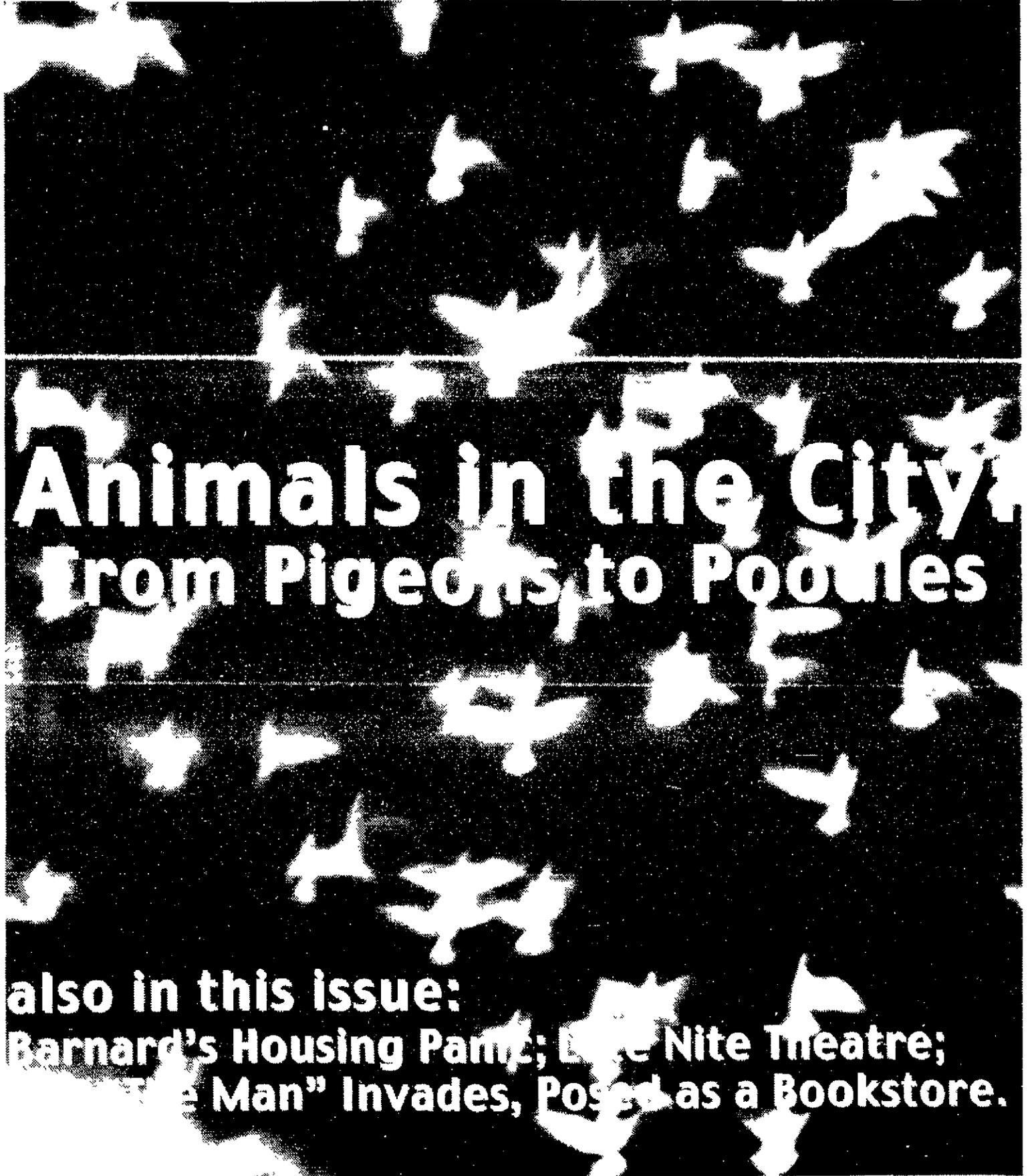


Barnard

Bulletin

[4.21.99: Issue 10]



Animals in the City: From Pigeons to Poodles

also in this issue:

Barnard's Housing Panic; Late Nite Theatre;
"The Man" Invades, Posing as a Bookstore.



CONTRIBUTORS

This week I come bearing news that a member of our student body has passed away. Her name was Veronica Li, and she was a junior at Barnard. Though I did not know her, and none of my friends knew her, this sort of thing still hits close to home. It is an instant reminder of how ephemeral life is, even for us youngens who still know everything

When I was twelve, my family made the dreaded move from California to Texas, and I didn't feel like I fit in with the other kids. I was the "wacky Cali girl who wore her back pack on both shoulders." I will have you know that by the end of the year, the rest of the school was doing it too (as well as wearing socks with Birkenstocks, but we won't rehash that trend)

Despite being an avid eighth grade trendsetter, it was hard to make friends. But I remember this one girl who was really friendly. We hit it off right away. Her name was Christy, and I would call her one of my closest friends from that year I spent in Texas. She came over sometimes and we swam and did all those things girls do before they've found boys. You remember.

So then it was nearing the end of the school year, and the eighth grade was putting together a Civil War Day Festival, and Christy and I were in the group in charge of a slide show presentation. We worked really hard and

got everything all nice and ready for the show. The night before it was supposed to happen, there was an award ceremony for the school orchestra. Christy got the award for eating the most pizza during some school event. She went up to the stage to get her award, and right there onstage in front of the crowd, she had a heart attack. She died in the hospital that night.

We were all so young. And we had to deal with something so rough. Hers was not the only death in the year, one girl died in a car accident, and a boy of leukemia. The kids were in a perpetual state of shock. I really didn't think it was fair.

But now I am older. I can look back on the experience and see how it has shaped my being. I think what Christy's and the others' deaths taught me was to appreciate life while I have it. And I do. I really love being alive.

Christy is alive too. When I think of her, and imagine her joking around, she is still real. Before, I didn't think it was fair that she left me. Now, I think it is unfair to consider her gone.

Death can be handled with love or with disdain. There can be anger at people for dying, or there can be love that they are still alive within you. It is up to you how you deal with death, but to Veronica's family and friends, I hope she lives forever in your hearts.

Allison, a first-year from Staten Island, is quite possibly going to major in Biology. This major will most likely lead her to a career as an Endocrinologist, as she really likes hormones. Aside from liking hormones, she collects hush puppies (the shoes) and has eight pairs of them on her wall right now. This week, Allison covers "Gender Matters in Science" for the news section.

ALLISON DIPERTE

Jodi is a junior from Rockland County, New York. Her major is English, with a concentration in Theater. When she grows up, Jodi wants to write, perhaps reviewing theater performances. This week she writes on the housing crisis at Barnard.

JODI LITVIN

Adrienne, a senior from just outside Boston, is yet another English major associated with the Bulletin. This week she writes on the cellular phone epidemic which seems to have hit the campus pretty hard lately. After Adrienne graduates, she wants to recoup from life at Barnard and take up waterskiing.

ADRIENNE LAVILOR-BERMAN

Barnard Bulletin

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APRIL 21

"Why Was Matthew Shepard Different From all the Rest? Lesbian, Gay, Bi-Sexual and Transgender Bias Crimes."
Christine Quinn, former Executive Director, The New York City Gay and Lesbian Anti-Violence Project. Aitschul Atrium, 6:30-8pm

Movie Under the Stars
Brought to you for Springfest by McAC *The Waterboy*
8pm

APRIL 22

Springfest T-shirt painting
the first 30 people will get free shirts
Lehman lawn, 12 - 2pm

Springfest Vendor Fair
Lehman Lawn, 12 - 5pm

Take Back the Night
Lehman Lawn

APRIL 23

Cash of the Classes
Lehman Lawn, 9am - 5pm

Springfest Vendor Fair
Lehman Lawn 9am - 5pm

APRIL 24

The Barnard Columbia Chorus will present the B Minor Mass by Johann Sebastian Bach
St. Paul's Chapel, 8pm
The concert will be preceded by a lecture on the work by Professor George Stauffer, university organist
\$5 with CUID, 7pm

APRIL 27

Honors Assembly
Reception that follows the ceremony in Upper Level McIntosh
Lower Level McIntosh, 4pm

Leadership Dinner
LeFrak Gymnasium, 6 - 8pm.

Fausto-Sterling Speaks on Gender Matters in Science

By Allison DiPerte

As part of the Gender Matters in Science lecture series, Dr Anne Fausto-Sterling of Brown University spoke to an audience of Barnard faculty and students on April 13

Entitling her talk "Science Matters! Gender Matters!" Fausto-Sterling spoke on the importance of combining the cultural and scientific viewpoints in education

Fausto-Sterling described how her feelings on education have evolved in her teaching career. When she first began to teach in the 1970s she taught and did science with devotion. For her politics was a second life, separate from science.

