe you should ask yourself, "Why am I laughing?"

Oh, and if you didn't already know by now, I ended up telling my friends I didn't like the joke.

Wendy Dong is a Barnard junior.

From the skirt over pants department

by Nicole Bufanio

Slavery runs rampant in America today. Women have fallen victim to a relentless oppressor: fashion. Though I'm not a writer for the fashion section, I find that my two cents of commentary still hold value, as I'm neither advocating a particular style, nor am I necessarily criticizing a particular form of dress. My ideas stem from a perverse fascination with a new trend.

Have you ever looked over the clothes in your closet and wondered, "why did I buy this?" Ever find yourself shopping in *Express* and starting to think, "Who wears this stuff?" Perhaps the root of the problem lies in this question: do we wear clothes for function or do we simply succumb to the encompassing jaws of fashion?

I have recently become obsessed with the phenomenon of wearing a skirt over pants. Before I further explain this crisis, some history of a similar act of fashion insensibility must be discussed. I believe the dilemma started with the donning of the long-sleeved t-shirt underneath the short-sleeved t-shirt. Oh, the layers are lovely indeed. Never had I questioned myself for this action, yet now I am feeling confused about my own sense of clothing smarts.

What is the point of the t-shirt? Is it providing any more warmth than the long-sleeved t-shirt would be giving on its own? Yes, it is true that arms become colder than legs, but how exactly does the t-shirt help insulate? Do you think, perhaps, a sweater may be more appropriate? If it is that cold outside, why not try a jacket with a t-shirt under-

PERHAPS THE ROOT OF THE PROBLEM LIES IN THIS QUESTION: DO WE WEAR CLOTHES FOR FUNCTION OR DO WE SIMPLY SUCCUMB TO THE ENCOMPASSING JAWS OF FASHION?

neath? Or hey, maybe even two long-sleeved t-shirts? Is that too radical?

I am not here to pick apart the aesthetic value of this attire development. But what exactly is its function? When the temperature drops below a certain degree, skirts must be tucked into the back of the closet, hanging among the bathing suits and hot pants. By prolonging the skirt season with the sporting of pants underneath, we are only making ourselves uncomfortable.

My proposal is that we ought to choose one or the other. Skirts are fine with tights; pants work wonderfully alone.

I reminisce of childhood as I account this ordeal. As a kid

Skirt to Fashion

did you ever put on all your clothes at once? I remember the good old days when wearing everything was accepted. That is, until my mother came home and chastised me: "Nicole, I told you that you're only supposed to wear one pair of underwear at a time. And don't go throwing all those clothes into the laundry basket. Now you know better than that."

I guess I did know better than that, but it was still fun to simultaneously wear three pairs of underwear. So at the ripe old age of eighteen, I find myself dreading the idea of wearing two bottoms. Are we all reverting to childhood? Is fashion regressing? Should I expect bibs and rattles to infiltrate the fashion circuit?

The only resolution to this situation may be to consider the following: we are using more detergent and water by wearing extra clothes. The level of comfort in our dress has significantly decreased. And most striking of all, the decision of which shoes to wear comes into question: sneakers? Doc Martens? Dress shoes? Sandals? Too much confusion and psychological strain come with this selection of garb. Give your washing machine a break. Buy a pair of tights.

Nicole Bufanio is a Barnard first year.



Broadway:

Why Revivals?

by Annarose Fitzgerald

In recent years, my trips to Broadway could have just as well been the trips my grandparents would have taken. Rodger's and Hammerstein's *State Fair*, Irving Berlin's *Annie Get Your Gun*, and *42nd Street* all had successful runs, even winning Tony Awards. Now *Flower Drum Song* has opened with Miss Saigon's Lea Salonga. In an age where we typically scorn our grandparents' music in favor of hip hop and rock, why do we suddenly embrace older theater?

In order to understand revivals, we must first look at how older musicals differ from today's shows. When my grandparents were young, people used to go to the theater much more frequently. No television, DVDs, or video games existed to provide sufficient visual entertainment. Radio did not give the complete aura of popular performers. Hearing the sobs of the character Julie in *Carousel* could not possibly give the full emotion inherent in the stage scene in which she throws her body, convulsing in a cascade of tears, over her dying husband. Of course, there were movies to provide visual aspects of the performer, but the big screen played to a primarily theater-going audience. What American over 60 does not get goose bumps upon hearing the names "Fred" and "Ginger"?

Nowadays, on the other hand, theater mimics movies. Ticket prices are skyrocketing, and people rarely choose the theater to replace more convenient and localized forms of entertainment. Why spend time and money on a train ride to Carnegie Hall when the same concert will be aired on PBS in a

few months? On the few occasions when we do go to the theater, we want a spectacle that will gratify our eyes and ears immediately. Our lack of exposure to live performance has given us the illusion that theater should resemble the garish fireworks display of the special effects we see on TV and in the movies. Today's producers recognize our taste for spectacle and bring us shows such as *Beauty and the Beast*, in which the actors' masked and made-up faces bear more resemblance to cartoon characters than human beings, and *The Lion King*, which gives us a dazzling array of acrobatics. Tunes from these spectacle shows have basic melodies and child-like sing-song beats, lest the music detract from the boom of cannons onstage. Bringing movies to theater ensures the producers that the audience will enjoy the show since its elaborate visuals allow them to identify it with the movies and TV shows they are used to.

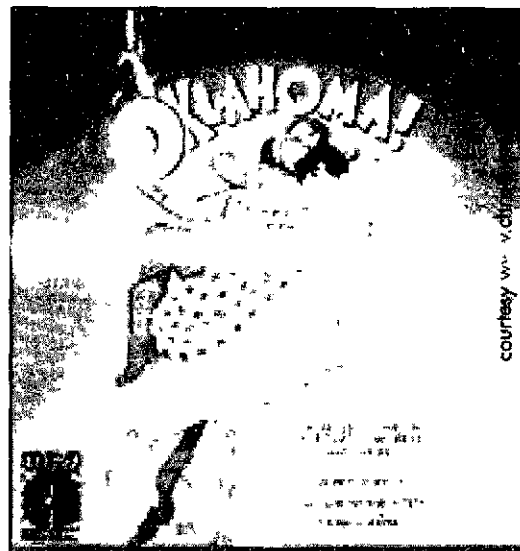
These shows may be good for the younger generation and for those who have limited opportunities to see live performance, but what about the frequent theatergoers of the older generation? Would they not want something deeper, an art form that will provoke emotional response and convey the richness of the human experience through complex rhythms and harmonies? Many revivals today serve to give the audience a poignant, artistic experience that new musicals take away. Having first premiered in 1988, *Into the Woods* came back to Broadway this summer. Stephen Sondheim's lyrics and James Lapine's book convey the common joys and hard-

ships of the human experience through the familiar Grimm fairy tales.

