



This is Taryn (J. Ed. Of Course)

**Barnard
Bulletin**

INCOMING BOARD 1997-98

EDITORIAL BOARDEditor-in-Chief
Elise ChombrunManaging Editor
Jennifer FlandroArt Director
Linda RodriguezFeatures Editor
Stacy CowleyCommentary Editors
Jen Bertram
Jessica UllianMusic Editors
Miriam Elder
Rachael FinnArts Editor
Betsy CrowellNews Beat Chief
Eva Goldsmith**PRODUCTION STAFF**Layout
Edith Park**MANAGEMENT**Office Manager
Sue ParkBusiness Manager
Mia MallickAdvertising Manager
Monica GivoniaAdministrative Advisor
Joe Bertolino

The *Barnard Bulletin* is published weekly by the *Barnard Bulletin* staff at Barnard College of New York City. Printing is done by Vanguard Printers. Subscriptions are \$20.00 per academic year. Information requests and address changes may be sent to the *Barnard Bulletin*, 3009 Broadway, New York, New York 10027. Reproduction in whole or in part is prohibited. *Voices* is the editorial content of the *Barnard Bulletin*. It is published after being approved of by a majority of the Editorial Board. *Voices* is solely the opinion of the Editors in their attempt to enlighten the college community.

Cover photo by Elizabeth Zick

Voices:**Changing of the Guard****OUT WITH THE OLD .**

A couple of weeks back I wrote in this very space that I can laugh through any situation. Well, I can't. I not only can't laugh right now, I basically can't do much of anything. It is officially the end of the year, and I am officially no longer Editor-in-Chief. I have grown attached to spending my weekends in a windowless, fly infested office in the basement of McIntosh. I don't know if I am ready to go outside and see what the kids are up to. What excuse will I have for eating junior mints and pretzels for breakfast on a Sunday afternoon?

Last fall the prospect of spending twenty-one weekends in the office scared the bejesus out of me. Now, though, it's the thought of leaving. I guess the biggest difference between now and then is that in September I was all alone. Now I spend my weekends with some of the most amazing women I've ever met. In September it was overwhelming and frightening. Now it's predictable and I would even venture to say fun. I got to read Taryn before anyone else.

But now Taryn is graduating and I am going to be a senior. My first year, I started writing for the *Bulletin* because a sophomore that I looked up to immensely was an editor and she got me hooked. I haven't left since. But now I am going. I am proud to be leaving the paper something I care about nearly as much as my friends and family in the hands of a woman who is committed, passionate, and brilliant. I am excited that I will be around next year to watch the paper grow but sad that the future success and growth of the paper won't be mine to celebrate.

I want to thank all the writers and editors who came on board this year and taught me a

lot about teamwork and patience, not to mention grammar. I especially want to thank a beautiful, long-haired computer goddess who kept me company during some pretty long hours. While our work at the paper was important, what was more important were the discoveries we made. #3 Boys suck. A lot. #2 Half-price sushi at Empire Szechuan. #1 Being a team makes life a lot easier than being alone. Having someone you can rely on to come through for sushi or a shoulder to cry on makes it easier to deal with the fact that not only do boys suck but life in general is pretty harsh sometimes. I guess that's the biggest lesson I've learned after three crazy years at the *Bulletin*—women working together can do amazing things.

AND IN WITH THE NEW

This is so weird. I am writing *Voices*. I have a double-hyphenated title. I have just signed away my next year of weekends to the aforementioned dungeon like office.

Fortunately this does not scare me. It exhilarates me. I have been working with the outgoing staff to continue this year's momentum. We have assembled a staff of dedicated, excited editors and writers for next year and I already have visions of the *Bulletin* in my head. In fact I'm so insane that I've already had a dream about the *Bulletin*. It was something having to do with missed deadlines, broken computers, and water. Of course, my dreams often include water.

Anyway, I would like to thank everyone I worked with at the *Bulletin* this semester, particularly the two women who picked me for this job. I will do my best to fill the vacated shoes with my own feet. I hope they don't stink.

depart ments

- 2 **Voices:** Diana says „undbwa! Elise says hello
- 4 **Calendar of Campus Events:** A few final things to do
- Bear Essentials:** List of this semester details

- 5 **Letter to the Editor:** I care, you will be missed!
- A Profile:** Les Arnold, First-Year Forum Director

news

feat ures

- 6 **Commencement '97:** A preview of what those lucky seniors get to do
- 7 **Authors Offer Words of Wisdom:** Sophie Fels reviews two books perfect for recent college grads
- 8 **Tenure Part III:** Redefining who gets tenure and who doesn't
- 9 **Phi Beta Kappa Elects New Members:** Now you know who's living when they say they don't study

- 10 **Barnard Vocal Studies End at Manhattan School of Music:** The fat lady has sung for Barnard singers
- 11 **Columbia on the Steps:** If you have to read about this, you need a study break
- 12 **Album Review:** Anna Goldfarb can't get enough of Snapense
- 13 **Rachael's Last Music Calendar:** Get it while you still can

music

arts

- 14 **Art Reflects the Modern World:** Betav Crowell goes to the Guggenheim SoHo
- 15 **Billy Crudup Speaks to the Bulletin:** How do we get all these hot interviews?
- 16 **Spreading the Joys of Bangladeshi Culture:** Joy Bangla fulfills puppetry fantasies
- 17 **Number of Independent Films Grows Rapidly:** Jen Berman gives us the scoop

- 18 **Well Woman Q&A:** Don't worry, your gyn appointment won't get you off

ob om

com men tary

- 22 **Running Away to Mexico:** A Annie Chu k gusta vivir en Mexico
- 28 **Emergency with COVID:** Rachael Finn details the horrors of St. Luke's ER
- 24 **Anxious About Africa:** Sara's family doesn't want to let her go
- 25 **All Grown Up:** Reflections of a Departing Boobie Queen



Barnard Events Calendar



for April 30 - May 2

WED 4/30

Last day to withdraw from a class
8-10pm Comedian Julie Goldman performs Last event in the "Spring has Sprung" series, McIntosh Student Center

THURS 5/1

4pm Worker and Student May Day Demonstration against abusive working conditions on the Columbia Campus
Low Library Steps

4:30-7pm Diversity in Urban Life: Family, Gender, and Religion The Spring 1997 Hewlett Forum featuring student presentations based on their fieldwork, Altschul Atrium

5:30pm Spring Collection Program: Two Student works and classical ballet variations set by Elena Konikova
Minor Latham Playhouse

7:30 and 10:30pm Ferris Reel Film Society movie Cinema Paradiso
Altschul Auditorium Fourth floor
LAB

FRI 5/2

12:20pm Clash of the Classes
Lehman Lawn

7:30pm Spring Collection Program: Two Minor Latham Playhouse



BEAR ESSENTIALS



ALL STUDENTS Please refer to Dean Blank's memorandum on the completion of coursework distributed to all students and faculty members for instructions to be followed in cases of extenuating circumstances at the end of the semester

ALL F1 INTERNATIONAL STUDENTS If you are leaving the United States at the end of the semester remember to come to 105 Milbank to have your I-20 forms signed by an international student adviser either Dean Webster or Dean Kuan Tsu at least a week before your planned departure. If you would like to apply for temporary employment authorization or optional practical training to gain work experience in your major field of study for the summer (for returning students) or longer (for graduating seniors) you must see Dean Webster or Dean Tsu as soon as possible.

CAMPUS HOUSING CANCELLATION FEES

If you've contracted for Fall 1997 housing and cancel it in writing to the Housing Office on or before July 1 there will be a \$100 cancellation fee. For cancellations after July 1 the fee is \$200. Exception: those going on Study Leave pay no fee as long as you cancel your housing in writing to the Housing

Office on or before July 1. After July 1 there will be a \$100 cancellation fee.

JUNIORS Get a head start on your senior year. Please join Aaron Schneider, Senior Class Dean; Jane Celwyn, Director of Career Development; and Jim Rundorf, Junior Class Dean for an information session on fellowships and career planning to be held Thursday, May 1 at 12:15 in 202 Altschul Hall. Contact Dean Rundorf (x42024) for more information.

PREMEDS applying to medical school in 1997-98. Before you leave campus for the summer please let Dean Bournoutian or Ms. Abdoo know who is writing your committee letter and also check your premed file during the summer to make sure the letter happens.

PELL GRANT RECIPIENTS Please submit your signed Pell Receipt to the Financial Aid Office immediately. Graduating students with outstanding Pell Receipts will have their diplomas withheld. Continuing students will be held at Fall Registration.

ATTENTION TUTORS/TUTEES

TUTORS Please remember to give each tutee the pink copy of your tutor timesheet so she can have a record of how much she owes for tutoring. Also

continued on page 26



---> Incoming: Letters to the Editor <---

To the Editor:

I know you Bulletin people usually like to use this section to comment on something really profound like Barnard's rankings or a professor's scintillating special lecture. But as a Barnard sophomore, I would like to comment on something of serious importance.

In the April 16 issue, you printed an ad that said there would be only two more issues of the Bulletin this year. My friends and I sat around the kitchen quietly for a few moments after we read this. Then, one spoke the inevitable

words "Wait. That means that Taryn won't write anymore."

Taryn, I don't know you at all. But my friends and I think you are the funniest girl ever. Before you get shoved out of Barnard and into the cold real world, we just wanted to let you know that we think you are really cool. We read your column out loud every week and laugh for about an hour. Who else has so astutely noted the dearth of tall men at Columbia? Who else so articulately voiced the deep outrage we all felt at the halogen crackdown? Who else (and I'm sure you're getting snaps from the whole heterosexual Barnard

community on this one) actually succeeded in finding a quality man while attending this school?