Her viewpoint started to change as she began to see a 'science society nexus'. Fausto-Sterling points to the works of Bruno Latour and Emily Martin as inspirational for their blending of biology and society. Fausto-Sterling shared that as she became more involved with the idea of hybrids—she found trouble teaching a basic vertebrate embryology course because the way she envisioned science has changed. She found that for her, the clear borderline between science and society are blurred. Fausto-Sterling now 'simultaneously teaches both sides, paying attention to the hybrids. She pointed to a neural tube formation as a way of expanding her point. Once she would have taught it from a purely scientific viewpoint. Now she explores the ideas of neural tube defects and the questions they raise such as "Who cares for the mentally and

physically disabled? What do we count as normal?"

Fausto-Sterling shared that this manner of teaching is often new to students "who are brought up in a system that teaches them in a particular way." She points to Brown University's policy of allowing

teachers the choice of not giving letter grades as being advantageous to her work.

Photo by Jessica Jaffe

She often chooses this option so that her students can "let go a little, because they won't have to worry about grades."

Fausto-Sterling advocates redesigning all courses to let the cultural complexities of science to creep in. One way of accomplishing this hope is to have students "analyze



Fausto-Sterling in McIntosh

the same text in an English class and a science class to serve all students—both science majors and non-science majors. She has raised the notion at Brown University of instituting a science requirement for Women's Studies majors. She believes that all students should be allowed to see that "science is not just privileged information for a few select individuals." She believes that if 'all students grapple with hybrids it would invigorate science education." She spoke on her hope that all students will find "science classrooms a compelling place to be."

Dr Fausto-Sterling is the author of *Myths of Gender: Biological Theories about Men and Women*, currently in its second printing.

Allison DiPerte is a Barnard first-year

ALL F-1 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 the international student adviser, 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 Tsu as soon as possible.

There will be an important meeting for international students on Monday, April 26 at 6pm. We will discuss optional practical training both before and after graduation. There will also be an immigration lawyer to talk about H-1 visas and Career Development representatives who will talk about job search strategy. Call x42024 for location.

STUDENTS GOING ON APPROVED STUDY LEAVE ABROAD are invited to an important pre-departure meeting Thursday, April 22, 5-6pm, in 407 Barnard. If you are unable to attend this meeting, please meet with Dean Szell before the end of the semester.

TRAVELING ABROAD THIS SUMMER OR FALL (to someplace other than Western Europe)? If you'll need immunization shots, go to Health Services now, as the vaccination process takes several weeks.

EVERYONE STUDYING ELSEWHERE IN FALL '99 (including Spelman, Biosphere, Reid

CORRECTION

In issue 9 of the *Barnard Bulletin*, Miriam Mathless '01, Sandra Will '01, and Lani Droz '99 were omitted from the McAC Student-Faculty Committee. Also, Becky Cole '01 was incorrectly cited as a junior.

The *Bulletin* regrets the error.

Hall, and domestic study): must fill out a study leave form. Forms are available in the Dean of Studies Office, 105 Milbank.

CAMPUS HOUSING CANCELLATION FEES:

If you've contracted for Fall 1999 housing and cancel it in writing to the Housing Office on or before July 1 there will be a \$100 cancellation fee, but if you cancel after July 1 the fee will be \$200. Exception: for those going on Study Leave, there will be no fee as long as you cancel your housing in writing to the Housing Office on or before July 1, thereafter, there will be a \$200 cancellation fee.

ALL STUDENTS ENROLLING IN Fall '99:

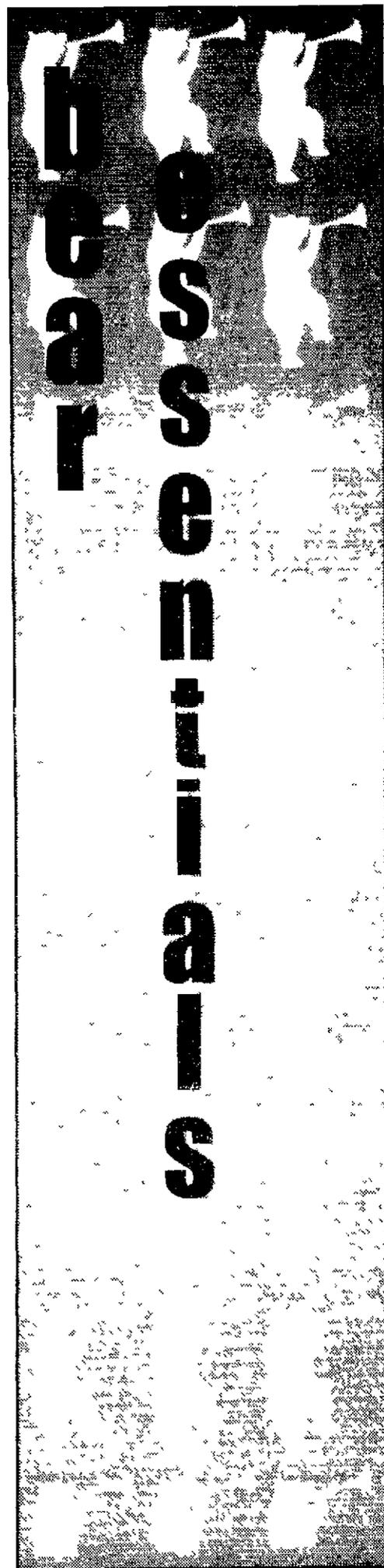
Please be sure to check the Registrar's bulletin board and the Barnard Registrar's web page for the latest information on fall classes, including corrections and additions to the Early Directory of Classes.

CAREERS IN SOCIAL WORK: Associate Dean Peg Hess and Professor Tazuko Shibusawa of the Columbia University School of Social Work will be speaking to students interested in a career in social work on Tuesday, April 27, 6:30pm, in the Ella Weed Room. Refreshments will be served. Please phone Dean Runsdorf, x42024, if you need more information.

PREMEDS: AMCAS Applications are now available in the Dean of Studies Office.

APPLICANTS TO SCHOOLS IN THE HEALTH

PROFESSIONS: For students applying to medical, dental, optometry, or veterinary schools next year: Please remember to complete your profile sheets and turn them in at the Dean of Studies Office. If you have not already done so, please inform Jayma Abdo, 105 Milbank, x47599, about who will be writing your recommendations and committee letter (if applicable).



Students Campaign to Save Community Gardens

by Kit Slack

The Department of City-wide Administrative Services will put up 114 community gardens from low income neighborhoods in all five city boroughs for auction to real-estate speculators on May 13-14. Although 8,000 vacant lots remain undeveloped throughout the city, and in spite of community anger, Mayor Giuliani has claimed that these gardens, some of them twenty years old, should be replaced with housing complexes. He was quoted in a February *Daily News* article as saying, "if you keep these properties tied up, [minority neighborhoods] will never move to a higher level of more housing, more commercial development, more jobs." According to Emily Noble-Maxwell of the More Gardens! Coalition, The DCAS has not put specific limits on the kind of housing to be built.

Students city-wide have been joining street theater and civil disobedience measures taken in the past four months to rally support

around the gardens. Gardeners and environmentalists from Columbia attended a rally on April 11 in the Lower East Side, where protesters danced, sang, and built a garden in the street before the police "reluctantly" broke up the action. Some were dressed as vegetables and insects, and some were on stilts. At the last hearing in City Hall on the sales, thirty gardeners, including several Columbia students, were arrested for staging a sit-in.

Several bills have been introduced to the state legislature to stop the development of the gardens. One converts the gardens to parks under the Parks Department; another provides funding to save the gardens from the Environmental Bond Act. Activists are calling for more support from the City Council. About twelve gardens have been taken off the auction block since January, for reasons left unexplained.

The New York City Students for Environmental Action Coalition (NYC SEAC), with which Community Impact's Barnard-Columbia Earth Coalition is affiliated, has taken on the

community gardens issue as a spring campaign, and is training speakers to educate students at their schools on the issue. Earthco has a plot in the 111th Street and Amsterdam garden, which is not up for auction. The closest garden to Columbia which will be sold is La Perla, on 105 Street between Columbus and Manhattan Avenues.

The next major protests are expected outside the pre-auction seminar on Wednesday, May 5 at 6pm at the Borough of Manhattan Community College, 199 Chambers Street. At the last auction of community gardens at Police Headquarters on July 20 1998, garden activists released 10,000 crickets.

For more information or to read articles from mainstream press on community gardens, check out www.panix.com/~jaynedoe.html, or contact Earthco's Laura Yeung (CC '99).

Kit Slack is a Barnard junior and Bulletin staff writer.

STUDENTS INDUCTED INTO BARNARD'S PHI BETA KAPPA

The initiation will take place on Monday, May 17 at 4:30 pm in the James Room, on the fourth floor of Barnard Hall.