If you have seen any of the revivals now on Broadway, you may wish to question my theory that they favor the abstract over the concrete. What about *Annie Get Your Gun*, you might



ask. What psychological truth does a story about a plucky girl who becomes a champion sharpshooter in the Old West reveal? You are absolutely right to question my assumption because some revivals have the same spectacular quality as new shows. This brings me to the next possible explanation



for the upsurge of revivals. Since 9-11, we have been so caught up in trying to absorb the trauma of real life that we could care less about the inner conflicts of fictional characters. Revivals can provide an escape from real life, a journey back to a more idealistic world, in which the good guys always finish first. Producers have latched on to the stress management market as well; audience members can suspend the reality of their tedious nine to five jobs as they cheer along with the *Annie Get Your Gun* ensemble that, "There's no business like show business!"

Deciding to run a revival is also the result of a keen economic strategy on the part of the producer: this type of show has the power to attract twice the audience. Older generations see revivals because it gives them a sense of nostalgia; they are familiar with the songs and scripts from their younger days. To draw a younger crowd of people who do not normally go to the theater and would not care about the show itself, many revivals feature present day celebrities (apparently people pay big bucks to see Uncle Jesse from *Full House* strut his stuff in *Cabaret*.) Adding a new face to an old song and dance reels in a large crowd and keeps producer's wallets full.

We may never know whether producers choose revivals purely for economic reasons or because of a sincere effort to bring theater back to a profound artistic experience. Whatever the motivation, I must say that I am happy with this new trend.

While ideally I would rather the new musicals be of the same caliber as the revivals, sadly they are not. Revivals can give our media-saturated culture the experience of the richness of live theater. Now when my family says, "You remind me of your grandma," I take it as a compliment.

Annarose Fitzgerald is a Barnard junior.



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Spend a Night with **Late Nite**

by Shoshana Greenberg

“Read of the same plays by Shakespeare, Chekhov, and Miller? Why not see that new play by the girl who sits next to you in English class! Since 1995, Late Nite Theatre has been producing student works with student directors and casts. November 15 and 16 in the Lerner Black Box Theater, student works were showcased once again in a production called *Late Nite Playwright: An Anthology of New Works*.

The evening began with a three part tale of the insanity that can ensue when we are a little too obsessed with someone. In *The Reproducers*, written and directed by Columbia sophomore Frank Angones, Rick and Annie are about to have a baby, but they are right in the middle of the last performance of *The Producers* with Nathan Lane and Matthew Broderick. Any normal couple would leave immediately, but Rick is obsessed with Mel Brookes and has been waiting forever to see this show. Madness erupts in the theater as the manager Madeline (Barnard junior Nicole Hastings) tells them they cannot leave the theater and that their baby will have to be delivered by one of the cast members in a sexy Nazi uniform.

The next piece, *Freedom Train*, written and co-directed by Columbia senior Katori Hall, told the story of the struggle of the black woman as she encountered segregation long after the “black man.”

Mother Courage is Dead, written and directed by Barnard sophomore Jo Budzilowicz, told the story of Jules (Barnard sophomore Lauren Freedman) and Smalls (Columbia sophomore Seton Hawkins) and their friendship/relationship as Smalls falls in love with Blaine (Barnard junior Chrissy Djordjevich). Budzilowicz constructed her play from a short story she wrote for one of her fiction writing classes last semester. “Putting it up is amazing. You have to reconcile what you have in your head with what’s out there.” Budzilowicz recognizes the pros and cons of directing your own writing. “On one hand it’s really hands on, but you also don’t have any perspective because you’re too close to it. I couldn’t judge [my own writing] at all.”

The next piece, *Spate Tectonics*, was a visually enthralling account of how the Earth’s land masses moved and changed through history showing how people “come together, leave each other, and start all over again.” Written by Barnard sophomore Amber Reed and directed by Columbia College junior David Paul, the play featured Columbia sophomore Katie Henderson as the needy South America, Barnard junior Sonya Stokes as Africa

– South America’s lover for many years; Barnard first year Zahara Blumenthal as the industrialized North America; Barnard sophomore Danielle Love as the ever-wandering Australia; Barnard junior Vanessa Kogan as the old, crotchety Antarctica; Columbia sophomore Himali Dixit as the caring Asia, and Barnard first year Amanda Houle as India.

The final piece, *The Iliasm*, written by Columbia sophomore Yi-Sheng Ng and directed by Columbia sophomore Lindsay Glabman turned the classic *Iliad* by Homer into an upbeat modern re-telling with Barnard junior Irene Antoniazzi as Achilles and Barnard sophomore Christina Norris as Achilles’ friend and lover Patroklos.

Barnard senior Sarah Matteucci, LateNite president and the producer of LateNite Playwright, had to oversee all ends of the production from the production team to the directors. “I do a lot of delegating,” she said. Matteucci has been involved with Late Nite since the first semester of her first year starting out as an actor and then



moving to the production end. “I love both acting and producing. Seeing how they come together is great.”

Actors find Late Nite a fun and encouraging environment. Kogan cited the laid back atmosphere, non-competitive nature, and positive feedback as reasons for loving the group. Houle, a Barnard first year, enjoyed her first experience with Late Nite and campus theater. “It shows how Barnard really fosters creativity,” she said. “The people here are really talented and encouraging of student-run theater.”

The actors also find working with their student directors to be a rewarding experience. “I learn just as much from my [student] director than I would from any adult,” said Kogan. “They have so much creative insight.” Houle also enjoyed working with a student director. “It’s wonderful because they’re all very excited and enthusiastic about getting across their vision.”

Late Nite Theatre also produces full-length plays and staged readings during each semester. Their anthologies are usually close to a full house, playing to about 400 people a semester.

Whether you are an actor, director, writer, producer, or audience member, Late Nite continues to provide the student community with the best theater students have to offer.

Shoshana Greenberg is a Barnard sophomore and the bulletin arts editor.

Comedian

The Emperor's Club

by Arien O'Connell

There is a memorable scene in the documentary *Comedian* that sums up the point of the film. Jerry Seinfeld, the film's producer and one of the country's most famous comedians, stands in front of a night club full of people and tries desperately to remember the punchline of a joke. Rather than move onto something else, Seinfeld just stands there, holding the microphone with his hand on his head, trying desperately to recall why he had begun the anecdote and where it was going.