Good luck with your life, Taryn. I have faith that as a strong Barnard woman with a great sense of humor, you'll be enormously successful and moreover, happy. If I were a member of the Class of '97, I would gladly donate to the Taryn R. Roeder Boothe Pavilion. Unfortunately for me, though, I am a member of the Class of '99, and that means that I'm doomed to my fate of two more Taryn-less years at Barnard.

Sarah Seebg (BC '99)

Meet the New First-Year Focus Director

by Jennifer Flandro

I don't have these great huge things that happen to me. Lea Arnold says a tinge of frustration in her voice. It's not like I went skydiving and hit my head and decided to go into higher education—wait could you say that?

From the Happy Valley—it really is one of the happiest places—area of Massachusetts, Lea entered the University of Massachusetts at Amherst as a hotel/restaurant/travel administration major but soon decided the field was too business-oriented and switched to Art History. It was a beautiful thing to study, she says, and it touches upon so many different subjects: religion, music, history, art.

However, after an internship in a SoHo gallery, she realized that it was not something she wanted to turn into a career. She

graduated in 1990 and became a health care recruiter, which she hated doing. She then took a job in a tennis club at night to help make ends meet. After work, she played. I was like an insane maniac, she says. I loved it. While working at the club, she met a woman she dubs "the catalyst in my life."

This woman directed admissions at Springfield College, and after lots of questioning, Lea decided to return to school. I liked to be around lots of people, young people. She enrolled in UMass Educational Policy Research and Administration program. It was so good, so intense, she says of the program, which she completed in 1995. However, her second year of grad school was the most tumultuous time of his life, as she dealt with writing her thesis, searching for a job, and breaking off an engagement.

At a conference in San Diego, she met and viewed with Barnard representatives and then had an on-campus follow-up interview. She came to Barnard in July of 1995 as the Area Director for Brooks Hewitt and the Tower. This summer, she'll move into the First-Year Focus Director position, a move that is making her very nervous because I want to do well. I'm a challenge, not, she claims. I want something I can really bite into. The first-year program is just that. It's a totally different population. A lot of their needs will be brand new, like separation from home and adjusting to living with another person.

Anxious, she plans to "hit the ground running." She has her fears that first-year students will have a hard time, and I want to be there to help them. Despite her anx-

continued on page 26

Commencement '97 Preview

by Meghan E. Hadlock

If you're like most of my senior friends, you're now basking in the glories of second-semester senior-dom. Skipping along College Walk, you haven't a care in the world. Your thesis is completely finished and bound (and has been since Spring Break) and naturally you're delighted with the signed deal you have for your dream job or first-choice grad school. You are secure and confident in your future plans and already know without a doubt what you want to be when you grow up.

OK. Let's return to reality: a place I know most of you seniors would like to avoid. But face it, commencement is fast looming, and to be honest, you haven't a clue as to what is in store. Aunt Lola keeps calling, hounding you about who is going to be speaking. Mom wants to know if you can get an extra ticket to all of the commencement activities for her interior decorator. Dad wants to know how long he is going to have to sit in the sun and cry over his wasted \$120,000. Your younger brother wants to know if there is going to be any first-year "chicks around to score with." Your the sist'm t done and your advisor is leaving death threats for you with the ROLM lady. Clean laundry? Ha! Job offers? Non-existent. Late as you know it is, hell, it can only get better—you hope.

While you're stressing over the last few details of your college career, think of it this way: you are almost at the end. And here are a few last-minute bits of information to make your graduation

planning a little easier:

1) If you haven't registered for a cap and gown with the Bean of Studies office, RUN to Milbank and get your self registered IMMEDIATELY.

2) Commencement tickets will be available in the College Activities Office beginning the week of April 27. If you need extra tickets, bribe a classmate or speak to Ms. Lillian Appel, Coordinator for Commencement.

3) The following are descriptions of the commencement activities directly from Ms. Appel. Any questions should go to her or Dean Aaron Schneider.

Sunday, May 18

4:00pm **Baccalaureate Service**: A nondenominational service in St. Paul's Chapel. Candidates from the undergraduate divisions of the University and their guests may attend. Barnard students who plan to do so should assemble in front of Barnard Hall at 3:10pm and will march in procession to St. Paul's Chapel at 3:30pm. Caps and gowns are worn.

Monday, May 19

2:30pm **Rehearsal**: All candidates attending Commencement are required to attend the rehearsal in the Barnard gymnasium. If you absolutely cannot attend, please see Ms. Appel. Seating is arranged by department and is assigned for the rehearsal and the Barnard Commencement ceremony. The list of those expected to attend Commencement (prepared from the list of cap and gown orders) will be

posted on a bulletin board outside 209 McIntosh. Check the list to make sure you are listed and that your major is correctly indicated. The final seating list will be posted on the morning of Monday, May 19, on bulletin boards on the first floor of Barnard Hall.

Tuesday, May 20

2:30pm **Barnard Ceremony**—Presentation of Degree Candidates: Candidates assemble in the gymnasium at 1:30pm and should go immediately to their assigned seats. Caps and gowns are to be worn. Please be on time so the procession can start on schedule at 2:15pm. Parents and guests should be in their seats on Lehman Lawn by 2:00pm. Tickets are required.

4:30pm **Reception**: Following the Barnard ceremony, there will be departmental receptions at various locations on the campus, which will give your guests an opportunity to meet members of the faculty and administration.

Wednesday, May 21

10:30am **Columbia Commencement Exercises**: Candidates assemble in the Barnard gymnasium at 9:45am and go in procession across Broadway to the Columbia ceremony, where degrees are officially conferred on the candidates of each of the divisions of the University. There is no assigned seating. Parents and other guests must have tickets and are advised to be in their seats at Columbia by 10:00am, if not earlier.

continued on page 21

Authors Offer Words of Wisdom

by Sophie Fels

"You wouldn't take a trip to Burma or the Andes with just a knapsack on your shoulder. You'd bring a travel guide. A book to help you figure out where to stay and where to hike and how much to spend on a llama. So why should graduating from college be any different?" —*Welcome to the Real World*

Spring makes marketers think of graduation presents. This year they've stashed a few good books in among the class rings and college sweatshirts. These two are serviceable guides for those seniors not buying—and for those not *only* buying—Princeton Review books or Peterson's guides to graduate school.

Welcome to the Real World, publisher W.W. Norton's contribution to the season, sets out to guide grads through "getting a life." The author, Stacey Kravetz, describes herself on the back cover as having "recently been there, done that—and lived to tell about it." She's held more than six different jobs since she got out of journalism school in 1992. Only the most recent one has actually been journalistic. *Welcome's* two parts—one on jobs and the other on everything else—don't tell as much about the details of life, the "how much to pay for a llama" aspect of things, as they might, but they offer a clear overview and friendly advice.

In "Getting a Job," Kravetz counsels that grads don't have to know their life goals in order to do something good now. She gives solid basic networking

and resume advice, and suggests that readers use the relative freedom of their post-college years to "Temp Your Way to the Top" or go on an international work program.

Some of this is available at Career Development, and some of it isn't. Kravetz includes a long chapter on self-employment, something college counselors rarely discuss. She also offers what they never would: a list of comebacks called "Some Good Responses to Parental Comments Often Heard During Your Job Search." They're not overly snotty or overly respectful; for example, she suggests that when your parents say, "When I was your age I..." you answer, "The economy is different, the job market is different, and I'm not you." So there.

Kravetz's second section ambitiously tackles housing, cars, health care, banking, saving, investing and taxes. She doesn't truly cover those huge topics so much as introduce them. Having come of age in New York, Barnard and Columbia students are generally less in need of housing advice than other college students. We still need to be informed and advised about money issues and health care options, though. The chapters on finance, especially the sections on loans and credit, are excellent. They list, among other resources, the agencies that track credit card rates, and the agencies through which one can get a copy of one's credit report.

Frugal Indulgents: How to Cultivate Decadence When Your Age and Salary are Under Thirty, by Kera Bolonik and Jen-

nifer Griffin, is less practical—or at least gleefully less mundane. Most of its pages are given over to instructions on how to entertain and travel in tax brackets and social circles above your own.

Where Bolonik and Griffin cover the same territory that Kravetz goes over, they do it even more briefly and with a whole different attitude. Alongside apartment hunting, they suggest house-sitting and country-weekend-crashing. While *Welcome* recommends clipping coupons, *Indulgents* dismisses them; while *Welcome's* narrator yearns for Ikea tables, the *Frugal Indulgents* put up with Ikea bookshelves and scorn Ikea couches. The *Indulgents'* points are good—that there's bigger and better money to be "scrimped" than in coupons, and that replacing broken furniture is more expensive than buying good stuff the first time around—but they offer only the most Epicurean practicalities.

Indulgents is aimed primarily at those who already have jobs or some other source of steady income. Their suggestions for how to get something for free usually involve spending quite a bit of money. Frequent flier programs require some paid flying, or heavy spending on a frequent flier credit card. Some of their ideas are applicable, though. As its name suggests, *Indulgents* is a little more indulgent—not just in subject, but in style. Bolonik and Griffin have filled it up with lists,

continued on page 21

Part
III

Understanding Barnard's Tenure System

Redefining Who Should Be Tenured and Why

by Stacy Cowley

According to the current agreement between Columbia and Barnard the University's art departments are

the final article in a series of three

jointly run an arrangement that avoids needless duplication of classes and resources. Thus the Music department is housed solely at Columbia while the Theatre and Dance programs are run at Barnard.