Maria Avellino
English/Psychology

Jessica Pat Barkhuff
English

Jhoanne C. Bautista
Biochemistry

Tamar Berman
Environmental Biology

Mousumi Bhakta
Economics

Michele Ann Brafman
Psychology

Miriam Marie Brodersen
American Studies

Sheila Marie Brosnahan
Sociology

Khushbu A. Chandarana
Economics

Wing Yee Winnie Chau
Psychology

Chin-Yin Jean Chen
Economics

Yen-Lung Amy Chen
Art History

Amanda R. Cunningham
Psychology

Michal Esther Eisenberg
Biology

Diana M. Eng
English

Nicole Marie Ferrandino
American Studies

Irit Merav Goldberg
Environmental Science

Karen Nicole Gordon
Political Science

Sara Angel Guerrero-Rippberger
Sociology-Women's Studies

Sze-Ling Kerri Lee
Psychology

Ekaterina Likhtik
French Studies/Psychology

Tulip Lim
Political Science

Susannah Joy Malen

Psychology

Leone Frances McCreary

Environmental Science

Kasey Erin McGarrigle

Psychology

Rebecca Tinio McKenna

American Studies

Jennifer Pielstick Montgomery

Biochemistry/Dance

Katherine Marie Pease

Biology

Lisa Anne Podemski

Psychology

Thalia K. Robakis

Chemistry/Philosophy

Talia Sarah Rosenblatt

Jewish Studies

Elizabeth Davis Rothstein

Political Science

Jeanne Marie Schiltz

Dance/Film Studies

Hannah Sholl

Urban Studies (Political Science)

Shoshana Rachel Sokoloff

Psychology

Sara Avant Stover

American Studies/Pan-African Studies

Abigail Lynn Susik

Art History/English

Chloe Anna Teasdale

Political Science

Dahlia Rachel Trainin

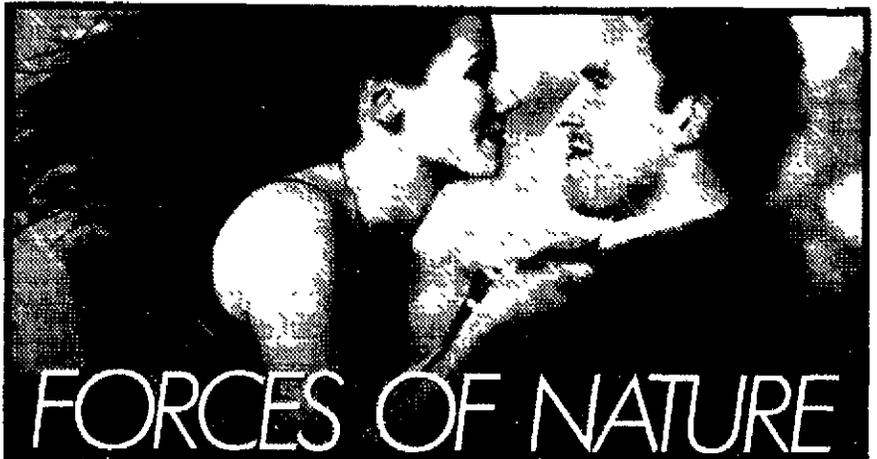
Psychology/English

Jessica Ruth Ullian

Comparative Literature: English/Spanish

Posha Zubair

English



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PG-13
www.asylum.com/forcesofnature AOL Keyword: Forces of Nature
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The Housing Panic: Does

by Jodi Lipper

Where are you living next year? For many Barnard students, this question promotes extreme emotions, ranging from anxiety to rage. If you are a rising senior, chances are you have chosen a room for next year that seems adequate. If you are a rising sophomore or junior, the same could be true. Otherwise, you may not be sure where you are going to live at all. All you know is that Barnard has insistently guaranteed you a place to live, whether it will be what you consider acceptable housing or not.

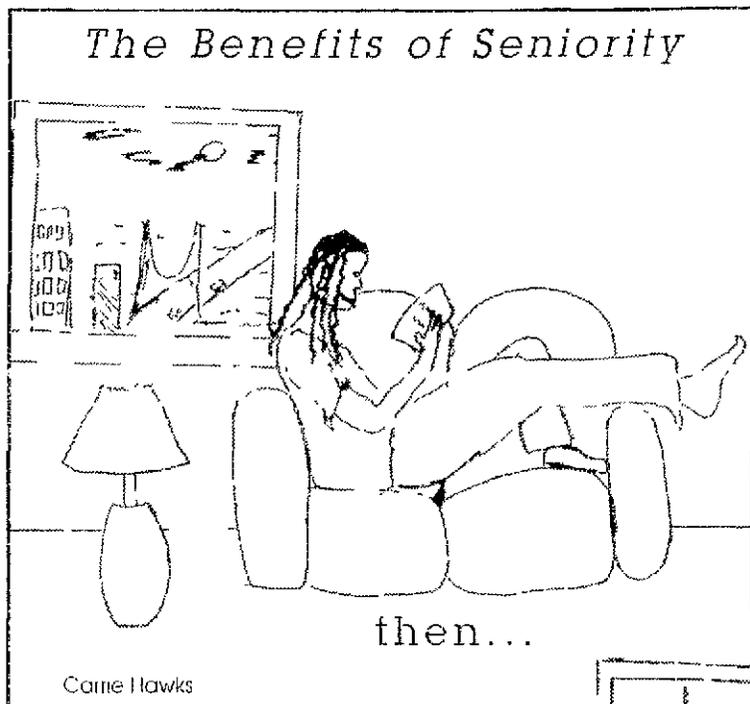
In the 1999-2000 academic year, it will be primarily Barnard seniors occupying Elliott Hall, which is traditionally filled with sophomores or transfer students. The hall, with its cramped single rooms and kitchens without refrigerators, is often appreciated by sophomores. They are grateful to be off the meal plan, and are thankful for their single, albeit tiny rooms. Frankly, they have not experienced anything better at Barnard. The majority of seniors, however, have. Next year dozens of seniors currently living in suites in either Plimpton, 600, or 616 will have to take a step down and enter Elliott. Either that, or they will be forced to revert to First-Year status and reenter the quad. Bizarrely, comparatively luxury living arrangements in Plimpton, 600 and 616 will

be filled with juniors and sophomores, who picked their rooms before the seniors in general selection.

Why this year more than any other did so many rising seniors wind up with housing that they find unacceptable, and so many rising junior and sophomores wind up with no

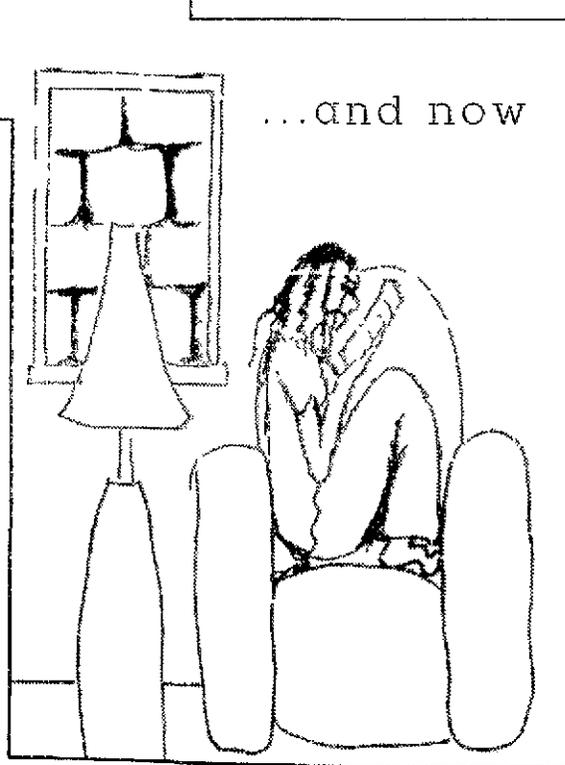
Many seniors entered Suite Selection in groups of four, hoping to be placed in the preferential 620. There were so many of such groups that all suites of four were taken rapidly, leaving numerous seniors in a bind. They were then placed into the General Selection lottery. The procedure does not allow for students in Suite Selection to reconfigure their groups, or fill partial suites. Instead, rising juniors and sophomores may then choose their suites, and the leftovers go to the seniors.

This year, the leftovers were not so appealing. Before General Selection even began, all of 620 and Plimpton, and nearly all of 600 and 616 were gone. After the few rooms left on 110 Street and in the Sulzberger Tower were quickly taken, seniors were left with two options: Elliott or the Quad. Circumstances were even harsher for the rising



fixed housing at all? As we all know, the Room Selection process at Barnard is very complicated. If one wants to live in a suite, they must enter into Early Group Selection, which is now called Suite Selection.

If all the suites of a certain desired size are already taken, students must then enter into General Selection. In previous years, suites in various buildings were held aside, so that students in General Selection may have a second chance at their first selection. This year, they were not.



juniors and sophomores that followed. The group with the first lottery number in the rising junior index for General Selection was left to take

rooms in Hewitt. For juniors who have come to expect placement in suites, or at least have access to the kitchen facilities of Elliott, this was considered unacceptable.

