

bulletin



movie, going
and
Everybody Wing
to the

grad receives Pulitzer
welcome weekend:
diversity of

letter from the editors

This past weekend, I was witness to one of the more amazing things I've seen in my life. For more than a week, activists had been gathering in Washington, DC to speak out against the injustice they saw being perpetrated by the International bodies known as Bretton Woods Institutions—the International Monetary Fund and the World Bank. From countless different walks of life, with innumerable grievances and different causes, tens of thousands of people converged on our nation's capital to denounce poor labor standards, environmental degradation, overwhelming foreign debt, human rights violations and world health issues—among others. The diversity and breadth of groups that converged on The Ellipse this past Sunday was nearly mind-boggling. The biggest criticism of our country's left is its divisions, and its inability to come together to achieve common goals. My initial reaction when I reached Washington DC and saw the amazingly varied groups present there was one of surprise and elation. Here were labor activists, environmentalists, socialists, anarchists, Greens, Democrats, AIDS activists and concerned families with young children all coming together to speak out against what they saw as a common enemy. I felt an extreme sense of pride and worth as I walked around and saw people dressed as turtles holding hands with UAW workers, and anarchists marching side by side with socialists, simultaneously chanting "no justice, no peace!" My initial giddiness and belief in a common goal was temporarily shattered, however, in the midst of a set by the Indigo Girls to which numerous punks gathered around, listening.

I had stripped of my shirt early on the 85 degree day, and was wearing simply "No More Starbucks" stickers covering my nipples, with "FOOD NOT BOMBS" scrawled across my stomach in permanent marker. I felt I was giving a nod to the days of my mother, and her time in DC during Viet Nam. I was making a statement in how far the struggles of her youth had taken us, and how much we, as a nation, had come together in getting past gender differences. It turned out, however, that I was overly optimistic.

I was approached by a middle-aged man in an Exeter T-shirt, who ostentatiously, in front of my friends and colleagues, told me that what I was doing was all well and good, but people, including him, had their families at this event, and his eight-year-old son was being corrupted by the vision of my naked stomach. He suggested, none too politely, that I put my shirt back on. When I politely declined, he became frustrated, and insisted that I was a moral corrupter of his young son, to which my only reply was, "Does your son see fashion advertisements? Does he watch movies? Has he ever seen an ad on a bus stop while walking down the street?" The man didn't seem to catch my point, and attempted to further his by saying that by undressing and making a political statement with my body, I was making men disrespect me, and further all women. It was inconceivable to me that he could not see the irony in his statement, that what I was doing through the reclamation of my body as my own, as a political tool, and not as a sexual object, was exactly the opposite of what he was seeing. I was absolutely blown away that a man had brought his eight-year-old son to a meeting to denounce global injustice, and still subscribed to such ridiculous ideas about the shamefulness of the woman's body and her place as a sex object in a world that could only possibly view me through male, sexually-objectifying eyes. My initial pride in the progress of our nation and the collectivity of the movement against global injustice was severely shaken. This incident reaffirmed for me, more than any other, the progress that still needs to be made in our country in breaking stereotypes and finding true equality. I hope that by the time that man's son grows to his age, he would be able to appreciate the statement I was trying to make, instead of reveling in his ignorance, and dividing us further as social actors.

xy and k8

contributors

Barnard junior Ebony Burnside is from Nassau, Bahamas, and is an English major who intends to go to Graduate school, although she's not sure for what yet. She plays the saxophone and when she's home she loves horseback riding. This week, Ebony explores the dynamic of the segregated welcome weekends hosted by Barnard for the commentary section.

In her second round as a featured contributor, *bulletin* co-art director Lilliana Segura hails from Potomac, Maryland and is also an English major. She has an identical twin sister, and is a full-blooded Colombian. This week, Lilliana takes us into the world of Wing Tsun, a self-defense martial art.

Former editor-in-chief Jamie Hardy is an invaluable resource here at the *bulletin*. Performing tasks from copy-editing to story writing to general advice-giving, we couldn't function around here without her. This week, Jamie brings us to work with her, and tells us what's happening at the Film Forum for the arts section.

barnardbulletin

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THE COLLEGE COMMONS

FALL 2009

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Student Government Association holds elections

The Student Government Association held elections April 10 through 12. Campaigning for the election began on April 6. Students made fliers and banners and posted them throughout campus. Also, candidates participated in a candidate forum on April 9. Voting took place in Lower Level McIntosh as well as in Hewitt Dining Hall. The election winners are listed to the right.