As Coordinator of the Barnard Music program Lecturer Gail Archer is left in an unusual position. She is not a tenure track faculty member yet she nonetheless teaches two classes per semester within the department (both sections of MUS BC 1002 *An Introduction to Music*) and is responsible for advising all Barnard junior and senior majors as well as all interested first years and sophomores. Currently her advisee load places her in charge of about 20 majors and some 20-30 undeclared students. Archer also teaches two classes per year at the nearby Manhattan School of Music—one in the fall on Early Opera and one in the spring on Baroque Music—and holds down a third job as an organist at a local church. As the number of

students in the Barnard department grows she is becoming increasingly concerned about her rapidly shrinking available time.

If my load of first years increases next year the way it has been I'll probably have a heart

attack! she worries only half-jokingly. As Barnard's Music Coordinator she technically "represents the Barnard students to the Columbia department serving as a liaison and advisor. She appreciates the flexibility the position allows since she is not a full member of the Department, she does not have to attend all of the meetings or cope with some of the publishing requirements expected of tenured or tenure track faculty. The flip side of the arrangement though is that she does not have the support system of a regular department member. The result is that she has no administrative assistants and no adjunct professors to take on some of her advisees.

I don't know what the load of tenured professors is but I'd love to find out, Archer commented. What it seems to me is that it allows a great deal more time freedom for people who teach that level—if you're teaching fewer classes and doing very little

advising you have more time for your own work. For her that would mean more time to make music something she's been missing lately. I'm a musician with an academic bent she says and for her making music will always come before studying it.

That is one of the advantages of her non-tenure track nature of her position. The provost can change this—they can make it into a tenure track if they want she explained, but I don't know if I would want that. Would I have to publish all the time? I'm a musician I want to play. Primarily I'm a musician and I think being a musician makes me better in the classroom."

Because of the unusual nature of her position though what started as a part-time job is gradually becoming more complex. This is Archer's first year as a full-time faculty member and the amount of time her job requires is becoming increasingly disproportionate to the compensation she receives as a Lecturer. That is her biggest gripe. I'm working hard and getting paid a pittance she said. "Each year the number of advisees I have grows. I'm not complaining about the student contact because I

continued on page 26

Phi Beta Kappa Elects New Members

by *Mita Mallick*

Election to the Phi Beta Kappa society is a recognition of the highest academic achievement. Membership in Phi Beta Kappa is based on grades and completed points: those students with a GPA of 3.8 or higher are automatically selected. Students with a GPA from about 3.67 to 3.8 are considered for Phi Beta Kappa selection depending on what type of courses they have taken and how well rounded they are. Also, juniors must have completed 86 points at Barnard while seniors must have

completed 102.

Phi Beta Kappa is the oldest and the most prestigious collegiate honor society in the United States. It was founded in 1776 at the College of William and Mary. Columbia joined the society in 1869 and Barnard followed in 1901.

Outstanding students in the colleges are inducted into the society at the end of their junior or senior year. Five officers, all Barnard faculty and themselves society members, serve on the board of Phi Beta Kappa. Each year one new member is elected to the board and all members rotate between

the five positions. This board elects students to the society based on the quality and breadth of their general scholarship at Barnard.

The Greek letters $\phi\beta\kappa$ stand for the words of the society's motto: Philosophia Boni Kubernetes, which translates into English as: Philosophy [or Love of Wisdom] the Guide of Life.

The initiation will take place on Monday, May 19 at 4:30pm in the James Room, 4th floor, Barnard Hall.

Mita Mallick is a Barnard first-year and the Bulloun Business Manager.

The Bulletin Congratulates the Honorees

Alexis Hope Abrams	Religion	Katy Jia Yi Liang	Asian Middle Eastern
Naomi Shula Bardach	Religion		Culture and Economics
Heather Marie Bartlett	Psychology	Vaierly Jyman	American Studies
Jennifer Robin Bauma	Psychology	Jaleb Mansoor	Art History and English
Mehelle Berger	Psychology	Eden Lee Mazer	English
Elizabeth Nicola Berkowitz	Art History - History	Janice Meerman	Anthropology
Riva Leah Blatt	Psychology	Elsa Augusto Miller	Theatre
KerAnne Beth Brady	History	Loren Morales	Political Science
Roselyn Alice Farren	English and Psychology	Arlene Celeste Muller	Religion
Miriam Elizabeth Greenblatt	Dance	Felicia Anne Neff	English (Writing)
Chiu-Huey Hsu	English	Malka Bayla Neuman	Biology
Debra Lynn Kaplan	History	Catherine Fairchild Newman	Art History
Debra Ellen Katz	English, Film Studies and Psychology	Kelecy Arken Nichols	English
Rosemary C. Kher	Biochemistry	Kysa Nygreen	Political Science
Dana Ellen Klein	Art History (Visual Arts)	Christina J. Oh	History
Nhu Quynh La	English	Sara Rose	Comparative Literature
Abigail C. Leland	Foreign Area (European) Studies	Janette Lynn Rosenfeld	English and Latin
Justine Ariella Levin	Biology	Natalie Seiser	Political Science
			Chemistry

continued on page 21



Barnard Vocal Studies End at Manhattan School of Music

by Rachael Finn

There will be no more trekking uptown to Manhattan School of Music for Barnard vocalists anymore. In the past, Barnard has offered musicians and vocalists a chance to pursue musical interests on a more serious level by setting up a program with Manhattan School of Music (MSM) whereby, upon an audition and acceptance by MSM, a student is allowed to take private lessons for free and receive 2 credits on her transcript. In return, MSM students are welcome to take classes at Barnard. MSM, however, does not pay for its students to these classes; any MSM student wishing to participate in the exchange program must pay Barnard's going rate, which amounts to somewhere in the vicinity of \$600 per credit. As a result, fewer MSM students participate in the exchange, simply for financial reasons. It also happens that Barnard pays MSM the equivalent of four credits per student, while students receive only two credits per semester for private lessons.

Why were some students yanked mid-semester from their teachers? According to Gail Archer, Coordinator of the Music Program at Barnard, the registrar at MSM realized that one of the vocal teachers, who teaches at both MSM and Barnard, was getting paid MSM fees to teach Barnard students. MSM pays its teachers more money, thus, for the school to pay MSM fees to a teacher who could easily be paid a Barnard salary for teaching Barnard students did not seem realistic.

In the coming weeks, Archer will be meeting with the dean at MSM to go over the original exchange contract to try and create more of a balance in the exchange program. Her aim seems to focus more on changing MSM's side of the exchange rather than disrupting Barnard's arrangement. She hopes to convince MSM to cover the cost for its students to take classes at Barnard without having to pay fees on top of their already pricey education.

Not all Barnard students have been yanked from their teachers. Barnard agreed to allow all graduating seniors to finish up the year with their teachers. All other undergraduate students with the exception of one, who was allowed to remain with her teacher because she will be studying abroad next year, have been placed with a new teacher at Barnard. Perhaps this may not seem like a big deal, but in actuality, changing teachers is a very difficult thing to do because each teacher has his/her own style and approach to technique. This generally means that a student takes a few steps back in her upward progression to learn the style of her new teacher before continuing forward. This can be most frustrating to deal with when there are only a few weeks left of school.

Barnard has tried to compensate for this change by increasing the number of voice lesson slots available to students from thirty-two to forty. Barnard will be introducing a voice class in the fall that will be limited to 15 students. They will also be hiring a new vocal teacher who has not been officially selected at pre-

sent. With the rapid rise in music majors at Barnard, Archer appreciates Barnard's efforts to compensate for this loss. "At least the college allowed me to expand the program to accommodate incoming students." The rise in music majors at Barnard is directly related to the exchange program offered with MSM. Archer noted, "The MSM exchange gives students a unique opportunity to study their instrument in a world-class institution."

Going to a conservatory alone tends to deprive students of the academic enrichment so many students appreciate. Thus, the exchange program allows students who are serious both academically and musically to study both of those avenues at a very serious and quality level. Presently, Gail Archer teaches a few classes over at MSM and understands the importance of the exchange program and the combination of both musical and academic worlds. She says, "That's what I enjoy about my position. I have the opportunity to be among musicians. It is enriching for students to get into a place that is truly musical."

The future of this program is held up on very unsteady pillars, as one cannot avoid acknowledging the threat of its continued existence for both vocalists and instrumentalists. Archer seems confident if not determined to reestablish and reenhance this program which is so important for many students.

Rachael Finn is a Barnard sophomore and the Bulletin Music Editor.



Baking and Shaking to Dinosaur Jr.

by Miriam Elder

On Saturday April 26 the Low Library steps filled with students, guests and passers-by. In addition to enjoying the unusually beautiful weather they were there to see the latest concert put on by Columbia Music Presents Co-sponsored by MeAC, ESI, CCSC, Special Events, USO and the Earth Coalition: the concert not only promoted good music but good causes in honor of Earth Week.

At 12pm Debbie Harry and the Jazz Passengers was the first band to grace the stage. The band played experimental jazz music accompanied by the blues vocals of Debbie Harry (of Blondie fame).

Yo La Tengo was the second band to play, enveloping the Columbia campus in a whirl of distorted guitar and beautiful vocals. The songs often started off slowly with the three band members taking turns at lead vocals. An anxious audience waited for the signature explosion of fast guitar and pounding drums of Yo La Tengo. Having through technical difficulty the band displaced piston and energy to a crowd of hopping students and sympathizers. It was Yo La Tengo's signature second time on campus within

the last three months as he opened for Lou when she played at the Faculty House on February 27.

Dinosaur Jr. was the most anticipated next band. Playing songs fifteen new album and many crowd pleasing oldies including their most popular hit on mainstream radio and MTV, I Feel

and the band concentrated on the driving guitar that makes Dinosaur Jr. what they are. Hair flying wildly, Mescal chanted out song after song that almost didn't need words. The audience did not seem to mind dancing and head-bopping to the electric chaos of Dinosaur Jr.