Guaranteed Mean Good?

Many of the seniors who ended up taking rooms in Elliott or the Quad are now eager to look for apartments off-campus. After living in apartment-style dorms for two years, this seems to them like a natural progression and a good way to make the transition into independence. However, Barnard has ceased to make this an option for many students, particularly those receiving financial aid. For the first time this year, Barnard offered seniors the option of applying their financial aid packages to off-campus housing. However, students needed to have informed the college of their choice to do so weeks before the room selection process began. This, too, seems unfair to many. One such student asks, "How was I supposed to know then that I would end up with such bad housing? If I had gotten into 620, I wouldn't have wanted to move-off campus."

After so many seniors received what they considered to be inadequate housing, they appealed to the college to reopen this option, which would allow them to move off-campus with the school's aid. Though this request was considered, it was ultimately denied. This has upset the rising seniors most of all. One of them says, "I would much rather live off-campus than in Elliott, but I

can't afford it because of my financial aid. Now I'm forced to live somewhere I don't want to my senior year."

It has occurred to students that making this financial option available would open up more rooms for rising juniors and sophomores who thus far have not received housing assignments. Janet Alperstein, the housing manager, claims that many rooms will open up once students who are accepted to study abroad programs proceed to withdraw from housing. The seventy students who are currently on a waiting list will then fill their rooms. While this is likely, it is in no way certain. Rising seniors have implored the college to let them take their financial aid off-campus and place wait-listed students in their rooms. This, however, has been to no avail, leaving many students comfortless in their current housing assignments and seventy others on a waiting list.

Regardless of the fact that all students have been guaranteed on-campus housing for next year, students maintain that they are entitled to housing that they consider appropriate. Janet Alperstein claims that "year-appropriate" housing means seniors and juniors in singles and sophomores in doubles. However, to many students this is

insufficient. One rising senior says, "After living in a suite for two years, simply having a single is not enough. I should be able to live in a suite that is at least as nice as the one I live in now." Underclassmen agree, finding sophomore housing in doubles highly unsuitable. One said, "In the past, lots of sophomores have been in singles. It's only this year that we won't be, and Barnard's housing crisis does not make it appropriate."

Alperstein claims that only "approximately a dozen concerned rising seniors" have complained to the housing office. However, this does not correspond to the amount of dissatisfaction heard around campus. Alperstein says, "The residence halls are virtually the same percentage of rising sophomores, juniors and seniors as they were at this time last year." This year, there are simply more students. This leaves the college in the tricky predicament of find a place for them to live, and the students in the unpleasant limbo of a waiting list. Although it is not much consolation, rising seniors placed in Elliott or the Quad can be comforted that they at least have a definite place to live.

Jodi Lipper is a Barnard junior and Bulletin staff writer.

Well Woman: Pills now, pay later?

Q Does being on birth control pills affect later fertility?

A Taking birth control pills should not affect later fertility. Most women suc-

cessfully get pregnant after going off the pill. It may take two or three months longer than usual to get pregnant because it may take that long for your periods to get back to normal.

Many STIs (Sexually Transmitted Infections) can affect later fertility if they

are undetected or untreated. Birth Control pills do not protect against STIs. A backup method, such as a condom, must be used to protect against various STIs.

Be sure to talk to your doctor about how to prevent pregnancy, and also STIs.

"Well-Woman" is a weekly feature in the Bulletin. The responses, written by the Well-Women Peer Educators, answer questions from members of the Barnard community. Questions may be submitted to the Well-Woman Office, 135 Hewitt.



Why Was Matthew Shepard Different From All the Rest of Us?:

**Lesbian, Gay, Bisexual, &
Transgender Bias Crime**

a discussion with

Christine Quinn,

**Former Executive Director,
The New York City Gay and Lesbian Anti-Violence Project**

WEDNESDAY, 21 APRIL

6:30 - 8:00 PM

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SEEKING PEN PAL:

I am a 22 year old single black male, my height is 6 feet even, and my weight is 165 lbs. I am presently incarcerated in prison in Ohio, and I want to correspond with female pen pals on a friendly basis. Age and race do not matter. I will answer all letters just as soon as I receive some, so write soon if you can! I attend college here at the prison, and in my spare time, I like to play baseball, basketball, and football, as well as listen to music such as R&B, rap, and a little jazz. Anyone interested, please write Michael Griffin #313-600, 2500 South Avon Belden Road, Grafton, Ohio, 44044-9412.

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ARTS CALENDAR

for the week of April 21

Dreaming in Cuban by Reyna Ríos, *Run, Get on Lucha* and *Nuestros Abuelos*. Two one-act plays based on *Dreaming in Cuban* and *Agua Ardiente*. American Place Theatre, 111 W. 46 St., 239-6200

The Joy Luck Club

Susan Kim's adaptation of Amy Tan's novel centering on the relationship between a group of Chinese immigrant mothers and their daughters.

St. Clement's Church, 423 W. 46 St., 279-4200

Angel Street

Patrick Hamilton's thriller about a woman's decaying mental health and the husband who wants her money. Theater 80, 80 St. Marks Place, 598-9802

Lolita

Production of Nabokov's infamous tale of forbidden love. Gene Frankel Theatre, 24 Bond, 741-6436

FILM

EDtv

Matthew McConaughey is an under-achiever whose life becomes a 24 hour tv show.

19th Street East, Criterion, Lincoln Square, Loews East Village, New York Twin, Olympia

LATE NITE THEATRE GEARS

by Catherine Wallach

On April 29 and 30 and May 1, Late Nite Theatre will be presenting *The Third Annual Anthology: Apocalypse Wow!* This unique five-year old theater group is best described by the people involved, because Late Nite was founded by students and is completely run by and for students. Spirits are high and the *Anthology* draws near, and I couldn't find anyone who had anything but praise for Late Nite.

SARA BIGGS '99:

Late Nite Theatre, which I am Co-President of this year, started in 1994 to give people who weren't in the department here an opportunity to do theater, and to provide more theatrical opportunities in general. The group got its name because we started out showing our productions later in the evening so that people could go to the departmental productions earlier and then come to ours.

We're a non-traditional, all-inclusive group who likes to give first-timers a chance to do anything they want, including directing and designing. We produce almost exclusively student-written work. We do mostly comedy, although we've experimented with all kinds of things.

As Co-President, I basically solicit writing and staff members, do some publicity, and help people do what they want to do. For the *Anthology*, I wrote and am directing two short pieces. The first is *A Chorus for Four Voices*, which is an experimental sound-collage. The second is *Stop the Train, I Want to Get Off*, which is about the passage of time. A huge concern of mine right now is setting up a board next year and making sure the organization continues.

SUZI GREEN '99:

I am Co-President of Late Nite right now, and I got involved by stage managing. As Co-President, I make important executive discussions and plan in the brainstorming of productions. In the *Anthology*, I have a part in Abby Cooper's piece, so I get to be on the other side of the stage for once, and it'll be fun.

Late Nite is a great opportunity for student playwrights to explore their craft and for people to get involved with every possible aspect of the production instead of being assigned tasks. People try out being all sorts of different things, from techies to directing to acting. We're not locking people into one specific task; it's not like, 'once you've acted, you can only act.' We really create it, from start to finish.

We're a pretty welcoming group; I had no experience, and I was welcomed with open arms. It's all about creating our own space for expression and pushing the boundaries of theater.

KATYA SCHAPIRO '02:

Late Nite Theatre is different from the other organizations in that you know the people running it, it's very "here we're here, we're doing this, do you want to play, do you want to join in?"

VIVIANA RODRIGUEZ CC '02:

I went to a meeting back in the fall, and they were looking for directors. I wound up directing a short piece called *You're Not Pregnant* and it was a great experience because it gave me the opportunity to direct, which I don't think a lot of students usually get with a depart-

UP FOR THE APOCALYPSE

mental play. Late Nite Theatre is different from other companies in that it displays student-written pieces. It must be hard for a student to get her stuff out there otherwise.

ANNIE LEVY '01:

Last year, I got cast as Julia Pastrana, billed as the Ugliest Woman in the World, in *Death of the Dog Lady*. It was about Julia, who was a circus freak-performer at the turn of the century.

Despite having been cast as the Ugliest Woman in the World, and the years of therapy I'm sure it's going to lead to, the play was very fun. I think I can safely say that I am one of the few actresses who has ever performed in a tragic comedy where the leading lady is completely covered in hair.

When I came back this fall, I submitted a nearly-full-length play that I had written the summer before, *Shunning St. Cecelia*, to the board of Late Nite for consideration for the fall production. Not only did they offer to produce it, thereby giving me financial and technical support, but they also invited me to direct it. I got to write, cast, and direct my very first play. Kind of a monumental event, and I owe it all to Late Nite Theatre.