Comedian, directed by Christian Charles, tries to understand why things are funny and show that comedy is not the cakewalk many would imagine. The film follows Seinfeld who, after nine seasons on the immensely popular sitcom *Seinfeld*, decided to retire his old material on a tour and HBO special called *I'm Telling You for the Last Time* in 1999. The audience sees Seinfeld in a somewhat vulnerable position. He is without material, and if he wants to stay in comedy, he must develop something new, a position he has not been in for some time. As Seinfeld moves from nightclub to nightclub, getting advice from veterans like Colin Quinn, Chris Rock, Jay Leno and Bill Cosby and gradually accumulating more and more



material, the audience sees the comic process in the making. Jerry Seinfeld himself is not spared audience critique, and grueling moments like his excruciating pause bring this home to a public used to polished television and rehearsed antics.

Running parallel to Seinfeld's story is that of Orny Adams, a young comic who has just received his first break. Orny is humorous but neurotic. He is a refreshing change from Jerry Seinfeld who, while always humorous, is familiar to the audience. The film's major flaw is the decision to drop Orny's story without any resolution in order to follow Seinfeld's climb back to the top more closely.

Though this film does not have any major revelations or unusual character portrayals to speak of, it is an interesting look inside a type of entertainment that is rarely seen in a behind-the-scenes format. Fans of stand-up comedy will probably like this intimate look at it from conception to performance, although the movie is not always humorous.

Arien O'Connell is a Barnard first year

by Diana Wade

The Emperor's Club is not a boarding school cult like *Dead Poets Society*, and does not try to emulate its venerable predecessor. Kevin Kline's Mr. Hundert of St. Benedict's school is not another John Keating preaching "Carpe Diem." Instead, the Classics professor asserts: "Virtue, honor, principles." Though the blazer-clad boys at St. Benedict's grow to love this Latin spouting teacher, the audience does not embrace him with the same warmth depicted on screen.

The Emperor's Club, based on the story *The Place Thief* by Ethan Canin, revolves around the "Mr. Julius Caesar" contest in which the boys in Mr. Hundert's class test their knowledge of Roman history. The first half of the movie is set in 1972-73 and focuses on four students who form a stereotypically diverse group: Sedgewick Bell, the affluent rebel; Louis Masoudi, the cool guy; Deepak Mehta, the studious minority; and Martin Blythe, the gawky nerd. While all four vie for the title of Mr. Julius Caesar, the film concentrates on Sedgewick's insecurities and insubordination that predictably derive from his cold relationship with his overbearing father.

Sedgewick (Emile Hirsch) disrupts the tame environment of Mr. Hundert's classroom and stirs the boys into a frenzy by audaciously questioning the purpose of Roman history. Offended, Mr. Hundert makes it his mission to change Sedgewick's indifferent ways by turning him into a serious student. Mr. Hundert's motivation is seen in montages depicting Sedgewick's progressive behavior, but the only advice the audience receives consists of anecdotes from Socrates, Plato, and Heraclites. In an unconventional plot twist, Mr. Hundert fails to save Sedgewick from the dark side of slackerdom and simultaneously deprives the dedicated Martin of scholarly glory. The "Mr. Julius Caesar" contest comes and goes, and at a rematch occurring 25 years later, Mr. Hundert's declarations on virtue are still ineffectual.

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The B Files: An Incredible Experience



by Renata Bystritsky

If there is anyone out there who believes that Columbia University has a bad theater program, or that you have to go to a special theater school to create incredible productions, I urge them to contact the Triple Play Theatre production company, headed by Annie Levy, BC'01, and to find out when their next show is.

On November 8, I saw a performance of the intriguingly named *B File: An Erotic Interrogation*, directed by Levy. It was a memorable theatre experience – and not just because the cast and crew were peppered with Barnard and Columbia students and alums.

The play opens with four young women, each standing in a corner of the stage, holding suitcases. According to the program, it is “a train station. Somewhere and nowhere.” Though dressed as four dramatically different female stereotypes, each is wearing a red article of clothing – and each had red, plastic flowers wreathed through her hair. The women, dubbed B1, B2, B3, and B4, are played, respectively, by Sarah Gifford, Anni Bruno, Barnard senior Sarah Matteuci and Kelly Hayes. A fifth woman (B5, played by Columbia senior Lila Dupree) enters the stage, and begins flipping through a notebook, reading lines out loud, then throwing pages to the floor.

“B is feeling homesick in her own home. Where does she want to be? B is missing someone she’s never met. B wants to be someone else. Who does she want to be?”

The four women each get a turn to speak – their turn at the front of the stage is marked by the application of bright red lip-gloss, and the tube is passed from one woman to another. Like a census taker of souls, B5 interrogates them, asking them to describe what they look like, what sort of character they play, and whether they are dressed for the part. She then delves into the erotic part of the interrogation, the questioning growing more and more intense as the play progresses.

“What do you do to make people love you? What do you say to your lover when you make love? After you are finished, who falls asleep first? What do you think about before you fall asleep?”

Each woman is named Beatrice. Each woman demands of the audience – “Look at me!” – as she makes suggestive sexual gestures, each woman is given a few phrases to speak in a foreign tongue – French, Italian, American, Greek. Yet they are dramatically different from one another. Gifford’s B1 is a proper-looking femme with a kittenish yet intense sexuality. Bruno’s B2 is a pregnant, self-proclaimed bum. Matteuci plays a sophisti-

cated, prissy princess with romantic dreams. Hayes is an aggressively sexual lesbian with a mile-wide streak of anger. Dupree’s character seems to have no distinctive qualities at all.

Subtle clues throughout the play, while arguably “giving away the ending,” do not detract from the emotional and visual crescendo, when it is revealed that all of the women are one. They dance around the stage, they laugh, they set a table for six – not forgetting the baby. Toward the end, the mood swings from sanguine to depressing, but the overall intensity of the play never falters.

Throughout the play, there are musical interludes. From well-chosen Philip Glass music in the background, to a round sung by the five-woman cast (“God is dead”), to Bruno and Matteuci’s heart-touching “Flower Duet” from Delibes’ *Lakmè*, the music adds dimension to the play. The visuals are stunning – from the red theme, to Matteuci’s fanciful dance with an umbrella.