Junior Jyoti Menon was elected as president of SGA, and is very excited about her new position. She says that the new executive board is very strong due to experience and enthusiasm.

"We want to build a strong community on campus and increase the presence of SGA," she said. Menon hopes to get students more involved in SGA and increase their awareness of what SGA does.

SGA elections were held in April to allow a few weeks for incoming members to shadow outgoing members and learn exactly what their job entails.



2000-2001 SGA President Jyoti Menon

<u>SGA President</u> Jyoti Menon	<u>Class of 2001 President</u> Erii Fredrick
<u>SGA Vice President</u> Bode Cole	<u>Class of 2001 Vice President</u> Tara Brannigan
<u>SGA VP of Student Activities</u> Mia Campbell	<u>Class of 2001 Secretary</u> Prora DeLeon
<u>SGA VP of Student Affairs</u> Mia Campbell	<u>Class of 2001 Treasurer</u> Rachel May
<u>SGA Treasurer</u> Miguel Ibarra	<u>Class of 2002 President</u> Lindsay Kamin
<u>Community Affairs Representative</u> Susan Tran	<u>Class of 2002 Vice President</u> Israji Gonzalez
<u>Junior Representative to the Board of Trustees</u> Julia Rubin	<u>Class of 2003 President</u> Rachel Greer
<u>CCSC Rep. at Large</u> Joni Bynum	<u>Class of 2003 Vice President</u> Alysa Guttman
<u>General Studies Representative at Large</u> Rupa Bork	<u>Class of 2003 Secretary</u> Lauren Cooper
	<u>Class of 2003 Treasurer</u> Christina Zervoudakis

Barnard graduate wins a Pulitzer prize

Barnard College has a history of producing accomplished women. They've ranged from astronauts to writers, each woman having a distinct flare for success and life.

One of these women, Jhumpa Lahiri, graduate of the class of '89, was awarded the Pulitzer Prize for fiction for her first book, *Interpreter of Maladies*.

Lahiri read a passage from her book on Wednesday, April 12, with two other Barnard alumnae. The Pulitzer Prize awards \$5000 for distinguished fiction by an American author, preferably dealing with American life. Also nominated with Lahiri were Ha Jin, for her story *Waiting*, and Annie Proulx for *Close Range: Wyoming Stories*.

Lahiri is the sixth Barnard graduate to have won or shared the Pulitzer Prize. Her predecessors have been Natalie Angier '78, who won in 1991 for beat reporting in the *New York*

Times, Anna Quindlen '74, who won the Pulitzer for commentary for Newsweek in 1992, Rose Marie Arce '86 and Suzanne Billello '77, who both won for News Reporting, and Eileen

courtesy of Office of Public Affairs



Barnard grad Jhumpa Lahiri

McNamara '74, who won the Pulitzer in 1997 for commentary in the *Boston Globe*.

Lahiri got her start at Barnard where she was an English major.

Chris Baswell, Chair of the English Department, praised *Interpreter of Maladies* saying, "It's a remarkable first book, with an admirably assured sense of how to deploy a narrative without reaching for tricky structure. And Jhumpa has a wonderful sense of prose rhythm, and how that rhythm can display character and tone as effectively as word choice. She works all the resources of language. I can't wait for the next book."

Two of the other writers who read their work at the Altschul Atrium on April 12 were also English majors who had taken writing classes with Barnard Professor Mary Gordon, praising and thanking her for her teaching before they spoke. Lahiri will be returning to Barnard in the spring to teach.

—Zehra Mamdani

bearessentials

APPLICANTS PROGRAM FILING FOR FALL '00: All programs must be approved by your advisor and entered on-line by 4:30pm on April 20.

STUDENTS ON APPROVED STUDY LEAVE ABROAD are invited to an important pre-departure meeting on Tuesday, May 2, 12:15pm in 302 Milbank. If you are unable to attend this meeting, please meet with Dean Szell before the end of the semester.

EVERYONE STUDYING ELSEWHERE IN FALL '00 (including Spelman, Biosphere, Reid Hall, and domestic study) must fill out a study leave form. Forms are available in the Dean of Studies Office, 105 Milbank.

ALL F-1 VISAS AND INTERNATIONAL STUDENTS: If you are leaving the United States, you must see Dean Szell in 105 Milbank by two business days before your departure. If you are returning to the United States, you must see Dean Tsui or Dean Webster as soon as possible.