For the *Anthology*, I am directing a shorter piece that I wrote called *Companion*. It is a two-person scene which proposes the question, "Who would you rather spend eternity with?" when you know one of the options is Nobody.

I think Late Nite is special because it's based on student-written work. I think the dynamic is different from other groups too (not that I've had much experience with other theater groups); I think Late Nite is a bit more laid-back and experience-oriented. That is,

the finished product is one thing, but it's also, dare I say, a learning experience.

STACEY MCMATH '01:

Last year I had a class with Nicole Wiley, who was one of the founders of Late Nite Theatre, and through her, I found out about auditions. I went to auditions for *Death of the Dog Lady* in the spring, and although I was not cast, I wound up doing costumes and make-up.

I had a blast, I loved the people, and I have been heavily involved in Late Nite ever since. I've done everything, from organizing and acting in a night of staged readings, to producing Late Nite Playwright last semester, to doing lighting and technical assistance for *Terminating*. For the *Anthology*, I have written a short piece, which is actually a work in progress, and I am directing it.

The main reason I love Late Nite is that it is joyously and creatively haphazard. While we do take great pride in our works, there is a carefree spirit that allows for the production of any and everything if the desire to produce it is there. Late Nite is not political in the way that some of the other groups are, nor is it cliquey. We try to be open to anyone who is interested.

JOHN (DIDN'T WANT TO IDENTIFY HIMSELF FURTHER):

I was involved in one other play, called *Death and the King's Horsemen*, which was through the Columbia Musical Theatre Society. The people were cool, but they were kind of fascists watching over you. I didn't really get that sense of surveillance and restriction with Late Nite.

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ARTS CALENDAR

[cont'd]

Art of the 19th Century
Perspectives
19th Street East, Lincoln Square
Columbus

Never Been Kissed
Drew Barrymore is a reporter who goes undercover in high school and goes from nerd to prom queen.
Criterion, United Artist East

PHOTOGRAPHY AND ART

Altered States
Work by artists such as Mapplethorpe who manipulate the photographic process
Charles Cowles 420 Broadway 925-3500

Lewis Carroll
A centenary exhibition of work by this author and photographer.
Equitable Gallery, 787 Seventh Ave., 554-4818

2 Visions Brasilia
Polidori and Eberies's take on Brazil's failed modernist utopia
Robert Miller, 41 E. 57th, 980-5454

Cecilia Vicuna
A traveling exhibition of installations and site-specific work.
Art in General, 79 Walker, 219-0473

Ellsworth Kelly
Thirty of Kelly's line drawings
Matthew Marks, 522 W. 2nd

MUSIC CALENDAR

for the week of April 21

ROCK/POP/FUNK

Wednesday 4/21

Most Bands, Deep Feeling
And What the Funk is going
On @ Elbow Room

Thursday 4/22

Deep Banana Blackout @ Wellands

Friday 4/23

Ominous Seapods and Foxtrot Zulu
@ Wellands

Saturday 4/24

D Generation @ Coney Island High

Tuesday 2/27

Kent @ Bowery Ballroom

COMING UP...

5/1 Patti Smith and the May Day
Benefit @ Bowery Ballroom

5/6 Citizen King @ Hammerstein
Ballroom

5/19 Hole @ Irving Plaza

5/20-21 Built to Spill @ Irving Plaza

Some bands that will get you excited
about summer:

5/29 Lenny Kravitz and The Black
Crowns @ Jones Beach

6/5 Santana

6/10 Volunteer Jam Tour '99: The
Charlie Daniels Band,

The Marshall Tucker Band, Mollie

Hatchet @ Jones Beach

Blondie @ Madison Square Garden

Cassandra Wilson Revives the Music of Miles Davis

by Julia Scott

Cassandra Wilson gave an outstanding performance at the New Jersey Performing Arts Center on April 9 as part of her tour *Traveling Miles: Songs from Miles Davis*. The ensemble performed songs composed and recorded by the famous jazz trumpeter, effectively fusing multiple musical traditions to present familiar tunes in a new way.

The eclectic ensemble combined elements from jazz, pop, and rock styles to produce a wide variety of sounds and rhythms. As a result, Wilson's performance challenged the aural parameters of jazz, recalling late Davis recordings that approached pop tunes from a jazz perspective.

By performing tunes Davis recorded, Wilson connects her music to that of Davis. While the trumpeter was highly traditional, an integral part of the bebop and cool genres of jazz, Davis boldly crossed well-established jazz boundaries through his extensive use of electronics in his late recordings, such as "In a Silent Way" and "Bitch's Brew," causing some critics to assert he had abandoned jazz.

Following Davis' lead, Wilson explores the boundaries of jazz, permeating pop tunes with its emotional complexity and the revival of tunes with funky grooves. While this approach worked better on some tunes than others, she stands out as a vocalist who has molded her ensemble to fit the crevices of her voice. Like the legendary jazz divas Billie Holiday and Sarah Vaughn, Wilson's use of her voice as a jazz instrument indelibly marks her as a jazz singer.

Wilson was accompanied by sextet Lonnie Plaxico on upright bass, Monte Croft on piano and vibraphones, Marvin Sewell on guitar, Adam Rogers on guitar, Jeffrey Haynes on percussion, and Marcus Baylor on drums.

Although Wilson was the main attraction, the singer took every opportunity to show off her

band. Haynes provided engaging rhythms and impressed the audience with an extended solo on the steel drums and congas. Rogers demonstrated his fluency on more than one upbeat introduction, in addition to serenading the audience with harmonies reminiscent of Spanish flamenco in the Wayne Shorter composition, "E.S.P." In the same tune, Croft delivered an exciting solo on the vibraphones that reflected the rhythmic structure of the composition. Throughout the concert he demonstrated his skill on the piano and harmonica.

Baylor introduced the Miles Davis composition "Seven Steps to Heaven" with a lively solo that smoothly segued into the melody. Wilson wove her own two bits into the tune, entertaining the audience with non-syllabic hums and moans that floated over the groove.

Interestingly, Wilson chose to follow the rather difficult "Seven Steps to Heaven" with the simplistic "Time After Time," made famous by Cyndi Lauper and recorded by Davis in the eighties. Although "Time After Time" is a song which allows the singer to fully embrace and mold the lyrics to his or her own style, the phrasing of this tune can only be stretched so far. As a result, Wilson's capacity to express herself was limited.

It was not until the group performed "On Green Dolphin Street" that they demonstrated their ability to synthesize elements of jazz and pop to form a cohesive sound. Wilson sailed over the rest of the ensemble.

Overall, the concert was excellent, despite frequent interruptions of sound men fixing microphones and replacing problematic guitars.

The New Jersey Performing Arts Center is a spectacular venue that presents a wide variety of artists and offers ten dollar student rush tickets. For more information call 888-466-5722.

Julia Scott is a Barnard junior.

Bachanalia: A Euphoric Experience

By Jamie Hardy

The Bachanalia Chamber Orchestra is a small group of predominantly young performers, founded in 1988 by Artistic Director Nina Beilina, a teacher at the Mannes College of Music in Manhattan.

Critically acclaimed and sonorously accomplished, Bachanalia started their tripartite series of music from the turn of the nineteenth, twentieth, and twenty-first centuries on the evening of April 9. The performance of Johann Sebastian Bach's Violin Concerto No. 2 in E Major, Ludwig van Beethoven's Septet for Violin, Viola, Horn, Clarinet, Bassoon, Cello, and Double Bass, Op. 20, Vincenzo Bellini's Concerto for Oboe in E Flat Major, and Gioachino Rossini's Sonata No. 3, for String and Orchestra, was quite a fabulous treat. Some classical music snobs may question this affirmation, as it comes from a girl whose only real ties to classical music are waking up to the classical station and an occasional trip to the City Opera. But I ask you to indulge me as I indulge myself; I may not know exactly what a G note sounds like, but I do know true beauty when I hear it.

The setting was Saint Peter's Lutheran Church at, of all places, the Citicorp Center on Lexington Avenue. Tucked away in a corporate acropolis, with only what I would assume to be called the steeple above ground, the church had the new-age, blonde wood feel of a '70s ski lodge, and there was the soothing sound of trickling water coming from the small baptismal font next to the pews. It was intimate; so intimate that the musicians were sitting in a circle in the lobby among the crowd, tuning their instruments. The crowd was mostly composed of students and seniors; the people were jovial and the mood was relaxed. The elitist pretension associated with the Upper East Side, and the classical

scene on the whole, was lost.

The performance opened, as Bachanalia's always do, with a Bach piece. Beilina stood in the center and played along with the others. She seemed to act as the group's anchor; but Bachanalia does not have a conductor, so throughout the performance, the musicians would glance around at each other and smile, as if to tell each other, and the audience, that they were a cohesive unit, each one integral to the entire sound.