J Mascis of Dinosaur Jr performing at Columbia

The Pain—the band was well received. A crowd gathered in front of the stage erupting into cheers and applause as Dinosaur Jr.'s frontman J Mascis took the stage. The band played two songs with their unyielding, experimental and distorted guitar, powerful drums and laid-back vocals.

And then the technical difficulties set in. Mascis' microphone seemed to have stopped working altogether. It got ugly, kids proclaimed Mascis.

Eventually Mascis gave up entirely

along excitedly.

The concert ended around 1pm with the sun getting ready to go down. Students commented on the perfect weather and the almost perfect concert. One concert-goer remarked, "It would have been much better if they didn't have the sound difficulties, but it was great to see Dinosaur Jr. They played an amazing show, and they got the perfect draw for it."

Miriam Elder is a Barnard first year and the Bulletin Music Editor.



MUSIC CALENDAR

for the week of
4/30-5/7

Rock

Wednesday, April 30

- Buckethead (Wetlands)
- Cheater Succor (Brownies)
- Dwarves (Coney Island)
- Lars Vegas Pee Shy (Mercury Lounge)

Thursday, May 1

- Fugazi (Palladium)
- Bouncing Souls (CBGB)
- Thurston Moore and others (Cooler)

Friday, May 2

- Skankaholics, Unanimous (Wedlands)
- The Jayhawks, Blue Mountain (Irving Plaza)
- Skatalites (Kalltung Factory)

Saturday, May 3

- Shonen Knife (Irving Plaza)
- Candysnatchers (Continental)
- Dave's True Story (Fez)
- Frankenorange, Dripping Goss (Brownies)

Sunday, May 4

- H2O (Crown of Thorns (Tramps))
- Bun Skala Bum (Coney Island)

Monday, May 5

- Jonathan Ames & Amy Sohn (Fez)

Tuesday, May 6

- Nick Zeld (Fez)
- Varnaline (Brownies)

Progression through Listening: Snapcase's Latest Album

by Anna Goldfarb

Snapcase has been redefining the hardcore scene since 1990. Its latest effort *Progression Through Learning* from Victory Records takes its music to a new level. Having from Buffalo, New York, this all male five-piece crew picks up where their last album *Lookin' Glass* left off. Non-conformity and self-respect are the dominant issues that Snapcase addresses in its songs. Although the members are decidedly straightedge and vegan/vegetarian, they have made a conscious effort to use their music as a way to explore deeper, more personal themes than the majority of hardcore bands around today. That is what sets Snapcase apart from the rest.

When I take a different track/it's time to see what you are made of/can you expose your self to a person you put off another layer



One of the most intriguing songs on the album is called "She Suffocates." This song addresses how women are viewed in society and how some women view themselves in turn. Doors don't open as she suffocates/and she will teach us and make some changes but we don't learn a thing/we don't see her/we don't see her we'll consume her but we don't see her." "Vent" is an anthem of personal strength. I can be strong/best frustration keep my head up and accept my feelings, now then I will collect my thoughts or lose them if I choose. I control

The album blasts off with the first song, "Caboose," which directly challenges listeners to disrobe the tasks they might be carrying in the music it all is held



and intricate with melodies and driving rhythms. The percussion is deep and repetitive at times and the guitar harmonies give the music more layers than the number of layers of clothes that I wear during a snowball fight. After listening to this album I am completely amazed that a band could be this poignant. The lyrics will most assured

ly strike a nerve and will make you reflect upon how you have been living your life. The beauty of this album is that with such intelligent lyrics listening to this band cannot be described as anything less than a journey into one's own mind.

Anna Goldfarb is a Barnard first-year.

Rock Stardom 101

by *Anna Akbar*

So you want to start a band? You think it would be good for your image? It's not that hard, especially these days, so don't despair! Follow this recipe and voila, you will be adding to the musical void of the 1990s.

First you need to decide on your band's "look"—basically your marketing strategy. Will you follow the great grunge tradition? Or would you rather pick up a pair of Calvin Klein underwear complemented with a pair of 40" pants to show them off and go the hip-hop route? With small skirts and synthesizers you could be the next Salt 'n' Pepas. If wholesome is more your thing, maybe you should try for the Boozie and the Hoosier formula. Or as a change of personality, every week geek once told me, "I want to start a riot girl band. I've been listening to that stuff and trying to write that sort of stuff." OK, cool thing you do that.

Then you need to find some band mates who are just as anti-individuality pro-MTV as you are. If this does not include your friends that like crazy, I suggest fliers that read something like "Bandmates needed, not originals."

Once you've decided who is soon going to reach celebrity status with you, you'll need to reach an agreement on a name—whatever you do, don't pick something with meaning.

Writing songs isn't hard. Go to the store, pick out the coolest looking guitars, a neat bass and a shiny red drum kit—remember looks not sound are what's important. Then head to the sheet music section and buy some music by Top-40 artists. Go home, rearrange the pre-existing songs into new hits (use cereal boxes for lyrical inspiration), practice them once or twice at most with your new friends and start calling around to find a show. Frat parties are a good place to start.

Once you make a little bit of cash, go into the nearest studio and record a two-song album. The album name should make less sense than the name of the band and make sure the last song is the most depressing of the lot. Send out your CD to all the majors—Warner, UGC, Epic, etc.—and patiently wait for a reply. If nothing happens in a month or so, start over.

Anna Akbar is a Barnard first-year and a Bulletin staff writer.

Jazz/Blues

Wednesday, April 30

Peter Bernstein Quintet (Smalls)
Darrell Grant Quartet (Visiones)
Wes Anderson Quintet (Birdland)

Thursday, May 1

Paul Mark & the Van Dorens
(Chicago Blues)
Cyrus Chestnut Trio (Iridium)

Friday, May 2

Yosuke Yamashita Trio (Sweet Basil)

Sunday, May 4

Johnny Griffin & Ray Barretto
(Blue Note)
Barry Harris Trio (Village Vanguard)

Tuesday, May 6

Charlie Haden and Paul Bley Duo
(Iridium)
Toots Thielemans Quartet & Ehane
Elias Trio (Blue Note)
Roy Carter Quintet
(Village Vanguard)

Classical

Wednesday, April 30

Sagrafud (Metropolitan Opera House)
Music of Ellen Taaffe Zwilich
(Weill Recital Hall)

Thursday, May 1

Festival Chamber Music Society
(Merkin Concert Hall)
New York Philharmonic
(Avery Fisher)

Sunday, May 4

New York Philharmonic Ensembles
(Merkin Concert Hall)
Anne Azema (Cloisters)

Monday, May 5

Lark String Quartet
(Merkin Concert Hall)
Loisa Schubert (Carnegie Hall)
Charles Rosen
(Walter Reade Theater)
Aaron Rosand (Carnegie Hall)



Art Reflects the Modern World

by Betsy Crowell

The building which houses the Guggenheim Museum in SoHo may not have the architectural beauty of Frank Lloyd Wright's designs to offset its exhibits, like its companion uptown but it still manages to stand on its own. Located on Prince Street it is a museum in an area surrounded by galleries. It distinguishes itself as a museum because it puts on some of the more risky exhibits in the city. It does not always highlight the big names of the uptown Guggenheim, but it also does not have the stuffiness of the Upper East Side. It has a more downtown feel while still remaining a major museum.

From now until June 15 the exhibit *Rooms with a View: Environments for Video* is showing in the Deutsche Telekom Galleries. The most interesting feature of this exhibit is its setup. It is not just about videos; it is about the environment in which they are viewed. Each room has been designed specifically for watching videos in a new and more meaningful way. The surroundings under which they are viewed adds to the meaning of the pieces themselves. In Dan Graham's *Three Inked Cubes/Interiors* or *Design for Space Showing Videos* about six different TVs sit with both transparent and mirrored glass separating them and various foam blocks for viewers to sit on. These glass partitions form spaces that allow for private viewing in a public environment. It is a way to look while being looked at. Graham is trying to make viewers become a part of the

film because they are on view. The curator Nancy Spector sees these mirrored enclosures as creating an environment that plays on and subverts the conception of television as a window onto the world. In this way Graham makes the viewing process much less personal and individualized. You can never become completely absorbed in what you are watching because there are other people constantly coming and going. The mirrored glass reflects some of the other TV screens so that you are always surrounded by competing images.

Also on view is the *Art Fashion* exhibit which explores the interactions between art design and fashion. These are not comfortable, wearable clothes but garments that challenge the boundaries of identity. Some of the clothes are designed in the styles of the 60s but are made with crazy patterns and colors. Giacomina Bella's futurist clothes from the earlier part of this century are basically colorful costumes that look very normal by today's standards. He calls them "hip hop hip hop hippy clothes." Jan Fabre's *Wall of the Ascending Angels* is a dress completely made out of hugs.

Many of the designs have a sense of humor about them. Rosemary Trockel's double-headed sweater is called *Schizo pullover*. Beverly Searles shows a huge colorful sweater hanging from the ceiling with incredibly long arms that lie in the open like a Weibke Siem's funeral felt hat. It has a hole in the middle for the wearer's head

or a big sculpture to be worn on top of the head. Finally, the designer Umberto constructed a shirt completely out of white gloves.

Many of the creations emphasize the subjugating aspect of fashion for women. Jani Sturbak's cage dress with hot orange neon light around it expresses the torture of identity. With its title, "I want you to feel the way I do," she could be talking to almost anyone, but is most likely talking to her lover. Christo also conveys the oppression of women through fashion in *Wedding Dress*. Here, the mannequin's clothing consists of knots binding her body. She pulls a huge load used to her back. This piece implies that the strict roles placed on women in our society bind them to the point that they often cannot walk. This may also be a critique on male fashion designers forcing women into unnatural/uncomfortable clothes such as corsets and spike heels. Andy Warhol comments on women and fashion with his red dress printed with "Fragile Hand With Care" signs all over it. This shows the vulnerability of women as objects. They are commodities for sale.