Levy discovered Deborah Levy a few years ago. She first read *The B File* in her freshman year at Barnard, when she was 19. Now, at 23, she was able to direct this play onstage. “I think the themes [in the play] are universal, regardless of age or geography. . . In this production, Beatrice is in her early twenties. In another production, she might be forty.”

A theater and political science major at Barnard, Levy is planning to direct a play called *Nurse!* in January. The productions she is involved in are often woman-centric. “There are so many talented women out there in the world of theater,” she said passionately.

Yes, there are many talented women out there. And, at the risk of sounding overly sentimental, it does my heart good to see just how many of them we have at Barnard.

Renata Bystritsky is a Barnard senior and the bulletin features editor

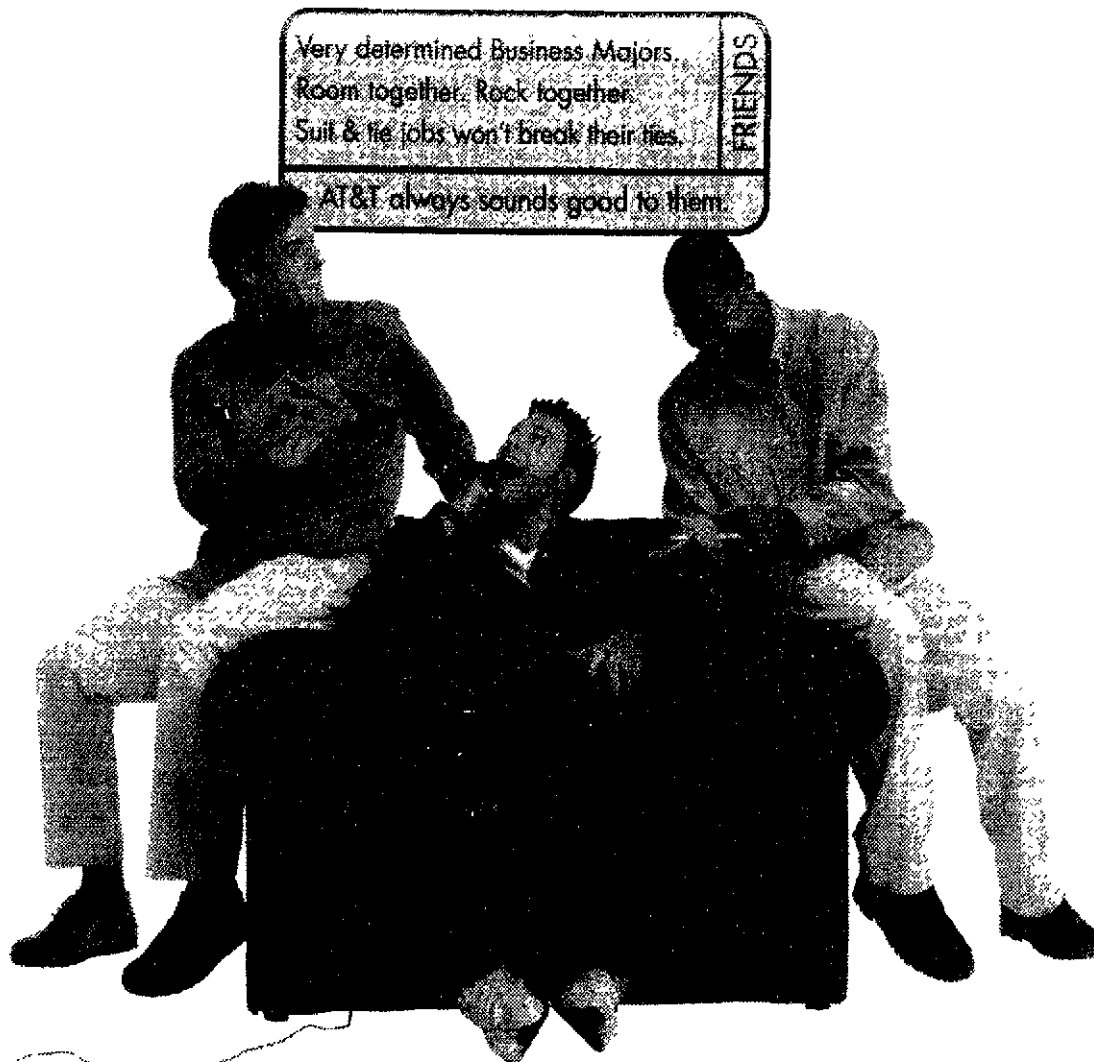
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Music and Harassment: Chagrin at a Concert

by Ann Everton

"Well, I thought the Peaches show was great. I was really entertained, except during that part when the drunk kid sloppily licked the side of my face and we had to get security."

"Yeah, that was a real bummer. Too bad it spoiled 'Fuck The Pain Away.'"

At the two shows I've been to this year that feature a sexually outspoken female performer (first Princess Superstar, and then Peaches) I've had to get someone kicked out. In September, a friend and I went to see Princess Superstar at the Ladyfest East show in Brooklyn. The show was fantastic. The Hisseyfits opened and kind of sucked. But when they said "All the riot grrrls come to the front!" and my friend and I were the only ones who did, we were totally amused by New York's bloodless riot grrrl scene. Then, the Dazzle Dancers, announced by infamous drag-king Murray Hill, came to the stage and did a flashlight dance in the dark, in thongs, to what sounded like circa 1993 Janet Jackson, with a big naked grand finale with all the lights turned up.

As if the show couldn't get any better after that, Princess Superstar came on stage in some sort of police outfit that showed a lot of skin and started throwing fantastic raps about being "wet, wet, wet." She dissed lame ex-boyfriends addicted to the Internet ("Stop talkin about smackin crack hoes/ You're in college apologies accepted"), and also dismissed Kool Keith, Roc Raida, and Ralph Nader. She even grabbed my face during one particularly dramatic moment in a song, which was perhaps the highlight of the show. But, oh wait! I forgot the other highlight! When some sleazy drunk guy in tight striped jeans up to his nipples passed his finger over my and my friend's asses! That was hotttttttttt! Right then and there I wanted to do him - on the middle of the dance floor, with a second-waver filming us for a documentary on where feminism is today.

Yeh. Uh-huh. Ill na-na, cash money. . . "what am I supposed to do now?" I thought to myself as we stared at him slip slimily around the corner of the stage to get closer to the half-naked Dazzle Dancers watching the show from the sidelines. But luckily, to our rescue came second-waver filmmaker, asking "Did he just do what I think he did?" "YES HE DID," we replied, trying to banish this feeling of subordination. So she went and summoned none other than Murray Hill to kick this asshole out, and our night was saved by a knight in accountant-from-Hoboken drag armor.