JUNIORS with exceptionally strong records may wish to start learning more about various major scholarships and fellowships for postgraduate study by going to one of two meetings. Dean Schneider will be holding: Thursday, April 27 at 5:00pm and Friday, April 28 at 10:30am. Dean Schneider will provide information about the Fulbright, Marshall, and Rhodes Scholarships, and will briefly discuss other major fellowships such as the Soros, Mellon, and National Science Foundation fellowships. Students who would like to attend should call x42024 to sign up.

TRAVELING ABROAD THIS SUMMER OR FALL? (not West/Europe) If you'll need immunization shots, go to Health Services now as the vaccination process takes several weeks.

STUDY AT SPELMAN: Students who are interested in applying to the Spelman Exchange Program for the 2000-2001 academic year should submit applications to Dean Szell by April 19, 2000. Applications will be picked up on the 20th. For more information call x42024.

barnard events calendar

Thursday, April 20
Centennial Scholars presents *The Cancer Epidemic: A Brief History and Possible Solution*. A presentation by senior Christina Martinez-Smith. 7pm in the Ella Weed room, third floor Milbank.

Friday, April 21
Filmmakers Club Student Film Festival. Come see films made by students, including two Filmmakers Club projects, *Le Debat* and *Shrug*. 8-11pm in the Julius S. Held Lecture Hall, third floor Barnard.

APAAM Mother and Daughter Discussion. This discussion will feature Sunhee Paik and her daughter In Paik of Col-

lege Activities. 12-2pm in the Sulzberger North Tower.

Saturday, April 22
Barro Fiesta. Sponsored by Liga Filipina. In Lerner Hall.

Monday, April 24
Sexhibition-Positive Sex Fair. 11am-3pm. On College Walk. Sponsored by Take Back the Night.

Centennial Scholars presents *Malcolm: A Muslim Perspective*. A presentation of the life of Malcolm X from a Muslim point of view by senior Umbreen Bhatti. 7pm in the Sulzberger Parlor.

Tuesday, April 25
Centennial Scholars presents

The Good Life: A Work in Progress. A presentation by senior Katherine Aaron. 7pm in the Sulzberger Atrium.

Wednesday, April 26
Centennial Scholars presents *Age as Memoir: Constructing History Through Photography*. A presentation by senior Katrin Kark. 7pm in the Sulzberger Atrium.

Thursday, April 27
AM Closing Celebration. 7pm in Lower Level McNamara. Sponsored by College Activities.

Friday, April 27 to Friday, April 30
House of Bernarda Alba. Directed by Amy Trompet-

ter. 8pm in 229 Milbank Hall. Sponsored by the Barnard Theater Department. Open to the public. Tickets are \$5, \$3 with a CUID. Reservations recommended. Call x45638.

Thursday, April 27 to Saturday, April 29
Senior Dances. A concert of contemporary dance featuring original works choreographed and performed by Barnard and Columbia dancers. 7:30pm in the Minor Latham Playhouse. For tickets, call x42995. Tickets are \$6, \$4 with a CUID and for senior citizens. For information call Henry Van Kuiken at x42952, or Renee D'Acoust at x42995.

curriculum changes for incoming students

Most of us are used to thinking of our requirements as a jumble of 'H's and 'S's and Roman numerals. We know all about General Requirements, Distribution Requirements and the categories in each one. Some of us are even well on our way to completing them. But, before we pass on this knowledge to the (oh-so-adorable) rising first-year students, we have to remember that the education system is remarkably mercurial.

Following a three-year review of the Barnard College curriculum, a special committee, headed by Associate Provost Flora Davidson, is making some changes. These were finalized over a year ago, and the committee has spent this year setting up the implementation process for the changes.

The committee consists of a mix of students (some of whom are student leaders, such as junior Ingrid Yang,) and faculty, such as Professor Peter Conner. These alterations will affect only the next incoming class.

The Class of 2004 need not have any fear regarding their college workload. The General Requirements are being increased; however, the Distribution Requirements are being completely eliminated. The new General Requirements include, as before, the First-Year Seminar and First-Year English, along with the same language, laboratory science and quantitative reasoning requirements as before.