The Guggenheim Museum SoHo is located at 575 Broadway at Prince Street. It can be reached by the N and R trains. It is open Sunday and Wednesday through Friday from 11 am to 6 pm and Saturday from 11 am to 5 pm. It is closed Mondays and Tuesdays. The student admission price is \$4.

Betsy Crowell is a Barnard sophomore and the Bulletin Arts Editor.



Billy Crudup Speaks with the Bulletin

by Caroline Sparrow

Actor Billy Crudup, who graduated from NYU's Graduate Acting Program in 1994, has become one of today's most sought-after young actors both for stage and screen. His theatre credits include Tom Stoppard's *Arcadia*, William Inge's *Bus Stop*, and Anton Chekhov's *The Three Sisters*. His film credits include *Sleepers* and *Inventing the Abbotts*.

On a Thursday afternoon in a restaurant across from Lincoln Center, I met with Crudup and discussed his theatre and film work to date. Following are excerpts from that interview.

Q Tell me about *Arcadia*.

A *Arcadia* was a real big milestone for me, and I was able to do some things as an actor that I had never been able to do before. In what I thought was a very beautiful play, a monumental play.

Q What part of acting do you emphasize on film and what do you emphasize on stage?

A Well, I would say it has to do more with the material and finding ways to make the material work in the best way possible. What's great about theatre is that you have the release. You have the tension all in the scope of one night and you can feel it all [and] you can calibrate it because you have just been where the audience has been. In a film, you might have shot a scene two months ago that precedes a scene you're shooting now, and so you lose

the natural sense, the instinctual sense of how that release works. It's very hard to know how to do that in film.

Q How much of your work do you see as running a business with you as the product?

A It's interesting because you're the president of the company, you're the commodity, you're the shareholder.



Billy Crudup in *Inventing the Abbotts*

you're the employee. It's a comprehensive business to run. You know, and ultimately you have to set your own standards because there are plenty of people who want to set your standards for you. But it's very important to me to know what sort of things we do there, what kind of people I would like to work with, what kind of people would like to work with me, so I would spend quite a bit of time. All of the time really, just like you do in any nor-

mal job. A lot of people who are in the movies just hire people to do everything for them, but that seems kind of precarious to me.

Q How accurate is the following in describing the theatre process: you research the moment, then you're in the moment, then the moment's gone?

A It's very interesting, what it's like to be in the moment when you're acting. You run a very fine line between conscious and unconscious, that is to say, performing informatively, and not thinking about anything, losing yourself in the character. And so when a moment passes, if you've felt like it was arrived at honestly, and it was evocative, sometimes there can be a tendency in your head to say, oh, that was good, but the second it takes for you to say, oh, that was good, takes you out of the moment you were in. For instance [with] *Three Sisters*, there was one night when a scene with [the character] Irina went particularly well, and I don't know how or why, I don't know what I did. [There was] some way in which we were connecting that really felt as if I was saying those things, and it's a tremendous feeling to have, and so I come offstage after that moment, and it's euphoria and despair because you don't know how you did it, you're so glad that you did it, but you don't know how and you don't know if you'll ever be able to do it again.

Caroline Sparrow is a *Barnard* senior and a *Bulletin* staff writer.



Spreading the Joy of Bangladeshi Culture

by *Charli Long*

On April 16 and 17 the University community was treated to a free performance of *Joy Bangla*, the latest production of Amy Trompeter, Visiting Associate Professor of Theatre, and her cast of talented Barnard and Columbia students.

Through creative puppetry and original Bangladeshi music *Joy Bangla* told the history of Bangladesh from ancient times to the present. Trompeter was inspired to create the piece after she traveled to Dhaka, the capital city of Bangladesh over winter break as a fellow in the Ford Foundation APPEX program, which serves to promote cultural exchange. She had spent the previous July and August in California working with artists from both Bangladesh and other parts of Asia. "I was overwhelmed at the richness of the Bangladeshi culture," remarks Trompeter.

Upon returning to New York, she discovered a great number of immigrants from Bangladesh living in the city. She met a family of Bangladeshi folk musicians—Nazim Akhter, Syed Shamsul Bari, Khandakar Arzu Momen, and Syed Mustafa Sawkot Linnin—and decided to create a piece to celebrate both the history of the country and the culture.

The sequence of events in *Joy Bangla* breaks down into three parts. In the

first part, large, colorful, and ornate birds appear onstage. This represents ancient times—the Bangladeshi before colonization. While the birds fly about, the musicians begin the narration mostly in Bengali. Despite the language barrier, the significance comes across clearly: this is a beautiful, unspoiled land. Along with the birds, in three

reclaim their homeland, they began to fight with each other. This internal weakness allowed the Blue Men outsiders to triumph.

The third part can be seen as representative of the Bangladesh of today. The once-ornate birds are black scavengers. People dressed in black pick up scraps and ask, "Can this be eaten? Can this be worn?" While the people in black wander aimlessly, a gigantic yellow puppet appears carrying a pie from which they all eat. This large final puppet represents the future, hope. The pie exemplifies a type of utopia where there would be an equal distribution of wealth among the people.

According to cast member Melanie Cruz (BC '99), the most difficult part about working on *Joy Bangla* was remaining open to chaos. Things were constantly changing, and you had to be really open to it.

For Trompeter, the challenge, by using a form of puppetry that is entirely her own, to celebrate another culture. Our intent was to find a balance of the two and give a musical platform to the history of such a culturally rich country. The musicians were the soul of this piece.

After the two performances at Barnard, all of the members of the production traveled to Washington, D.C., where they performed twice more on



Cast members work out last minute technical details.

people, the Blue Men, they are the opposing force, the outsiders.

The second part of the production involves smaller hand puppets and the Blue Men. The puppets work together in harmony for a while, making beautiful music. The Blue Men destroy the cloth; the puppets fight each other, and eventually, the Blue Men attack them. After the *Death of Villagers*, here, the scene, the Blue Men rejoice with a pun. This scene shows that at first, the Bangladeshi people cooperated with the exploiters. But after a while, they



Number of Independent Films Grows Rapidly

by Jen Berman

In 1995, a little film called *The Brothers McMullen* with a fledgling budget of \$200,000 ended up grossing \$13.4 million at the box office. In fact, the budget was so low that director Edward Burns had to cast himself as a character to avoid paying another actor. But in the end, the film won the highest award at the acclaimed Sundance Film Festival and had the best cost-to-return ratio

Howards End and 1996's *Welcome to the Dollhouse*.

Then there is the story of Miramax, which was acquired by Disney in 1993. Since its sale, some conflicts of the corporate world have infringed on this independent effort. Disney officials were embarrassed by some of the no-holds-barred story lines, specifically that of *Kids*. This tale of promiscuous New York City teenagers bordered on pornographic and was at risk for an NC-

pictures guaranteed to make quick money from gore-hungry audiences. New Line Cinema's *Nightmare on Elm Street* collection is a prime example.

But now there is a wider range of themes, though most tend to be on the artsy side. The eminent kickoff of the current independent trend was Quentin Tarantino's *Pulp Fiction*, made on an \$8 million budget, that returned \$76 million. Other heroes of the recent movement are the team of director Danny Boyle, screenwriter John Hodge, and producer Andrew Macdonald. They received some cult attention for their early '90s film *Shallow Grave*, but broke big, both for themselves and for the movement, with *Trainspotting* in 1996.

The recent rise in the number of independent films produced per year has caused a growth spurt in both their prominence and popularity.

of any movie that year. This gem of the Fox Searchlight production company is only one of many recent independent film success stories.

With the average film now costing \$60 million to make, largely because of the mainstream audience's hunger for over-the-top special effects, many no-name writers and producers are getting pushed out of the business. In a reaction to this dearth of offbeat films, many studios have created their own independent divisions to produce less expensive films that rely more on plot and character development than on explosions to hold the viewers' interest. Fox, for example, has created Fox Searchlight (of *The Brothers McMullen* fame). Sony gave birth to Sony Classics, which has released such films as 1992's

17 rating. Disney felt this might damage their company's family image. But Miramax did not want to sacrifice the writers' original intent. This is often possible with independent films because they pose a much smaller financial risk—due to low budgets—than do their studio counterparts. Thus, Miramax toned down the film to a still-racy R rating and the \$1.5 million budget ended up returning \$14 million.

The recent rise in the number of independent films produced per year has caused a growth spurt in both their prominence and popularity. With so many films being made, almost everyone can now find an independent suite for himself or herself. In the 1980s, independent films were often horror

Another aid to the recent increase in independent films is the Sundance Institute, which hosts an annual competitive festival as well as workshops to stimulate budding creativity. Established by Robert Redford, it has been working since 1981 to cultivate unrecognized talent. The festival occurs every January, when 18 films by relatively unknown artists are viewed and judged. Past entries have gone on to be produced by Miramax and Sony Classics, among other companies.

Such encouragement, along with the script freedom granted by the genre, has some people hooked on the low-budget endeavors. After starring in *Mystic Pizza* in 1988 with Julia Roberts,

continued on page 21



Theatre Department Increases AIDS Awareness in Area High Schools

by Elise Choukran

Beginning during the last school year, a group of students in the Barnard Theatre Department, with the help of Chair Denny Partridge and Theatre Manager Kat Kavanagh,



began research about women affected with HIV and AIDS. They interviewed some of these women and incorporated their conversations into a script *Still Life/With AIDS*; the resulting project has proved to be an extremely powerful and successful experience.