And yet. . . we were nursing our egos as we truged back to the

subway stop. Why didn't we do something? We just stood there in shock until someone noticed our pitiful state. How can we be tough when some man can take us down with just a finger to the ass?

So then came the Peaches show in October. Very much a see-and-be-seen trendy electro-clash show, which actually kind of sucked musically, but performance-wise, was worth the \$20. I missed one of the openers, Tracy and the Plastics, but I caught W.I.T., who definitely could have been lip-synching; Chicks on Speed, who seemed a little played-out (don't get me wrong, initially "Euro-trash Girl" is a very funny song. . .); and Peaches, who was definitely amusing, sort of like a woman drinking from a bag outside of the circuit court and slapping your sexually harassing community service supervisor on the ass.

During the show, however, a guy dancing in front of me and my friends insisted on talking to each of us. He repeatedly asked me to take his temperature because I was wearing a nurse's dress. Ha ha, I thought. . . how creative. I humored him by laugh-

ing as though to say, "Yeah man, I can take a joke," but finally it was just annoying. It was like hearing "Euro-trash Girl" again. And when he beckoned me over to say something in my ear, and then licked the side of my face, that Princess-Superstar-show feeling came back again and I felt helpless. I wanted to punch him, but a fight would just get me kicked out as well (especially at an electro-clash show instead of a Ladyfest show). Then I would have to deal with him outside, alone, and far away from the subway stop.

I looked over at my friends. They were in shock, like I had been at the other show. I asked them if he had done anything to them, and they nodded. I got security, pointed out the man, now waving a beer-bottle in the air, perhaps to make their job easier, and he was dragged out. All during "Fuck the Pain Away."

Why does this have to happen, especially when the performer is a strong woman, encouraging women to be powerful in some way or another? Yeah, it's sick, but at least now I'm not paralyzed when this happens. So if I'm to use writing for the *bulletin* as a tool to impart information to all of you, the most important thing I want to impart in this article is this: women at shows get fucked with constantly, and we do not have to ignore it. If you or a friend gets treated in a way that makes you feel incompetent, uncomfortable, or violated, make some noise, homegirls. Go tell security, get Murray Hill, anything - just don't stand there in shock.

Ann Everton is a Barnard junior

"If you or a friend gets treated in a way that makes you feel incompetent, uncomfortable, or violated, make some noise, homegirls."



Album Review: Jaheim's *Still Ghetto*

By Mia Poole

Jaheim's sophomore effort, *Still Ghetto*, sticks to the smooth R&B thug formula of his debut, *Ghetto Love*. A voice reminiscent of Teddy Pendergrass, plus lyrics influenced by 2Pac, equals success for Jaheim. While other R&B singers have tried to expose the softer side of thugs, Jaheim's mixture of hardcore hip-hop and classic soul rises above the rest.

Still Ghetto definitely belongs in the hip-hop soul category created for Mary J. Blige, so her guest appearance on the jazzy "Beauty and Thug" is no surprise. Jaheim's distinctive, honey-coated baritone floats over the duet and haunts tracks like "Special Day" and "Backtight." Still, he keeps it ghetto with "Whut You Want" and "Every Which Way"—but maybe too ghetto with "Me and My B*tch." The song is a sweet little ditty to Jaheim's beloved until it drops the line "Me and my bitch." "Bitch" may pass as term of endearment in rap music, but it's

jarring to the ear of the R&B romantic.

Fortunately, this a rare misstep on *Still Ghetto*. On songs like "Fabulous" and "Everywhere I Am" the positivity shines through. Jaheim lets us know that while it isn't all good in the ghetto, its inhabitants have "Fabulous" creative style. He also dedicates the gospel/inspirational tinged "Everywhere I Am" to his own personal source of positivity, his late mother Julie.

Although *Still Ghetto's* lyrics are sometimes forgettable, Jaheim's soulful delivery makes up for whatever they may lack. For the most part, the songs on *Still Ghetto* center on being in love rather than in lust and falling in love rather than out of love. In this respect, Jaheim stands out among the crowd of R&B thugs *Still Ghetto* provides a mellow soundtrack for both the hardcore hip-hop lovers and R&B romantics dreaming of that special someone.

Mia Poole is a Barnard senior

w b a r weekly top 5

this week - a wbar dj's fav songs w/ robot voices

1 Armand Van Helden- "Koochy". What a nutty song. This robot has a dirty, dirty mind, but that's okay because American DJ Armand Van Helden has layered its pervy desires over the hook from Gary Numan's "Cars". Just when you wonder, "Did that robot really just say what I think he did?" he does it again. Awww shit.

2 Air- "Le Soleil Est Près De Moi". Unlike the robots in this song, I do not speak French, so I cannot tell you what the title of this song means. This is a very low-key, down the grown-up kind of song, if you don't mind a chorus of French robots in the background whilst you get you get poked.

3 Kinky- "Noche de Toxinas". This explosive song by Mexican group Kinky brings back the high hat, the cowbell, the disco violin, and those crazy beep noises from "Ring My Bell" by Anita Ward. And did I mention the funky bass? This song proves that it's definitely the ass shaking that separates us from the animals.

4 The Avalanches- "Since I Left You". Yep, the leading single from this Australian DJ group brings together a bajillion sound samples and a soulful robot for a charming ballad about a distant loved one.

5 Plastilina Mosh- "Human Disco Ball". Holy crap! A bilingual robot! Mexican superduo Plastilina Mosh are just so bitchin' cool! This song from their last album shows that disco can vanquish even language boundaries with its peppiness. Yesss.

Jenny Adelman is a Barnard sophomore. Her show (co dj'd with Alexis Stephens), "Wa-ta-dah My Main Damie," airs Monday 12-2 am



this week's dj is Jenny Adelman

EDIE CAREY: STAYING COOL

by Liz Moore

Edie Carey is busy. She's reaching behind her back for her guitar strap and talking to two men while kneeling onstage to tune her guitar. Across the room, a man shouts, "Edie! It might be the new rug!"

Carey looks confused and then her face brightens. "That's what it is! It's totally the rug!" Earlier, she had asked why the place—familiar to her after many performances—looked cleaner. She goes back to her soundcheck, waving to people who stand in groups around Greenwich Village's The Bitter End. She apparently knows everyone there.