However, several new categories have been added. These include Reason and Value, Social Analysis, Histori-

cal Studies, Cultures in Comparison, Literature, and the Visual and Performing Arts. While these do sound rather vague, a consultation with an adviser should clear up any confusion. AP Credit can still be used. The Class of 2004 will also be happy to learn that the number of credits added to their General Requirements is six; the total credits for our Distribution Requirements is 8.

According to Yang, he committee actually hopes to lessen confusion about the various categories of requirements, as well as ensure that students will get a balanced, well-rounded education that is about more than 'H's and 'S's, committee member.

—Renata Bystritsky

say goodbye to the pencil book

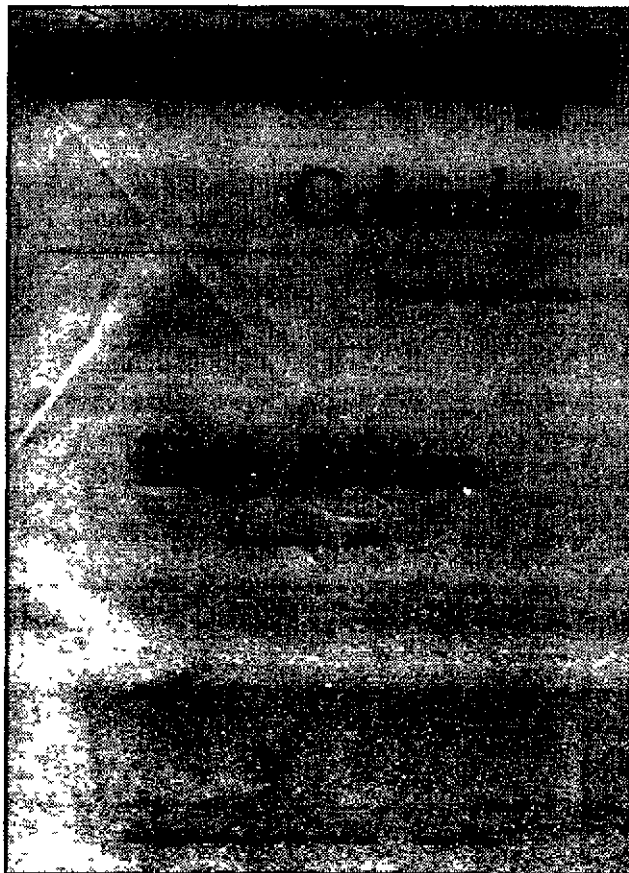
Next fall, students will not need a magnifying glass to find out information about courses—but they will need a computer. Students will find information about courses, such as call number, location, time and professor, on-line instead of in the Pencil Book.

Barnard registrar Constance Brown said that the decision to change to an on-line pencil book was Columbia's initiative, but one that she thinks will be advantageous. "The pencil book is out of date the second it is created. It's become a means of creating trash—it is a lot of unnecessary paper."

Brown said that changing to an online pencil book will take some time to adjust to. "The pencil book will be missed because of the way you can page through it and choose classes which meet your fancy," she said. "The problem with the on-line pencil book now is that it is unbrowsable, but they're

working on that."

Though students will no longer be able to browse through the pages of



the Pencil Book, highlighting classes that look interesting, efforts are being made to make on-line browsing easier. For instance, students will be able to search using criteria beyond Department and Subject, which are now available. Classes can be browsed by time, day of week, professor. "You will be able to ask for English classes that meet on Monday and Wednesday," Brown said. Syllabi will be available for on-line viewing, and students will be able to print any needed information.

The biggest advantage of on-line listings is that they will be more reliable than listings in the Pencil Book, according to Brown. Information will be updated daily on the on-line listings so that students will always be viewing the most recent and reliable information, whereas only a few editions of the Pencil Book could be made due to printing time.

the pencil book will be available online next fall

—K8 Torgovnick

letter to the editors

speaking out against S.A.T.A.N.

To the Editors:

I read the statement of purpose for the new tenure task force that's been organized at Barnard, and I feel that while the tenure system needs to be renovated and student input should be increased, the way the task force is going about it is all wrong.

First of all, the acronym they've chosen, S.A.T.A.N. (Student and Alumnae/i Tenure Action Network). The only thing a name like that can inspire is offense. It's a cheap name, out for cheap thrills, and for a group that wants to get right into the heart of the administration and work for change in the tenure process, an inflammatory name like S.A.T.A.N. is the completely wrong way to go. When Barnard and Columbia got involved with renovating the sexual misconduct policy, the group acronym was S.A.F.E.R. And I think in senate and administration meetings, a name like that makes more sense and earns more respect than a name that will probably offend nearly everyone who hears it. The tenure process is not about shock value.