The students produced it last year here at Barnard and this year they performed it at several New York City high schools where the reception was overwhelmingly positive. Some of the high school students even sent

thank you notes expressing their appreciation for the project and for the Theatre Department's efforts at raising AIDS awareness.

Going into the high schools made me realize that we were not only saving women's lives here at Barnard but they were also going to be saving the lives of future generations of women. So our member Celeste Guzman (BC '97) realized that these kids are being affected by the disease at a very young age. It needed to be discussed with the kids in

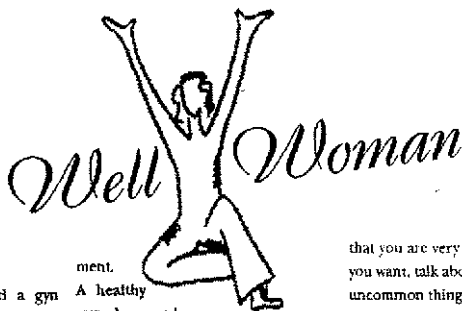
order to prevent themselves from getting the disease and dying from it and to help in a then relatives who are already infected with it.

Pictured above (left to right) are past members Tina Thomas (BC '97), Kathy McLean (BC '99), Courtney Greene (BC '99), Jessica Clark (BC '99), and John Schuber (BC '96). Standing next to Kathy Freely (BC '99) is Elise Choukran.

Elise Choukran is a Barnard junior and the Bulletin Editor in Chief.



photo by Leigh Hill



Dear Well Woman,

I have never had a gyn appointment and I know I need to go soon. I am very nervous for a few reasons, but my biggest fear is that I will become sexually aroused during my exam. Is this normal or am I just a freak?

Sincerely,
Don't Wanna Go

Dear Don't Wanna Go,

This is a great question and we promise you are not a freak. This is certainly a fear a woman can have, especially if she's never had a gynecological exam before. It is important to remember two things to calm your fears. The first is the importance of the exam. To ensure good health, every woman needs to have one by age 18 or when she first becomes sexually active. The sooner you have the exam, the sooner you can receive a bill of good health and put your mind at ease. Or, if your doctor does detect a problem, the sooner you can seek treat-

ment. A healthy sexual and reproductive anatomy is incredibly important.

The second thing to remember is the situation and the context you are in during the exam. Yes, you may be lying down, legs spread, with an object inside of you (a speculum)—but keep in mind that you are in Health Services, on an exam table in an exam room, with a doctor. Hardly a sexually intimate setting.

Think of what you need to do to become sexually aroused and compare this to a gyn exam. Do you need to relax? Do you need to be able to let go and enjoy? Chances are your nerves and anxieties will help to prevent sexual arousal. Also keep in mind that the practitioner is not trying to arouse you, but to professionally perform the examination. And finally, your clitoris will not be touched during the exam. Touching the clitoris is one way for many women to become sexually aroused.

If you find that these suggestions do not help and that you do become sexually aroused during your exam, simply ask the practitioner to stop. Explain

that you are very uncomfortable and if you want, talk about why. This is not an uncommon thing to do.

As all first gyn appointments must do, go to an Ed Session on Tuesday at either 5:30pm or 6:00pm in Health Services, led by yours truly. Here we will show you, step by step, the exam procedures and instruments, as well as an exam room. You can ask any questions you may have and we'll answer.

Also, ask your friends about their experiences and, if you are comfortable enough, about your fear of being sexually aroused. Get the scoop!

So during your exam, remind yourself of the medical setting, chat with your doctor, and think of your anxiety. The easiest way to become sexually aroused is to relax and let go. Your nerves can help you to avoid both of these things!

Good luck and try to go soon if you feel you are ready. Health Services will end gyn appointments on May 16, and our last Ed Session is May 6! If you go before the summer, it's one less thing to think about next fall.

Sincerely,
Well Woman



Phi Beta Kappa

Φ B K

continued from page 9

Ronni Esther Siegel
Jeanny Silva
Anita Sinha

Rachelhope Sumranch
Lara Michelle Skarf
Elizabeth Lynn Tolin
Heather Anze Walker-Wilson
Tara R. Weinblatt
Lauren M. Wiener
Dorothy Wisniewski

English
Economics
Asian and Middle Eastern
Cultures
American Studies
Biology
Psychology
Psychology
Psychology
Psychology
History

Indie Film Explosion

continued from page 17

Lili Taylor has gone on to play supporting roles in some 20 independent films. She took a decidedly different route through the cinematic world than did her costar. Only recently did she take on a starring role as militant feminist Valerie Solanas in *I Shot Andy Warhol*. Similarly Fwan MacGregor who starred as Mark Renton in last year's phenomenal success *Trainspotting* has decided to act in another independent film *Brassed Off*—slotted for a May 23 U.S. release—instead of going for a larger paycheck with a studio production.

Although independent films make less money than mainstream studio productions they allow the writer and director a more creative and free atmosphere. The resulting work bears less influence of the mainstream culture and is truer to the creator's original vision. This along with encouragement from insurers such as Sun dance and companies like Miramax has recently drawn attention to those who champion the notion of underground filmmaking.

Jen Berman is a Barnard first year and the Bulletin Commentary Editor.

Books

continued from page 7

boxes and quizzes, but most of all with affectionate portraits of young indulgents hard at work, crashing parties.

Their most basic premise—that time spent in transition on a low budget can be a pleasure—is a good antidote to *Welcome to the Real World's* pragmatism.

Welcome to the Real World: You've Got an Education Now Get a Life By Stacey Kravetz. W.W. Norton 1997 \$13.00.

Frugal Indulgences: How to Cultivate Decadence When Your Age and Salary are Under Thirty By Kara Bolonik and Jennifer Griffin. Owl Books/Henry Holt and Company 1997 \$12.95.

Sophie Fels is a Barnard senior.

Graduation

continued from page 6

This is the bare bones rundown of the activities that are in store for all of you seniors. Enjoy the next few weeks and if you have any questions about commencement activities, tickets, or any other such concerns, speak to Ms. Appel or Dean Schneider. And don't forget to tell Aunt Lila that the graduation speakers are going to be up to her standard. She's going to have to wait and be surprised, just like the rest of us.

Meghan Hadlock is a Barnard junior.

Running Away To Mexico

by Annie Chu

Everyone thinks about running away from it all, but how many people actually carry it out? Less than 5% of the population. Most of us settle for the movies and books that take us away from reality. We allow ourselves to become characters in the novel or film and our own lives disappear—but that's the full extent of our escape. As soon as the novel or movie ends, we are thrust back into reality, having tasted something just out of reach.

Each of us could live the life we imagine. It's just a matter of stepping beyond the boundary between a mundane headache-filled life and our dreams and imagination. The societal duties of education, employment, and filial piety hold us back. If we run off, we will be shirking our responsibilities. So we rein in our wild fantasies and haul them into the attic, hoping they won't find their way down again.

Those of us who can't control our desires fight and haggle with ourselves, vowing to wait until we have fulfilled our duties before we let our dreams take control. Sadly, by the time we have finished, we find ourselves too attached to the present life and unable to let go. We bargain some more with ourselves and end up settling for those same books and movies.

I decided that I am not going to take that path. I'm not going to find myself 30 years down the line and still dreaming of "what ifs" and "could've beens." I'm not going to feel empty after completing my duties. I'm going to storm out into the world today and be one of the 5% that are truly happy. Some may say I am selfish, not paying my fare on the trip to life. I may be, but those are exchanges I have to deal with. What is the point of living a life ruled by others, happiness when I am bleeding inside? What use is another discontented human being in this society? Am I going to allow myself to contain this disheartened feeling until one day it blows up in my face, and I become the disgruntled postal worker?

I grew up learning the same lessons as everyone else. I learned to respect my elders. I tried to aim for the best in everything, from schoolwork to playing the piano. In competitions, I wanted to win first prize, and on tests, I wanted that gold star. I went to Stuyvesant High School, the best public

school in New York City, graduated and went on to an Ivy League school. At home, I was respectful to my parents, trying my best to make them happy. I studied hard and with every criticism, I took it personally and swore to do better.

One day, I decided to take a closer look at my life. All that I had been doing was preparing myself for the day I would graduate from college, get a high-paying job, and eventually raise a family—and have my children follow my footsteps, trudging through the same paths I went through. I re-examined every step of my life and found nothing truly exhilarating. Everything was in preparation for anticipated rewards. Was that what I really wanted? Is the common goal of every young adult the effort to happiness?

I realized that I was not the least bit happy with any of my accomplishments. All those awards and good grades were only there for the benefit of others—mainly my parents. For all of my 21 years, I had never lived the life I secretly desired. I thought that perhaps if I endured a little longer, the promised rewards would come. Now I realize that the rewards are only rewards if they are what I want. Even then, who can assure I will live long enough to taste the sweet life I am promised?

What now? After 21 years of living, I find myself further from my dreams than before. Giving myself more time can not promise to lead to me closer. Perhaps this approach to life, with which we are ingrained since youth, isn't necessarily the golden rule. The judgment of the majority isn't necessarily correct.

As of today, I am shedding those 21 years of training. I am taking away all the rigidities of life. Nothing can be fulfilling except our own dreams. I am taking in the world with new-born eyes. I will only do what leads me to happiness. I will make my desires reality—maybe even to start my life in a remote town in Mexico and live the quiet, simple life I've always wanted. Just me, and my laptop writing away in the balcony while I watch the sun disappearing into the ocean's waves. So what if I bring some disappointments to others? Perhaps they may then reevaluate their lives, too.

Annie Chu is a Barnard junior.