The next piece played was by Beethoven. It was a piece I had never heard before, but the way Bachanalia performed it did not make it sound alien at all. The clarinetist, Jean Koppe-rud, looked like a little pixie dancing in her chair as she played. I have never seen anyone look so much like the fleeting sound emanating from her instrument. This, though, seemed to be an objective of every member of the orchestra. The expression of the music came not only from the instruments themselves, but also from the musicians' faces and bodies. Music is a foreign language which people are born inherently understanding. It is not a left-brained verbal one for conversation, but an emotional one for expression and reception.

After a magnificent Bellini piece, during which I noticed that the music was powerful enough to have convinced my very own pulse to conform to the tempo, the show went on to its finale, a piece written by Rossini when he was twelve. Imagine a twelve-year-old boy you know in Rossini's shoes.

In all, Bachanalia's performance was quite excellent to my untrained ear. To hear the continuation of the series on May 6 and June 11, contact them at 539-5906.

Jamie Hardy is a Barnard sophomore and Bulletin editor-in-chief.

MUSIC CALENDAR

for the week of April 21

6/13 Cher and Cyndi Lauper @ Madison Square Garden

6/14 Van Morrison

6/19 Ani DiFranco

9/4 REM @ Jones Beach

9/6 REM @ PNG Arts Center

JAZZ/BLUES/OTHER

Wednesday 4/21-25

Bobby Watson Qt. @ Sweet Basil

Jimmy Scott @ Iridium

Lou Donaldson @ The Village Vanguard

Wednesday 4/21

Off Wall Street Jam @ Le Bar Bar

Thursday 4/22

Big John Dickerson @ Terra Blues

Hugh Masekela @ SOB's

Tuesday 4/27-Sunday 5/2

Sax Masters Jackie Mc Leant Qt. And

Stanley Turrentino Qt. @ Blue Note

Thursday, 5/6

Bachanalia Chamber Orchestra celebrates the Turn of the Twentieth

Century with performances of pieces by

J.S. Bach, Bruch, Ives, and Schubert.

St. Peter's Church, 619 Lexington Ave

@ 54 Street.

8pm

Animals in the City:

by Trudy Chan

Dogs. Cats. Squirrels. Rats. Pigeons, aka flying rats. Water bugs the size of VW bugs. Animal inhabitants of the city, besides us arrogant humans, are usually nuisances. The animals we selectively choose to bring into our homes are called "pets." Rearrange a few letters and the ones who come anyway, uninvited, are called "pests," and we will do whatever it takes to get rid of them. Elephants, horses, polar bears. When animals are pranced around in circuses, we cheer and twirl plastic light swords. When they are entrapped in pseudo-habitats or yoked around Central Park, they are tools of the New York tourist economy. Here are just two stories which address the issue of animals in the city.

Some view that keeping large dogs in the city is somewhat inhumane. I, for one, would certainly not enjoy life cramped indoors for large amounts of time and let out only to do my business at scheduled hours of the day. Can you almost hear the cowboy showdown music when two people walk their dogs down a narrow street? Thousands of years of evolutionary instinct is restrained by bejeweled collars and polymer leashes. Dog runs, however, end up a prime social meeting place for canines and humans both. Dog runs are the only places in public where dogs are allowed off their leashes to play as they wish—and for good reason. In recent years, leg-

islations have been made to curb the ownership of certain dangerous breeds. Pit bulls and terriers are especially favored by those whose clout is won through extended intimidation. In these cases, the dogs are made to fight each other from an early age to hone their

Photo by Jamie Hardy



Pigeons and the people who love them on Broadway

viciousness. As per FOX, a friend has an interesting story about ... WHEN ANIMALS ATTACK!

(You'll have to imagine a booming, melodramatic bass narrator) The time is early morning—4 a.m. An innocent girl and her boyfriend are rollerblading around Gramercy Park South, out enjoying the cool autumn breeze. An elderly woman, probably a local resident of the area, is walking her two large mixed-breed dogs. All is well ... until disaster strikes! No longer man's best friend, one of the dogs let his instincts run as wild as his undomesticated brethren. As the girl cruises by the two so-called tame pets of a seemingly gentle woman, the enormous animal lunges at the smooth flesh of her left calf. Shocked, bleeding, and caught off-guard, the girl

From Pigeons to Poodles

attempts to regain some balance while still moving at high speeds and trying to avoid crashing into oncoming cars. The boyfriend attends to her and sees that she needs medical treatment, and fast. There is no time to waste in such life-threatening situations. God bless the brave men and women who comprise New York City's Emergency Medical Technicians.

In the end, she required no stitches but was made to endure two painful shots—one for tetanus and another for immunoglobulin. The New York Health Department also warned that she was allowed only ten days to find out whether or not the dog had rabies. So what would any truly concerned girl do? Stake herself outside the apartment building, of course. Long story, short: the girl threatened to take the woman to small-claims, was approached by the People's Court to appear on television but settled out with just enough money to cover her bills.

The next story is a prototypical city experience; a common denominator for all denizens of our town that, even in Spanish, sends shivers down one's spine: las cucarachas.

Adrienne Mercante reports:

In our apartment we have cockroaches. They weren't there when we moved in last summer. So, I guess that we brought this infestation of vermin upon ourselves. I believe that the cause of this plague can be traced to the sugar we use. We all love coffee here, and first thing in the morning last semester you could find anyone of us at the kitchen table bingeing on sugar-saturated Cafe Bustelo. Sleepy people often have poor aim, and well, lets just say that our loss was the cockroaches gain. Whenever a roommate would miss his or her coffee cup, a ring shaped pile of sugar would add to the massive feast for the vermin. They must have used their antediluvian insect senses to hone in on the rising piles of glucose surrounding the kitchen sink and inside the cabinet.

Anyway, it doesn't really matter how they got there. What matters is that they came—in droves. After the end of the first semester, no one was drinking coffee any longer. I suppose that the notion of loading up on caffeine first thing in the morning became a turnoff when one found his- or herself with the chore of dumping the cockroaches out of the filter before filling it with coffee. My roommates and I began to develop combat relationships with the cockroaches. I liked to wait until the middle of the night when they would crawl out of the cabinets and then I would turn the lights on in the kitchen so that I could watch the insects flee. This made me feel like I had some sort of control over them. One of my other roommates squashed a cockroach with a napkin and left the body stuck to the inside of a cabinet door as a harbinger of doom to the rest of the cockroaches.

After a month of dealing with our new housemates. I went home for Christmas break, looking for a solution to the problem of having unwanted houseguests. The answer to this unwelcome infestation had to be staring me right in the face. On Christmas eve, as I walked up the stairs in my grandmother's home, I saw Jesus (actually it was just a crucifix hanging in the hallway at the end of the flight of stairs). God was the answer. I went back to my apartment for New Year's Eve and brought with me my secret weapon—Our Lady of the Cockroaches. She was the answer, a five inch white plastic flashlight with a pink bulb. I plugged her into the wall. Our shrine to this blessed woman sits in the corner of the kitchen next to the hole in the ceiling that the cockroaches crawl out of. Although the vanishing of the cockroaches was probably due more in part to my top to bottom scrubbing of the cabinet that they predominantly inhabit, we no longer have cockroaches. Daily prayers and offerings may be made to the Virgin.

"O, Holy lady of Las Cucarachas, we pray to you, that you may keep our kitchen safe and free from the pestilence that is the cockroach. Amen."

Trudy Chan is a Barnard sophomore and Bulletin nyc living editor.

BULLETIN

[4.21.99]

nyc living [17]

A Question of Fertility

by Mita Mallick

"You're only fertile for so long!" exclaims my mother. These infamous words have recently made their way into many a conversation I have had

with her. I suppose, like many mothers, she is concerned about my future. I see my mother's eyes grow wide and her breathing grow faster and faster as I nonchalantly state, "I don't think I'll have children." A life without babies? My mother becomes paralyzed with fear at the mere thought of me not making her a grandmother. While at the age of 20 I view marriage as an oppressive institution into which women get sucked, at the age of 50 I might regret this decision when I am living a bitter, lonely life. Why am I even introducing the idea of marriage? The view of many cultures is marriage first then babies. How can babies be born without marriage? It is not even a possibility.

I must be one of the few women on this campus who is deficient of the maternal instinct. Whenever I walk with my friends around campus and kids are playing on the lawn they stop, exclaiming, "Omgod! Do you see that little girl? Isn't she so adorable?" This usually becomes followed by a discussion of "when I have kids..." And as they ponder their lives as future mothers, I am trying to figure out if the two bucks in my pocket is enough for frozen yogurt at lunch.

Don't get me wrong. I like kids. As a baby-sitter, I've had the experience of watching sweet, angelic children. They are perfect little dolls and I just want to squeeze them and hug them and kiss them.