Secondly, the task force "demands" that Barnard hire and give tenure to more women professors, women of color, women of different ethnicities, and women of LGBT background. Barnard's standard of education demands that we have professors and teachers that are qualified, knowledgeable about their subject, enthusiastic, and that work well with students. Nowhere in those qualifications is there anything about race, or ethnicity, or sexual preference. For example, it'd be like saying, "She'd be a great Art History professor, she's well read and widely published, she's experienced, and she's a lesbian." Being a lesbian should not hurt her chances for the job, so why should it help?

If it is against the law to be fired or denied a job because of race, ethnicity, and sexual preference, then why should that be a criterion to *hire* someone? Just because someone is white, black or hispanic does not necessarily mean that they are a good teacher. They may be an excellent teacher and a wonderful addition to the Barnard academic community, but to hire them solely on the basis of those qualities is wrong.

Barnard students need to get more involved in the tenure process, I agree. But wouldn't it be more effective if Barnard women worked to *change* the tenure process by demanding more student input? If an educator is up for tenure, why don't students who know the professor well get a chance to speak for him or her in the evaluating committees? Why don't we petition the administration for our end-of-semester comments to be taken more seriously, and for a student panel to be on the tenure committee evaluating a professor in their major? As Barnard women, we should definitely be a part of the process, as it directly involves our own education, and our careers. Someday I hope to go through the tenure process myself, and I don't want to be hired because I'm asian, or because I'm a woman. I want to be hired because I deserve it, as would anyone else in that position.

I don't deny that racism, sexism, and other forms of bigotry do exist in hiring processes today, and that they exist in the tenure process itself. They very well may exist. But enacting policy demanding that people of certain races, sexes, ethnicities, and sexual preferences *only* perpetuates the myth that they *are* different from others. Change needs to come in enacting strict color blind policies, and in increasing student input on tenure committees.

Taraneh Wangsatorntanakhun, '01

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It is a Wednesday night at Dodge Fitness Center, and in Aerobics Room 4, Josh is approaching Margarita.

"C'mon baby," he coos as he swaggers threateningly forward.

"Leave me alone!" Margarita yells forcefully, her voice filling the room. Throwing her arms up in front of her, she takes a defensive step back, and holds her ground. A moment later, this step back has become an emphatic stride forward; punches flying and elbows flailing, she attacks. Seconds later, Josh is on the ground.

Ari Kandel looks on. "Be aggressive," he barks. "Know your target and hit with power."

At first glance, Wing Tsun (pronounced "WING chun") may appear violent and combative, an exercise in aggression and force. In fact, nothing could be further from the truth. "Our goal," states Kandel, "is to end the fight as quickly as we can." This means avoidance as much as it means getting tough.

Wing Tsun, which is rooted on Chinese Taoism, is a complete, soft-style martial art—be careful not to call it a sport—based on principles of relaxation and method, rather than on strength or brute force. Ideal for smaller, non-muscle-bound people, Wing Tsun, or "WT" as it is referred to by those on the inside, is a system of self-defense that is easily accessible, and more importantly, effective. As opposed to fancy, complex punch or kick combinations, WT is geared toward preparation for real-life self-defense situations.

"[Your attacker] doesn't care what technique you use," says Kandel. This sort of logic is one aspect of Wing Tsun's appeal that makes it different from other martial arts. Moreover, in a world all too often violent towards women, WT is one way for women to take their protection into their own hands. This, after all, was the original purpose for

which WT was designed, over 250 years ago in China during the Ching Dynasty. As the story goes, Wing Tsun was originally developed by a Buddhist nun, Mistress Ng Mui, who sought protection from the aggression of the soldiers of the Manchu government. Supposedly inspired by a fight she witnessed between



discovering

Wing Tsun:

non-violent system provides realistic self-defense

a crane and a fox, Ng Mui designed her system to be practical, not visually aesthetic or showy. The name, "Wing Tsun" was that of Ng Mui's first disciple, a young girl whom she took under her wing so that she might protect herself from an aggressive bully. Wing Tsun herself mastered the art and carried on the tradition.