Then Carey begins to sing and the room quiets. She asks for more vocals, reminds the disembodied voice in charge of the soundboard that she'll need more volume on guitar if she fingerpicks. Her voice is clear and reminiscent of Joni Mitchell or Shawn Colvin; her guitar playing is percussive at times and she experiments with tunings. She smiles when she sings. Before anyone on the street has been let in, she is performing.

Carey is young—well on her way to fame at age 28. She's smart—Barnard, class of '96. And she's leading a new movement in music. Following in the footsteps of some of her idols, Ani DiFranco and Shawn Colvin, she and perhaps a dozen other musicians are bridging the way for the next generation of folk music.

"I always say that I play urban folk music: because it's a term that I've heard used to describe it," she says over a cup of tea before the show. "I mean, I don't write about rivers and streams...and it's totally fine for people that do, but that's not what inspires me. Cities are what inspire me, and grit and dirt."

Apparently inspired by New York during her time at Barnard, she took up guitar and traded in years of classical training for the beginnings of a career as a singer-songwriter. When asked why she made the transition, she recalls seeing Jeff Buckley and Ani DiFranco—"there were 30 people there; I started crying"—playing across the street at Postcrypt, a venue she now frequents as a performer.

"I don't think there was ever really a moment when I knew [I wanted to be a professional musician], but...I always loved to sing. So I sang constantly in a cappella groups and bands, and I would do solos in horrible 80s outfits in front of my high school...it was the conjunction of starting to play guitar and seeing those people at Postcrypt—it made me aware that there were people who were making a living doing music. They

weren't playing at weddings, and they weren't like Madonna and Sting. There was a middle ground."

After spending a year in Italy playing on the streets, Carey was ready to perform in New York. She had begun to write songs, pieces which would eventually find their way on to her first record, *The Falling Places*. But she had trouble finding gigs.

"I couldn't get a gig at The Bitter End for the longest time. [They would tell me], 'when we're ready we'll give you a call.' I sent an e-mail every day... like, 'Hi, Ken, remember me? It's Edie!

I know you don't think I'm ready yet, but I've been playing here, here and here!' ...and he finally called me and said 'all right, you won me over.'"

Carey now tours incessantly and plays at venues like The Bitter End—a jumping-off point for the likes of Joni Mitchell and Bob Dylan—and she just returned from a three-venue jaunt to England. She released two records, *The Falling Places* and *Call Me Home*, in 1998 and 2000. A live album, *Come Close*, is officially "dropped" at the show tonight, and Carey is ready to release a third, not-yet-titled studio album in the spring. She is a hot commodity at independent and college radio stations nation-wide. With the release of her newest album, she will perhaps also be heard on more mainstream radio stations.

"I guess it makes sense that I chose this, / get to dress up and tell you stories, / I'm getting paid to be a kid!" sings Carey jubilantly in "Disco Ball Heart," a track on *Call Me*

Home. Later that evening, she opens with "Fall or Fly," calling it her "hit."

"Oh wait, I don't have any hits!" she jokes. Then, in response to a round of enthusiastic applause from the crowd: "OK, in here and to my mom." The rest of her set includes ballads such as "Under a Sky"—"about losing your innocence", says Carey—and a well-done cover of Shawn Colvin's "Diamond in the Rough." Five songs don't appear on either of her studio albums, a testament to the anticipated quality of her next record. Already, her sound has matured from *The Falling Places* to *Call Me Home*. She says she now uses some songs on the former to illustrate what not to do when she teaches songwriting workshops. She describes her upcoming release as "a mix" of folk and pop.



Edie Carey played at The Bitter End on November 20.

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Harlem's Rhythm: a night at the APOLLO

by Molli Forman

Yeah, that's right. As the title suggests, I did indeed do the seemingly improbable, impossible, and all sorts of other lofty adjectives - I, Molli Foreman, of my own will and volition, wandered alone into Harlem at night and returned unharrassed, unmugged, unraped, unhounded, unmurdered, and contrary to popular expectation, smiling and satisfied with my experience. I did the impossible: crossed 125th street for fun.

Depending entirely on who you ask, perceptions of Harlem range from that of a site integral to the social and cultural development of the United States, to merely being the stop after Columbia on the I train, to being seen as the shadiest part of New York next to the Bronx. I've always been a fan of the first one, so, admittedly, it's rather pathetic that I had never been to the Apollo Theater before seeing "Harlem Song" two weeks ago. For those of you who deleted Doris's message on cheap tickets a few weeks ago, Harlem Song is a musical reinterpretation of Harlem's social and cultural history playing at—you guessed it—the Apollo Theater. The musical depicts the people and the places of the 20th century Harlem community, with respect to the changing political and social climate in New York City and America.

Sound boring? It wasn't, by *George C. Wolfe's Harlem Song will be at the Apollo* even from my mid-row center

seat in the upper, upper, upper mezzanine level. (The nose-bleed, for the record, was free.) The show's most significant theme is that Harlem has been the center of American cultural development for the past century, so Harlem Song portrays the movements started or popularized by Harlemites and demonstrates their inextricable connection to us all. We are shown how Harlem has served as the center of several ideological, political, and musical movements in American history. But "Harlem Song" wasn't meant to be a history lesson, and it does not come off as one. Instead, you leave the theater a little surprised and more appreciative of the impact Harlem has had on the many aspects of American culture.

For example, the jazz scene of the 1920s through the 1940s, portrayed in numbers such as "Drop Me off in Harlem."

"Uptown Jazzmen," and "Shakin' the Africam," might have developed a bit differently had Count Basie, Duke Ellington, Cab Calloway, Lionel Hampton, Thelonious Monk, Charlie Parker, and Billie Holiday not all lived in the same thirty-block radius.

Harlem, the proverbial "spiritual capital" of Black America, served as a Northern headquarters for the early sixties Civil Rights movement. Depicted in "Dream Deferred" and "Shake," the Civil Rights movement promoted civil and social equality for more than just minorities, but women, gays, and everyone else in the so-called "underclass."

Numbers such as "Coje El A Train" also reflect the multiculturalism of the neighborhood, as the "community" includes gays, immigrants of myriad ethnic origins from Panama to Peru (hence "Spanish Harlem), and everyone else in the so-called "underclass."