Emergency With CUID

by Rachael Finn

The hard wooden chair made my back very uncomfortable as I shifted left and right in my seat. My hands ran up and down the dirty blue brass arm rests, if you could call them that. This Friday was supposed to be like every other Friday night, a trip uptown to the MIDI studios to work on various projects. It never occurred to me that I might find my plans severely altered at 9:30pm in the emergency room of St. Luke's hospital. It was now one o'clock in the morning, and I had been perched for almost four hours next to my suitemate, who had an open wound and crusted blood lining the side of his face. I spent the time contemplating the events of the evening.

At 9pm I was dragged out of my room by streams of superlatives, among which I distinctly heard, "Does anyone have a first aid kit?" I rushed into the kitchen to see my friend with blood screaming down his face. We all gathered peering, wondering whether this injury was serious enough to herald a trip to the emergency room. My first instinct was to call my RA. No answer. The RA on duty, no answer. A few other RA's in the building, no answer. The RD, no answer. Finally, the CPA—he picked up. In two seconds he appeared at our doorstep. He was a very direct and rather cold guy. "Stitches," he blurted. "You need stitches." We all threw our coats on and rushed to gather some reading material. "It will probably be a long night," he said. The bleeding had subsided and it seemed safe to walk directly across the street to the emergency room.

Suddenly the guard at the security desk, with nothing better to do, stopped to ask what was going on. I suppose the sight of an entourage of concerned faces following a guy with a large gauze pad on his head would draw a bit of attention to anyone, but the guard wouldn't let us leave. "What happened?" he asked. "Wait, are you Columbia students?" We nodded our heads as he herded us into the lounge to take down notes. Are you serious, I thought to myself. My friend is bleeding and what right does the security guard have to detain us from leaving the building when we had already been granted cause to cross the street. "Name. DOB. DOB?" We looked at one another with blank faces. "Date of

Birth." This slow questioning continued as the guard constantly turned his head to eyeball the front desk, a post which he had left empty. Somehow I managed to slip out of the room and run upstairs in time enough to call back the CPA, begging for help. He had already phoned the head of security to make them aware of the situation. Obviously this gentleman at the security desk was completely unaware.

Finally, another security guard, one with some authority, told us that he had called a car to drive us to the emergency room. Really, we pleaded, there was no reason why we couldn't simply walk across the street by ourselves. No. He wouldn't let us go. At the gates by 114th Street we watched a security car with a badly dented hood pass us by. The surly guard escorting us to the car shouted and waved after him. Realizing it had overshoot its destination, the car began to back down the street to pick us up. We piled into the back seat. The guard driving the car, at a pace that would put even a snail to sleep, began to recount the events of his evening; he had just been called for a noise complaint only to show up at an utterly silent apartment. And now, finally, the light turned green and the car petered across the street, stopping in front of two sets of doors. "It's the one on the right," the guard said, and let us out of the car.

I couldn't help but wonder why, if taking us to the emergency room was so important, they didn't at least walk us inside. Perhaps I expected too much. In actuality, I had asked for nothing. What I got was a headache and an evening spent in a dirty waiting room which more closely resembled a bus station, while 20/20 blared on the television set and three very homeless looking people sat rocking back and forth on the bench to my left. I was waiting for the rats to crawl out from under my chair, for the 4:07 bus going nowhere to be called over the loudspeaker by some indecipherable voice. Instead I sat, ears perked for my friend's name to be shouted out by the nurse on the other side of the glass window, as I watched the security guard buzz patients in and out of the admittance area.

Rachael Finn is a Barnard sophomore and the Bulletin Music Editor.

Anxious About Africa

by Sara Avant Stover

"Are you sure this is something that you want to do, Sara? For the whole year? I mean, are you really thinking clearly about this?" my father asked.

"Oh, Sarie-Bear, how can you do this to your grandfather and me? We're so old, and we'd just be so worried about you," my grandmother lamented over the telephone.

Fuss, concern, and doubt have bubbled to the surface of my life, as members of my own family question my sanity and doubt my dreams. I got my acceptance letter from the University of Nairobi recently, confirming that I will be studying *there next year. Months of planning, anticipating and choosing programs in Africa preceded this acceptance; yet my relatives showed little real concern or active interest until last week, when that thick packet arrived in my mailbox. Suddenly they jumped into the scene, questioning me about my intentions, stirring doubt in my mind.*

I have my own fears. In Africa there's no e-mail, postal delivery is unreliable, and long-distance phone calls are hard to come by. During my phone interview, I quickly assured the soft voice of the interviewer at the other end of the line that this would be no problem. None at all. Lack of communication with my home base was exactly what I needed during my year abroad. I wanted to break all ties, to embark on a solo expedition. Now the reality is all too real, and I'm starting to get scared.

I've always been independent of my parents, but I still talk to them every week. When I'm stressed out or fed up with college life, I call an old high school friend and we bathe ourselves in memories of the good old days. I pick up the phone to call my boyfriend at any hour of the day or night, just so I can smile when I hear his voice. You bet I'm scared of cutting communication with these central figures in my life.

I need to go to Africa, although I'm not exactly sure why. I've always been able to find something to complain about since I arrived at Barnard—either the elevators in my dorm don't arrive quickly or the heat's on too high, my room is too small or the paint is chipping. I've never seen a rodent scurrying in the hallways, not even a cockroach or an ant. I wonder if I'll be able to make the adjustment to an environment

that can't even compare to the one I'm living in now, one that would put my current complaint level off the charts.

Then there's the other side of my visit—the wildlife, the excursions to the coast that has been compared to paradise, and the weekend excursions to climb Mount Kenya. I'll have the opportunity to study in an African University, to live with a Kenyan student, and to try and begin to understand a culture that is so different from my own. It's strange for me to think that I won't be back at Barnard in the fall, or even in this country. I have no real mental picture of this foreign land. While everyone at Barnard has made housing selections, I have no idea what my living situation will be next year. I have no idea what courses I'll be taking. I've started to feel nervous, even nauseous at the thought of next year. In some of my classes and during interviews for summer jobs, I've met those travelers who have actually had the opportunity to visit Kenya, or those who have even lived in Nairobi. I hear comments like, *It's the most beautiful place in the world, it's an opportunity that you can't pass up, it will change your life.*

These comments echo in the back of my mind as I look out of my window to see the world that surrounds me now. Hazy skies, streets sprinkled with soiled papers, the Hudson River, sirens, honking and shouts from below—this is my world. I wonder what my view will be next year, if the sky there will somehow be different from the one here. If it is a different kind of sun that beats down on my back, that's all right—that's why I'm going. Amidst criticisms, I just need to remind myself of my own dreams. Until the September morning of my departure from this life into another, I will continue to have anxieties about Africa. I will have to stop myself every once in a while—especially when I subject myself to numerous large-needed inoculations—to do deep breathing exercises. But for every anxiety about the unexpected, there's a surge of excitement, a reminder to myself that Africa will be a fulfillment of my dreams rather than a source of anxiety. I need to take pride in the thought that I'm sacrificing my security for the unknown. I'm subjecting myself to uneasiness, to the likely possibility that I won't be the same person when I return. See you then.

Sara Stover is a Barnard sophomore and a Bulletin columnist.

All Grown Up

Reflections of a Departing Bootie Queen

by Taryn Roeder

I was in bed on Sunday with my boy John, just thinking. I was doing a lot of thinking; we didn't get out of bed until four.

Okay, I wasn't thinking the *whole* time.

But Sunday was my 22nd birthday, and I was in a reminiscent mood. Twenty-two! My friends used to give me strings of colored lights from Urban Outfitters for my birthday; this year, half of my presents came from The Pottery Barn. Receiving houseware definitely makes you feel old. (And receiving a black negligee from your 19 year-old—*teenage!*—boyfriend makes you feel a little weird.) I began to think about the past four years. Because ultimately, had I not been at Barnard, I would never have found such a liberal space in which to flush out my feelings, synthesize the bizarre episodes of my weeks, or vent my obviously warped opinions on the merits of "playing the game." I don't think I'd have such a sweet boy in my clutches now, and more importantly, I wouldn't be the same semi-sane person I am today.

A man in a bar the other night leaned in, nuzzled my ear and demanded, "So what do you think of the New York singles scene?"

"I don't know," I said, jerking abruptly away. "I guess I'm not really a part of it anymore."

My own response frightened me more than his awful pick-up line did. I mean, I used to be the goddamn New York single scene. "Divine Hammer" used to be my man-hunting mantra. *I'm just looking for one divine hammer. I'd bang it all day.* Now I run into people who think that since I've "settled down," my new anthem ought to be that horrendous "Jerry Maguire" remix. *I love him for the man that he wants to be and the man that he almost is.* Blech.

I never expected that caring about a boy (instead of only using him for his height or good looks) would change the way people thought of me. But no one wants to talk to me anymore about why "guys suck." They think I don't understand. This is very disconcerting. I have not changed inside! As you all well know, I firmly believe that *Girls are Cool and Boys are Aliens*. I've had my share of sketchy hookups! I know all

about the shady ways of men.

Besides, it's not like my own boy isn't a huge alien sometimes. Just the other day we had a fight in the Gap. He had wandered over to the jean-shorts department and I, understandably—there is nothing worse than jean-shorts on men—began to freak out. An argument ensued. He said I had "crossed the line." Which I had; I was screaming at him in the middle of the Gap. He said he didn't like everything that I wear, for instance "those black leggings." I said that I only wear those to bed. He reminded me that once I had worn them to Tom's. I answered, "Well, you don't see me looking to buy a *second* pair of black leggings." He said fine, and we moved on.