Today, Wing Tsun is practiced in over 56 countries worldwide, and in the United States has become part of the training routines of the FBI and the US Marines. While it maintains its non-violent philosophy, it is heralded as one of the most effective

existing forms of self-defense. Established in conjunction with Wing Tsun New York, Columbia and Barnard students can learn WT at Wing Tsun Columbia, whose mission, as stated on its website, is "to serve the Columbia University community by providing (it) with strong inner confidence and a peaceful, relaxed lifestyle."

Taught by Kandel, or Sihing Ari, (which means elder brother), classes are small (about six people total) and very physical, combining role-playing and technique to learn potential "on the street" retaliation moves. Other titles include "Si-Jes" (Elder Sisters), and "To-Dai" (disciple, student). On campus, Wing Tsun is gaining popularity; upcoming events

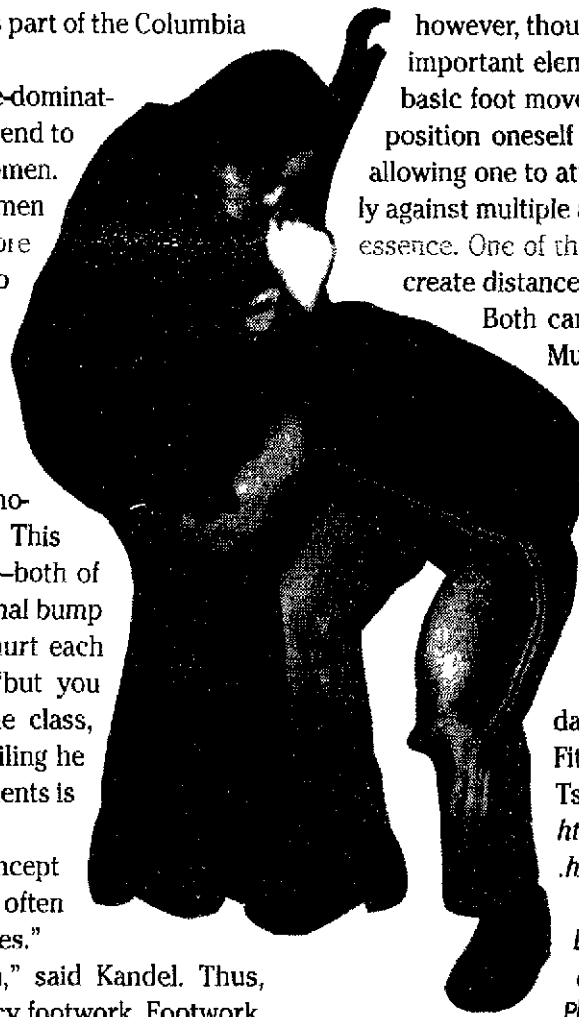
As opposed to fancy, complex punch or kick combinations, [Wing Tsun] is geared toward preparation for real-life self-defense situations. . .

include an open workshop on April 15 as part of the Columbia Festival of Asian Arts.

Despite its origin, Wing Tsun is male-dominated today; as Kandel admits, his classes tend to be skewed towards men rather than women. This, however, should not deter women from getting involved. In looking for more students, Kandel has made an effort to appeal to women in search of effective self-defense workouts. Indeed, one characteristic of the class is the uncompromising, role-playing nature of the exercises. If at first slightly off-putting, the emphasis is on practicing within a no-nonsense, reality-based frame of mind. This means building confidence and attitude—both of which are key. It also means the occasional bump or bruise. “I know you don’t want to hurt each other,” Kandel advises his students, “but you have to practice realistically.” After the class, Kandel rubs a sore spot in his side. Smiling he says, “One of our upper level female students is not aware of her power yet.”

Power in Wing Tsun, is a different concept than in other fighting forms, which often stress force and use “antagonistic muscles.”

“We gain power through relaxation,” said Kandel. Thus, there are no poses; no emphasis on fancy footwork. Footwork,



however, though not necessarily complex, is the most important element in Wing Tsun. The “Circle Step,” a basic foot move fundamental to Wing Tsun, is used to position oneself away from an oncoming attack, while allowing one to attack back. It can also be used effectively against multiple attackers. Likewise, timing is also of the essence. One of the important things to know is when to create distance and when to stick close to an attacker.

Both can be used depending on the situation. Much of it, it seems, boils down to instinct and learning to react automatically.

By the end of class, everyone has gotten a bit of a beating. A set of push-ups later, they are done. “I’ll see you Saturday,” Sihing Kandel says. His students nod. It seems they have found a system that works for them.