To bring the article back to the home front, one of Barnard's own, Zora Neale Hurston, had a voice long before ever coming to Harlem, but she did not have a literary community (an uptown Bloomsbury Group, if you will) before officially joining the ranks of the so-called "Niggerati": Langston Hughes, Claude McKay, Ida B. Wells-Barnett and Marion Vera Cuthber. The corresponding musical number, "Doin the Niggerati Rag," comically portrays the rivalries between Harlem Renaissance writers, an ongoing competition to prove one's liter-

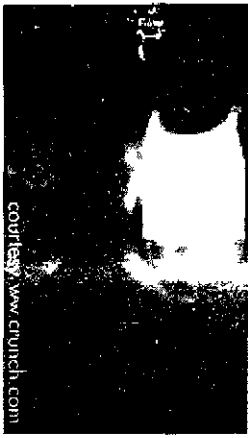
ary genius.

Yet "Harlem Song" also explores the so-called "fall" of the community, at the close of the twentieth century. For however much the community survived all kinds of social disorder from the Great Depression to the Civil Rights movement, Harlem experienced a significant economic and social decline in the late 1970s and 1980s. This is shown in "Tree of Life," one of the final numbers.

Still, the show closes on an optimistic note with "One Word," a rallying call for the restoration of "community" and the revival of the thriving cultural center that Harlem used to be.

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The Trendinesses

by Erica Greenberg

New York City, the trend-setting capital of the nation, sets the standards for what's in and what's out. It is here that the strange becomes sexy and the taboo becomes trendy. From fashion to fitness, New Yorkers flaunt innovative styles, attracting countless followers anxious to jump on the latest bandwagon. Of course, amidst the excitement of surfing the hottest trend waves, the ridiculous often blends with the rational. So, in a nation where the media continuously bombards us with picture-perfect body images, it seems only fitting that New Yorkers would keep up with the latest fads in physical fitness.

Trying to fit a health regime into the lifestyle of any New Yorker is not a simple task. So how will the money-hungry businessmen benefit from the current fitness craze? An eruption of trendy gyms placed on every block would seem to be the most obvious solution. But that would underestimate the desires of trend-hungry New Yorkers. While the typical New Yorker budgets their time and craves the most effective workout, there is always that element of the "bizarre" needed to

satisfy his or her appetite.

The sports clubs Crunch, New York Sports Club, and Equinox, to name a few, have extensive lists of fitness classes to attract the savvy New Yorker hunting for some exotic alternative to their mundane step class. In competing to offer the most outrageous and culturally diverse workouts, these fitness centers have gone a little too far.

Belly dancing and Masala Bhangra are two options that do away with the traditional aerobics class while providing the same aerobic exercise and helping broaden one's range of dance techniques. But it doesn't stop there. If exotic dancing styles aren't enough to tempt you, drop by Crunch, at the corner of Broadway and Houston, and take a "cardio strip" class. You can pick up the basic strip tease movements with aerobic and sculpting elements to make you longer, leaner, and sexier.

If the act of gracefully pulling your shirt over your head only results in brief suffocation, perhaps you should look into satisfying your inner child. Crunch also offers a "circus sports" fitness class that teaches the latest juggling, acrobatics, and trapeze techniques (just in case you have an overwhelming desire to leave college and join the circus). With all

of these options, it seems as though the entertainment value of fitness has risen while its rationality has plummeted.

The popular ancient fitness practices such as Capoeira and Bikram Yoga are also captivating New Yorkers. Maybe you never reach black belt status as a child, but the idea of a cardio workout, which will also improve your self-defense techniques, is still appealing? Capoeira may be just what you're looking for. Offered at several gyms in the city, including Crunch and New York Sports Club, Capoeira is an Afro-Brazilian martial art that encompasses dance and self-defense



of Fitness

with Afro-Brazilian music and rhythms. Columbia has its own Capoeira club (<http://www.columbia.edu/cu/capoeira>), but other Capoeira classes can also be found around New York. This 400-year-old ritual can be jam – packed into an hour and a half for your own weekly aerobic pleasure.

If the concept of belittling an ancient ritual into a personal excuse to sweat is not appealing, stop by the Capoeira Angola Center of Mestre João Grande at 104 W. 14 Street. Taught by the legendary Grand Mestre Pastinha, Mestre João Grande teaches students to actually play the music and sing the songs of Afro-Brazilian martial arts while mastering its movements and philosophy. Capoeira, as one of many cultural methods used to break enslavement in Brazil, is not just a silly dance class that can give you the six-pack you've always dreamed of. Rather, after being outlawed and practiced in secret for many generations, the art form of Capoeira can be studied and appreciated while serving as an exciting and challenging physical and mental workout.

Bikram Yoga is even more challenging. The concept is intimidating: an intense ninety-minute yoga session in a room reaching 100 degrees Fahrenheit. But it is considered a successful cardio workout as well as a healing process for chronic diseases, and has attracted quite a following. On the second floor of 208 W. 72nd St, the Bikram Yoga studio lacks the putrid smell of body odor that would be expected in a room where hundreds of people come everyday to sweat buckets. Do not be scared by the release form that explains the extreme conditions of the workout, because in actuality a hot yoga workout increases flexibility rather than causing harm. Water is key to the workout, so it is recommended to drink plenty of water the day before a class. Stopping periodically throughout the yoga instruction, the water breaks are definitely a high point in the struggle to maintain motivation in the excessive heat.



Amanda, a regular at the Bikram Yoga classes says, "The different poses are not as challenging as different styles of yoga". But beginners struggle to maintain the poses, especially given that the objective of Bikram Yoga is to withstand the heat without fainting. After her first Bikram yoga class, Barnard freshman Tiffany Kim could only say three words; "it was intense!" After sweating profusely for ninety minutes, with one's clothing drenched, the overall feeling is one of satisfaction. It comes not only from the physically demanding workout, but the peace of mind yoga produces.

The outrageous list of exercise options in New York City can be overwhelming. It is hard to decide which trends in health and fitness are worth anything, and which are just "in" for the moment. But finding a fitness regime that fits you best is an extremely satisfying experience. Try to avoid the mainstream classes that cram meaningful techniques into a weekly session of exotic music and funky dance moves. Rather, fitness should be as much a mental challenge as a physical one, and the right routine should end up stimulating both your mind and body.

Erica Greenberg is a Barnard first year.



Harlem Song continued from page 27

"Harlem Song" was a refreshing look at the next neighborhood uptown and I thoroughly enjoyed the show. But, ultimately, the ride back downtown proved distressing. Before I left the theater, a post-show phone call to one of my best friends ended with her warning to "be safe," in spite of the fact that it was not even 10 PM. It seems that for however much works like "Harlem Song" encourage a reexamination of cultural perceptions of Harlem, its present associations south of 125th are still tinged with images of all things un-American (read: crime, poverty, drugs, and oh yes, black people).