But the *what-are-we-going-to-do-next-year* debate is a pain in my aerobized butt. He asks, "How can we be together if we are going to be three thousand miles apart?" To which I answer, "I don't want to talk about it." Then he says, "Okay, Dental Girl."

I don't think anyone ever stops knowing that "guys suck." For me, falling in love means that one particular guy sucks a little bit less than the others. Okay, a lot less. Still, I will never like that Jerry Maguire song.

At 22, I'm a reformed hoochie, I'm graduating, and I feel old. Writing about my exploits has helped me to put them in perspective. Besides, as my mother says, "If you don't gossip you can't expect to hear any." I figure after everything I've spilled, I've got some good smut headed my way. Writing this column has taught me not to let bad experiences or societal rules detract from my hedonistic pursuits. It's nice to know that other people will laugh at your misfortunes. If they can, maybe you can too.

Virginia Woolf wrote that a woman needs money and a room of her own. President Shapiro said that Barnard women learn and grow by having subway tokens and a college of their own. So what do I think a chick needs? Bootie. So go out and get yourself some hoochie and a column of your own.

Taryn Roeder is a Barnard senior and the Bulletin Bootie Queen.



Joy Bangla

continued from page 16

April 19 on the Mall as part of ART NOW ARTNOW is a group which wants to show support for the arts in America since current government funding may be cut "Performing in Washington was a really wonderful experience" reflected cast member Sprague Grayden (BC 00) "We were all there for a cause we all feel strongly about and it was just a wealth of positive energy"

The performers were able to

maneuver the extremely large puppets with the greatest of ease even inside on a confining stage The music and narration not only told the story of a country rich in the arts but showed the pride felt for Bangladesh by the musicians Leaving the theatre I could only hope the performers at ARTNOW would get the message across—the arts really do reflect the soul not only of a people but of a nation

Charis Long is a Barnard first-year and a Bulletin staff writer

Tenure, Part III

continued from page 8

enjoy that part Music is a human art You have to have hands on contact I'm just worried about having enough time for everyone Eventually she commented I'm going to have to get an adjunct to teach one of the Music History classes and take some of the advisees"

Archer is unsure of the specifics of tenure and does not believe that it would be the perfect solution to her time and resources crunch She knows she does not want to specialize on the academic end of music—she wants to play and work with students who share her passion for music But she also knows that her present arrangement is not ideal "I'm working six and seven days a week for ten months at three jobs" she explained

Gail Archer is just one of many professors caught in this bind of academia Although she is an artist by nature and by trade she turns to the academic world to make a living She would welcome the financial advantages of tenure yet it would make her into a true academic—something she knows she is not The challenge remains for colleges and universities to find a new way of recognizing and compensating professors who although not traditional tenure candidates give a tremendous amount to their students

Stacy Cowley is a Barnard first-year and the Bulletin Features Editor

BEAR ESSENTIALS

continued from page 4

the last day to submit timesheets is Friday May 16 Timesheets submitted after the end of the Spring semester will not be honored

TUTEES If you have outstanding balances come immediately to the Dean of Studies Office 105 Mulbank and settle your accounts Failure to settle an account before the end of the semester may result in your registration being blocked in Fall 1997

ATTENTION GRADUATING SENIORS

You will be receiving a copy of your immunization record in your McIntosh mailbox by May 1 courtesy of Health Services This information is required for entrance to most graduate schools so please keep it in a safe place and keep a copy of it Best wishes from Barnard Health Services

Lea Arnold

continued from page 5

teases she's confident her skills will help her "I feel like I cross age lines a lot she says calling the "traditional" college age 18-21 her favorite "It's such a developmental point in a student's life It's a really tough time but you feel like the world is at your feet"

Lea's future is open-ended Where will she be in ten years? "Living in an apartment on Central Park West" she laughs imagining the possibilities "With a terrace overlooking the park." She doubts she will ever settle down

Maybe I'll get tired of always wondering what to do next but there's still more out there for me" she says smiling "I'm young I'm living in New York City" I'd like to just enjoy life a bit

Jennifer Flandro is a Barnard first-year and the Bulletin Managing Editor

Teachers needed immediately!

TEACH ENGLISH
at a private academy
co-founded by Harvard graduates
in Seoul, Korea.

Salary starting at \$1,500/month.
Free fully-furnished housing/airfare.
Four Year degree required.
No experience necessary.

Fax Resume/Call 203-624-9191
before May 14th.

Website
HANGOUTERS



STEP FIRST
ADVISE
MAKE RECOMMENDATIONS

20% OFF FOR STUDENTS • 10% OFF FOR STAFF WITH C.U.I.D.

864-2560

LOCAL PERSONAL CHECK AND MAJOR CREDIT CARDS ACCEPTED

601 West 112th Street (Just West of Broadway)

FARES ARE ROUNDTRIP FARES DO NOT INCLUDE FEDERAL TAXES

Flight
check

CANGUN	\$254
LONDON	\$383
BOSTON/WASH. DC	\$169
MADRID	\$427

NOT RECORDED. SOME FARES MAY INCLUDE TAXES. FARES ARE SUBJECT TO CHANGE.
DIRECTLY TO FOREIGN GOVERNMENTS. ISIC OR GOVS CAMP.

Council Travel

CIEE, Council on International
Educational Exchange

148 W. 4th St. New York
New York, NY
Tel: 212-254-2525

895 Amsterdam Avenue,
New York, NY
Tel: 212-666-6177

205 East 42nd St.,
New York, NY
Tel: 212-666-6177



**Take flight
this Summer at
Queens College.**

**We have great faculty,
a beautiful campus,
affordable tuition, and
courses on everything
from the Sun King to
the King of Rock and Roll.**

You'll have plenty of time this Summer to earn college credits and still worship the sun because Queens College offers over 400 undergraduate and graduate courses during two four-day-a-week sessions:

June 2 to June 26
June 30 to August 7

For complete information, including a bulletin and application, call the Summer Session Office at 718-997-5862, e-mail us at summer@qc.edu, or write to Summer Session, Queens College, CUNY, Flushing, NY 11367. And don't forget to visit the Queens College web site at <http://www.qc.edu>



Spend Your Summer in Washington, DC GW SEMESTER IN WASHINGTON

Summer Session 1997

*An Intensive Program in Political
Management for Qualified Undergraduates*

- ★ Learn from Washington DC's political professionals
- ★ Produce TV & Radio ads
construct opinion polls stage
media events, conduct field
research and more
- ★ Make connections to launch
your career
- ★ Attend 'insider' special events

**NOW ACCEPTING APPLICATIONS
ON A ROLLING ADMISSIONS
BASIS. APPLY NOW!**

For more information and to receive
an application, contact
(800) 367-4776 (202) 994-6000
or <http://www.gwu.edu/~gspm>

The
George
Washington
University
WASHINGTON, DC

The Graduate
School of
Political
Management

GW is an equal opportunity/affirmative action institution

C L A S S I F I E D S

employment

OFFICE ASSISTANT NEEDED!!

Strong computer and
writing skills
Flexible hours, Part-time
Resume required
Call 877 5944

employment

\$1000's POSSIBLE READING BOOKS.

Part Time At Home
Toll Free (1) 800-218-9000
Ext R-8752 for listings

employment

\$1000's POSSIBLE TYPING.

Part Time At Home
Toll Free (1) 800-218-9000
Ext T-8752 for listings

opportunity

SEEKING EGG DONOR

for infertile Caucasian
married physician to start family
Generous pay If caring
call Sabrina 1 800 804 4958
access code 99

sales

Gov't Foreclosed Homes

from pennies on \$1
Delinquent Tax
Repo's RFO's
Your area For current listings
Toll free (1) 800-218-9000 ext H-8752

sales

SEIZED CARS from \$175

Porches, Cadillacs, Chevys BMW's
Corvettes Also Jeeps 4WD's
Your area
Toll Free 1 800-218-9000
Ext A-8752 for current listings

travel

Europe \$169
Mexico/Caribbean \$189 RT&
World Wide Destinations Cheap!
**IF YOU CAN BEAT THESE PRICES
START YOUR OWN DAMN AIRLINE**
Air-Tech, Ltd 212/219 7000
info@aerotech.com
<http://campus.net/aerotech>

BEST VINTAGE CLOTHING THIS SIDE OF THE 70S

WHOLESALE VINTAGE CLOTHING

ONLY \$1.75 PER POUND

WHY PAY MORE?

777 10th A. # 203 1st

(212) 587 1062

5th Fl. 111 07th St. 10011

Open Mon-Sat 11-3pm

ROPA₂₀₃

Barnard Bulletin

AD MANAGER WANTED

Paid Position!!

Flexible hours: 5-10 hours/wk

*Good Organizational and
Communication Skills a Must*

*QuarkXPress or computer
graphics knowledge is a plus*

Hiring for 1997-1998 year
x42812 or x42119, ask for Sue

It's so hard to say goodbye to you,

Diana Adams-Ciardullo!!

Bulletin Goddess and Editor-in-Chief

Thank you for your endless dedication and invaluable leadership! The paper would not have made it without you! You will be deeply missed.

Much Love From All Of Us!

Jessica Otey *Jessica Otey*

Elise Choukroun *Elise Choukroun*

Jennifer Flandro *Jennifer Flandro*

Mita Mallick *Mita Mallick*

Taryn Roeder *Taryn Roeder*

Jessica Ullian *Jessica Ullian*

Linda Rodriguez *Linda Rodriguez*

Sue Park *Sue Park*

Miriam Elder *Miriam Elder*

Mona Girotra *Mona Girotra*

Stacy Cowley *Stacy Cowley*

Esther Park *Esther Park*

Rachael Finn *Rachael Finn*

Anna Goldfarb *Anna Goldfarb*

Have fun having free time on the weekends next year!