Then all of a sudden something happens. I enter the twilight zone. The crying, the screaming, the drooling, the pooping, the spills, and the accidents. Soon I too am crying, ready to tear out my hair. Before my very eyes they have become little gremlins. I did not feed them after midnight, I swear! What happened? After a few hours of terrorization, the parents come home, a blissful moment which cannot be described in words. So I've come to realize that I like, no I love, other people's children. With my own children, there will be nowhere to run, nowhere to hide.

On a more serious note, most of my friends express interest in having children. Sometimes they even have names picked out, know what gender and how many. In most cases the father is the only thing missing. Yet most of us entering our twenties take our fertility for granted. We

do not question our capability to reproduce.

As a junior I have been involved in conducting anthropological research on the topic of egg donation. It was not too long ago that I had spoken with a woman who was a recipient of an egg. After asking me if I had ever considered becoming an egg donor, she turned the tables on me and asked, "Do you ever think about your own fertility?" My gut reaction was, 'Well what's there to think about? I am a woman, I've got the equipment. It is my biological, God-given right to reproduce.'

Most young college women have the ability to become egg donors. For the first time now, I wonder: what happens if one day I need an egg donor? More and more women are opting to have children later in life for a variety of reasons. It is a known fact that the later in life a woman wants to have a child, the more difficult it becomes. Your eggs become less fertile with age.

One of my mother's friends has had a lot of difficulty in her thirties having children. She said to me, "When I was your age, I was doing everything I could to prevent from being pregnant. I even had an abortion. I never thought there would be a time when I couldn't have a child."

I'm busy trying to figure out my next meal, never mind questioning my fertility. It raises an interesting point though. If the prime years for a woman to conceive is supposedly her twenties, how much of a priority should having children become? What if I am forty and then the maternal instinct kicks in? What if I am no longer fertile?

As we spend our years at Barnard, fertility might be something many of us will wonder about. Most of us are career-oriented and want to spend the early part of our lives establishing our careers. Then will come the children. The question we might ask is: what becomes more important, the career or having a family? How long can one wait to have a child before it might not be feasible anymore?

It seems like fertility is a silly issue to be discussing. Whatever happened to adoption? There are too many children in this world who deserve to be raised in a loving home. Yet the link many feel between genetics and parenthood is a hard one to break. As my mother continues to plan out my career, having me married by 25, and then having children, I smile secretly wondering if I ever really will be a mother. Thank goodness for brothers. He's got the one-daughter-one-son thing planned out. My brother can make my parents proud grandparents. After all, for now the world is better off without another "little" Mita musing.

Mita Mallick is a Barnard junior and Bulletin columnist

HANG UP! exploring the cellphone CRISIS

By Adrienne Lavidor-Berman

Ah, at last. It's springtime here at Barnard. The sun is shining, the birds are chirping, the dogwoods are blooming, the impatiens are about to be planted, and the students are relaxing on Lehman lawn talking on their cell phones. What is wrong with this picture?

Cell phones are invading Barnard and we must stop them. And along with the arrival of cell phones comes increased frequency in beeper usage. I was in my English class two weeks ago, and all of a sudden the bag of the girl who was sitting next to me started to jump up and down. 'Oh, my God,' I thought. 'A cockroach.' But then she stuck her hand inside, confidently, and pulled out... a beeper. She looked at it, thought for a moment, and, mind you, class is still going on (and it's a seminar—fifteen people), then got up and left the room for about ten minutes. Now, I hate to be such a pessimistic person, but I strongly believe that she actually went downstairs to use a phone.

She actually returned the call—in the middle of class, and she did not even flinch. One of my favorite high school teachers, Mr. Sabini, had an interesting theory about the phone system in general. He said that every time the phone rang when he was at home, or even in his office at school, the ring said to him: "Stop what you're doing! Stop what you're doing!" And everyone stops what they're doing when the phone rings. Except, of course, if you have caller ID, but that is another story. And this student was stopping what she was doing not even for a phone call. For a beep!

Even the term "beep" is annoying. I have actually been with people, my friends included, who say, "Oh, I forgot, I've got to beep so-and-so." And I say, "You've got to do what to so-and-so?" And they say, "Beep them." Um, hello? I feel like "beep" is being misused in that sense. Well, maybe it's not. Let me look it up in the dictionary. Okay, according to Random House Webster's College Dictionary, "beep" as a noun is: "a short, usually high-pitched tone produced by an automobile horn, electronic device, as a signal, summons, or warning." As a verb it's "to make or emit such a sound" or to "warn, summon, etc. by beeping." These days, there is actually a definition for "the beeper": "a pocket-size electronic device whose signal notifies the person carrying it of an important telephone message" or "any device that produces a

beeping sound." The emphasis is on "summons" and "important." First of all, I do not like being "summoned" in general. In my experience, most people I know are beeped because someone wants to go to a later movie... the West End is too crowded... there's a sale at Bloomie's. Okay, these are not people I know, but I just KNOW!

Another problem I have is that people with cell phones start to think they can trek up a mountain while on the phone. I do not know where they get this idea. Even people who walk down the street on the phone swerve all over the place. And they talk loudly. Why is this? Just because someone is in public does not mean that everyone else wants to hear what this person is talking about.

And what about people who take their phones shopping? Over Easter weekend I went shopping with my mom in our local mall, and of course we spent some time at The Gap. While I was in one of the little cubicles in the dressing room, and my mom was down at the end in one of the "Mom seats," we both heard the tell-tale "beep-b-b-beep...beep-b-b-beep" followed by "Hello? Hello? Hi, honey. We're still in The Gap... What end are you on?... Okay... Why don't we just say we'll meet in front of Lord & Taylor in twenty minutes... Okay. I love you!" Enough said.

I feel like having a cell phone and using it frequently are the membership qualifications of a special club. I remember the first time I saw the movie *Clueless*, I thought to myself, "Do people like this really exist?" And now I can confidently conclude: yes.

Sometimes I think that students who talk on cell phones are just trying to point out that they do have friends, really, even if they appear to be buying their lunch alone, or lying on the lawn alone. Basically, the cell phone has become a security blanket.

Now the question is what to do about those people who insist on carrying on phone conversations in public. Recently, I've begun asking people to quiet down or to move. If we do not put our collective foot down, who knows what the next home product to hit the streets will be. I have visions of people walking around watching little TVs. What a nightmare. I think that if everyone hangs up their cell phones, takes a look around, and breathes the fresh air, the world will be a better place.

Adrienne Lavidor-Berman is a Barnard senior.

THIS Thursday, April 22...

**Women and men gather in front of Barnard Hall at
7:45 pm.**

**At 8pm, women begin the march and men assemble
in Upper Level McIntosh for a meeting.**

**Men join women in the march at 8:30pm at the
Columbia gates of 116th St. and Amsterdam.**

**Both men and women are invited to the speak-out
which will convene in Lower Level McIntosh at 9pm.**



columbia university

1999

Columbia Territory Invaded by Bookstore Monstrosity

by Vanessa Garcia

This past weekend I discovered a wonderful little spot. It was a place where with several steps down to get to a little cove called the Book Ark. It was an independent bookstore (if you can still remember what those look like). I stood in this bookstore looking through books I had not read, looking through books I had never heard of, looking through books I had always tricked myself into believing that I had read, books that I wanted to buy, hard cover first-editions of my favorite books—and I remembered all the enchantment that books can bring with them. There is something absolutely

thrilling about buying a new book, there is something that is almost erotic about it, like a tightly stretched gessoed canvas. The possibilities are endless. The book may bring you to tears perhaps, it may jolt you into thought, it may even pull the strings of your heart, taunt your soul, or assuage your spirit.

I thought about all of this as I stood in this bookstore, dimly lit, NPR on the radio, and I thought how terrible it was that this type of bookstore is disappearing. It is slowly being swallowed up by that monstrosity that is Barnes and Noble (and other chain stores too). It is being destroyed in the same way that the art of letter writing has been destroyed by e-mail. I looked through the fiction books, finding a hard cover edition of Virginia Woolf's diaries and other treasures. There were even old fifties pulp novels stacked in a corner, and records in the back. I finally settled on a copy of Emile Zola's *The Ladies' Paradise*, which is, of course, ironic because it is a book about a department store that opens up in nineteenth century Paris, destroying all of the smaller boutiques that surround it. As I was paying, I observed the gentleman that was ringing

up my sale. There was one sole employee, for that is all that was necessary. I am sure that he knew about every book in his store, whereas the employees at Barnes and Noble know only Oprah's book of the month, the best-sellers and ask you "Italo Calvino? Calvino? Is that with a 'C' or a 'K'?"