But outside of social prejudices (which are a bit difficult to quantify, if I may add), it was most disturbing to see the decay of the Apollo Theater as compared to the prime condition of its shallow, vulgar replacement a few blocks down - the Loews Cineplex Harlem USA-8. With such a massive monolithic symbol of American industry standing not too far away from the Apollo, I should be happy that money is running back into the community that spawned Langston Hughes and gave Ella Fitzgerald something for which to sing. But it somehow seems like a Puric victory.

Malli Foreman is a Barnard sophomore and the bulletin commentary editor.

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NYC Events Calendar

Ballet Hispanico

Ballet Hispanico of New York, the nation's preeminent Hispanic-American dance company, fuses ballet, modern, and latin dance forms into a spirited image of the contemporary Hispanic world.

Performances run from December 4 - December 10

Joyce Theater

Address: 175 Eight Ave (at 19th St)

Phone: 212-242-0800

Hours: Box Office: noon - 7pm weekdays

Subway: 1 to 18th St

Big Apple Circus

An exciting line-up of international circus stars will help recreate the excitement, unflappable optimism, and wonderful energy of the people who came from around the world with their own Dreams of a City.

December 6, 11:30am and 6:30pm

Lincoln Center - Damrosch Park Band Shell

Address: 62nd St. (between Columbus and Amsterdam avenues)

Phone: 212-875-5593

Subway: 1/9 to 59th Street/Columbus Circle

A Christmas Carol

Every year, Dickens' classic story is told in a ninety-minute family-friendly holds-barred musical extravaganza, complete with carolers, chorus girls, flying ghosts, beautiful scenery and costumes, and an indoor snowfall.

December 5, 11am and 7:30pm

December 8, 11am, 2pm, 5pm

Madison Square Garden - The Theater

Address: 2 Penn Plaza

Phone: 212-307-4111

Subway: 1, 2, 3 to 34th St/Penn Station

Free Tango Lessons

On Saturday, December 8th, an intro to tango starts at 3pm and then the tangueros (tango dancers) join in and the space becomes a milonga (tango party) at 4pm.

Chelsea Market

Address: 88 10th Ave.

Phone: 212-243-6005

Subway: 1, 2, 3 to 14th Street

A View From the Bridge

How can you resist an opera that involves sexual obsession, paranoia, envy, homophobia, and what the program portrays as a "cataclysmic outcome" for all involved?

Opens December 5th

Lincoln Center

Address & Subway: see *Big Apple Circus*

Phone: 212-362-6000

The Gossip: Har Mar Superstar

Well-loved in queer circles, Arkansans The Gossip churn out dirty Southern blues/punk that way out-rocks many of their fellow garage revivalists

The Warsaw

Address: 261 Driggs Ave., Brooklyn

Phone: 718-387-0505

Subway: G to Greenpoint Avenue

edie carey continued from page 26

Her set lasts for just under an hour and includes some charming monologues. "I gotta get cool," she says contemplatively after a recorded drum track lasts a few beats longer than a song. "Maybe if I were cool I'd be famous! But I like being uncool...cool people scare me."

Carey may soon be famous, but it doesn't seem as if she'll be able to shake her kindness or her humbleness. She is quietly moving—leading the way, really—toward a new era of folk music that still recalls its origins with its grassroots feel and

fiercely loyal following.

"I think [folk music has] changed a lot; it's become less political in a way," says Carey, "but music will go where it wants to go and people will write about what they want to write about. I think it's maybe not quite as 'pure' as it once was, but that's great! That's what happens when musicians get together...you bring in different things."

Liz Moore is a Barnard sophomore.

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LOOKING BACKWARD

December

IN THE
PAGES
OF THE

bulletin

Editorial, December 12,
1941

To The Students

by Coplon and Kenner

On Sunday, Japan declared war on the U. S. On Monday, professors were telling us of the importance of sticking to our studies. On Tuesday, Dean Gildersleeve said that the war if anything, "should cause the students to study more diligently than ever." And on Thursday, December 18, Student Council will sponsor a tea for open discussion of the curriculum between students and faculty.

Barnard in War And Peace

At this point it is important to realize that Barnard is not a defense industry. It is not an institution that has been created to meet a state of war, nor is it an institution that will have completed its purpose at the end of the war. Naturally, in war time, as well as in peace time, a college cannot be isolated. Voluntary defense courses will be given now, as they have been in the past, and some new courses for studying the war may be introduced. But these simply show the flexibility of the institution of the college in meeting a new situation.

After The War

The fact that students are willing to give up their studies to do defense work means that they have not seriously considered their part in the post-war organization. It means that students are willing to keep on being those "inarticulate voices piping in the wilderness". It means that they are unwilling to make the most important sacrifice of continuing their studies.

For, most of us admit that the purpose of a college is to turn out intelligent human beings who will direct the world they live in. And that purpose, in war as in peace, cannot be diminished. And for that purpose to be achieved successfully, we feel as we felt last week and the week before that there are changes needed in the curriculum and in faculty student relations. It is true that faculty and students will be brought closer together through the medium of defense courses, but gains like these, if they are to mean anything, must not be considered simply as "war time measures".

Opportunity For Discussion

Last week, the Curriculum Committee went to the Dean with some suggestions for reform. The Dean proposed a tea at which not only the Curriculum Committee, but all interested students would have a chance to discuss their problems with invited members of the faculty. And this tea will be held next Thursday.

For over a month now you've been telling us that you're interested in some changes. But the handful of people that are actively trying to reach some solution, cannot effect changes by themselves. They cannot be satisfied with merely receiving sympathetic comments in class room or in *Bulletin*. Active support from the student body is necessary. "Active support" is not a gib phrase. It is, in fact a vital part of democracy.

We urge you to come and discuss your ideas next Thursday.

News,
December
3,
1934

Adver-
tisement,
December
23,
1978

Posture Contest At Noon Today

Girls Chosen Yesterday Will Participate In Contest In Gym Today.

The annual posture contest conducted by the Physical Education department will take place this year on Wednesday December 12 at noon. The process of selecting the original contestants is to be employed for the first time this year. The committee was stationed throughout the college all day Monday. A hundred spots were given out to students who were "spotted" for their good posture. These girls will participate in the contest. There will be one hundred contestants at the beginning of the contest. These will be gradually eliminated until there are only ten left. The judges for this first round will be Miss Agnes R. Wayman head of the physical education department Miss Fern Yates, Instructor

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