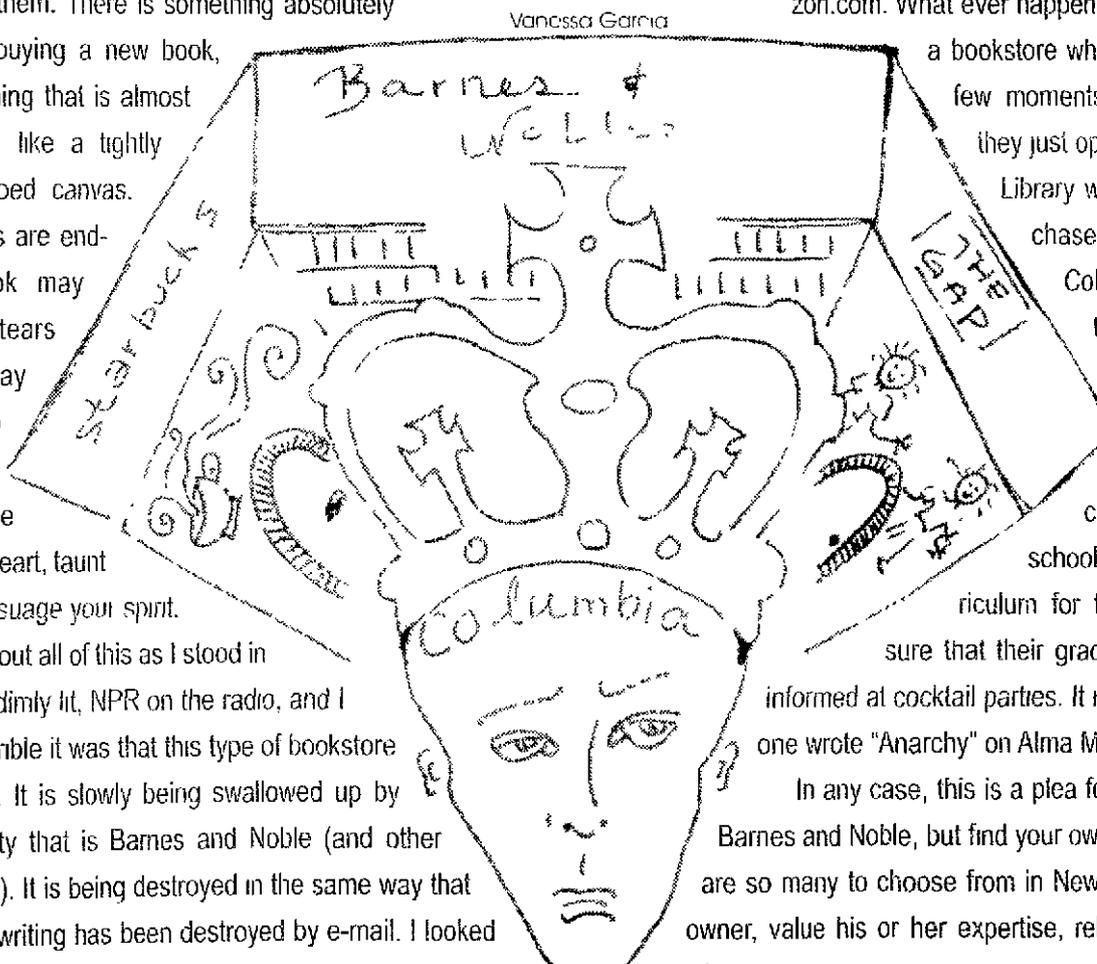
I continued to run all of this through my mind until I came to the worst thought of all. "Oh," I gasped, "Columbia is going to have a Barnes and Noble at the new student center!" It is absolutely devastating that they are contributing to all of this, I thought. They are making the quest for books cold and static. It's almost as bad as Amazon.com. What ever happened to sitting for hours in

a bookstore where you could live for a few moments in poetry. Why don't they just open a Gap next to Butler Library where students can purchase generic T-shirts with Columbia logos? And while they are at it, why don't they open a Starbucks right near John Jay? Well, what can one expect from the school that offers a core curriculum for the purpose of making sure that their graduates will appear well-informed at cocktail parties. It is no wonder that someone wrote "Anarchy" on Alma Mater.

In any case, this is a plea for boycott. Do not go to Barnes and Noble, but find your own little book shop (there are so many to choose from in New York), get to know the owner, value his or her expertise, relish in the marvels that await you.

You bibliophiles will love the Book Ark and I encourage you devout Barnes and Noble customers to try the real thing. The Book Ark, in case you were wondering, is located at 173 W. 81 street off of Amsterdam Ave.

Vanessa Garcia is a Barnard sophomore and Bulletin music editor.



► LATE NITE from page 13

MELISSA GAMAN CC '00:

I was looking for a way to get involved with theater beyond the things I'd already tried out for. I went to the auditions, and I got cast in two plays. What I noticed about the people in Late Nite was how willing they were to have things put on, whether you wanted to write something, direct something, see something directed. They just really want you to bring things to them and to put on as much as possible. I found this very refreshing, and a big change from the stifling competition in other theater groups, which make it feel like it's more about the privilege of being involved than about having the fun experience of being in the production.

SASHA KALB '02:

Late Nite is different because it's a lot more relaxed and a lot more fun. I can say I enjoy participating in the *Anthology* a lot more than I would in, say, *Hamlet*.

ABBY COOPER '01:

I acted in *Death of the Dog Lady* last year, and shortly afterwards, having become friends with the people involved, I went to the final board meeting and they recruited me as Treasurer for this year.

Beside my duties as Treasurer, I wrote and am directing *Revelation: The Musical!* for the *Anthology*. I basically just took the Book of Revelation and distilled it into a short musical and added a few songs, some of which are parodies and some are originals. I'm also starring in *Stop the Train, I Want to Get Off* by Sara Biggs. My character is hinging between hysterical paranoia and realistic fears about the end of the world, and all of this takes place during a conversation with a stranger on a train.

As a theater major, my experience with the theater department has shown that the department has its own agenda of leading and teaching me. Late Nite Theatre is the medium in which I get to run the show and experiment and try and fail or succeed more openly with less at stake, without having to seek approval. I also get to try out a lot of what I've learned in the department. As for other student groups, I think we are unique in all of Columbia and Barnard. I hope that, next year, we'll expand more over to Columbia. I think it's great that we have such a diversity of groups, like improv and Shakespeare and music, but Late Nite is the only student-run theater group, and I think that's essential to give students the opportunity to

experiment. This group came out of students who, five years ago, were in the theater department and were looking for a venue in which to present their original work outside of the constraints of an academic department. Ross Beschler, Nicole Wiley, Emma Rivera, and a few others started it up, and current leaders such as Sara Biggs and Suzi Green quickly joined in. There have been three anthologies so far, including this year's. The other two were on *Love and Death*. We like to keep it light.

LAUREN DEMILLE CC '00:

I directed a play called *Terminating* by Tony Kushner with Jennifer Glaser at the beginning of this semester. My experience was very positive; they are people who really care about art and theater and not the politics that are involved in many theater groups. They just want to give money, support, and advice to people who similarly love the theater and want to stage a good production.

CRISTINA PIPPA CC '02:

I really love being part of Late Nite; it's very different from other theater groups on campus because it's really into experimentation and, as far as I know, it's the only campus group that allows for playwriting by students and promotes that. I think that's really powerful because it's voices really coming from the students and not just a repetition of plays we've already done or seen or been in. In that way, it allows for a lot more freedom as an actress because you're working with the actual writer and director and helping to collaborate with really creative people to make something new and exciting.

CATHERINE WALLACH '01

I am also involved in Late Nite. I never thought I would get involved with theater, but this is entirely unpretentious and not self-congratulatory. For the *Anthology*, I wrote and am directing my first-ever theatrical monologue, which I can describe only as a highly fictionalized version of tirades I've given. Late Nite Theatre makes people happy. For more information on this group, contact Abby Cooper at atac508@barnard.edu, and come to see *Apocalypse Wow!* in the Ella Weed Room in Milbank Hall at 8pm on April 29, 30 and May 1.

Catherine Wallach is a Barnard sophomore and Bulletin web manager.

**The Barnard
Forum on Migration**

presents

**Beyond the
Nation State:
Caribbean
Migration in
the West
Atlantic System**

April 21, 1999

7 p.m.

Brooks Living Room, Brooks Hall

Reception to follow lecture.

A lecture
by Harvard
University
professor
and acclaimed
author
**Dr. Orlando
Patterson.**

With an introduction
by **Caryl Phillips,**
Henry R. Luce
Professor of
Migration and
Social Order and
Professor of English,
Barnard College.

BARNARD

**Bored of the
Bulletin Masthead?
So are we.**

**Create a new *Bulletin* mast-
head. If it wins, your design
will grace the cover of
every *Bulletin* next year.**

Entries in the *Bulletin* Masthead contest will be
judged by the current *Bulletin* staff, and do not
have to be computer-generated. Have fun!

Bulletin

All entries should be submitted to the *Bulletin*
office in 128 LL McIntosh by Wednesday, April 28.