WT Columbia classes are Wednesdays, Saturdays and Sundays in Dodge Fitness Center. To learn more about Wing Tsun, visit the website at: <http://www.columbia.edu/~adk32/wt1.html>.

Liliana Segura is a Barnard sophomore and bulletin co-art director. Photos courtesy of Ari Kandel.

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VIRTUAL INK

w w w . m i m i o . c o m








Fetner is far from your ordinary professor

by Shannon M Kearns

With bright red bangs and a spiky haircut, looking at Tina Fetner you may not think she is a college professor.

But looks can be deceiving. Last semester, I took a class called *Sociology of Youth* where I first met Tina Fetner. The first day of class, she asked all 200 or so students to put our student information on a card. On the back she wanted us to write one interesting fact about ourselves.

Although my friends and I groaned about the assignment, she described her motivation for making us do it and I was pleased with her reasoning. The class was so large she thought if she knew one interesting fact about each student that she could at least make a stab at getting to know a number of students. She would also be able to get a feel for the general atmosphere of the class. I thought this was an especially nice technique because to me it seemed like she actually cared about the students and not just about the information she was teaching us.

Especially, being at Barnard and trying to take advantage of the small size, large class sizes can be very discouraging. With this one simple exercise, Fetner made the students feel like they mattered and also that she wasn't just a figurehead. She wanted to be approached. This was my first sociology class at Barnard and partly to Fetner's credit, I declared myself a Sociology major this spring.

The good experience in the class last semester prompted me to take Fetner's *Sociology of Sexuality* class this term. This class sounded intriguing because of my interest in gender issues, women's studies and sexuality but also because Fetner has been teaching a version of the class at NYU for five years. The class is smaller than *Sociology of Youth*, so there is an even better opportunity to form a relationship with Fetner.

This has resulted in a very laid back

atmosphere where students make announcements, joke with Fetner and engage in interesting conversations with her before and after class.

The subject matter and the laid back atmosphere of the class has also brought a light-hearted exchange between Fetner and her students on a more personal level. For example, two students contribute to class by writing "Masturbation Terms O' the Day" on the board every day.

Fetner also agreed to attend my

courtesy of Tina Fetner



Tina Fetner of the sociology department

radio show (Cunning Linguistics, Sex Talk Radio, Wednesdays 5-8, WBAR) and talk about the market of sexuality, from pornography to strip clubs to prostitution. Here, she went head to head with a handful of Merchant Marines from the United States Merchant Marine Academy on Kings Point, Long Island. Her interest in the topic and her willingness to do one of her students a favor really made the whole experience a fun and exciting one for all involved. It showed me that professors aren't just there to do a job and leave campus, they are willing to establish connections and even let their guard

down every once in a while. I had the opportunity to interview Fetner just before her radio debut.

Fetner grew up in a suburb of San Francisco where her parents were middle income union members with a working class mentality. Social class dictated which of the area high schools she would attend—the lower-middle class attended a technical high school while the upper/upper-middle class went to an elite college preparatory-type public high school. Tina went to the technical school and took classes like shop and home economics. After graduation she went UC Santa Cruz, 75 miles from where she grew up. She started at Santa Cruz as an economics major but soon realized that it wasn't for her. She graduated as an economics major anyway but doesn't regret it because economics is important to the field of sociology. She says, "Economics is valuable to sociology because the foundation of sociology is the critique of capitalism." After graduating, she stayed there working in the on-campus police department and as a Residential Preceptor (comparable to our Graduate Assistants).

After six years of being close to home, Fetner took the big leap and landed in New York City where she has been studying sociology at NYU Grad School for 8 years. She will finish her stay there next May and when she does she will have obtained her Ph.D. in Sociology. At NYU, Fetner is writing her dissertation on the interaction between the lesbian and gay movement and the Christian anti-gay movement. She is analyzing the ways in which the interaction has passed new burdens onto the lesbian and gay movement but has also propelled it along.

Kelly Moore, Assistant Professor of Sociology at Barnard, works at NYU mentoring grad students who write on political sociology. She was the one who introduced Fetner to the idea of teaching at Barnard. Fetner has been teaching at NYU for five years (and has

introduced Sociology of Youth to the sociology department this year) so she is not new to the job—just new to the neighborhood. She will enter the job market in the fall of the next school year while finishing her dissertation. She explained, “I am looking for teaching focused setting that doesn’t exclude

the potential to get research done.” It is important for Fetner to teach; she described this to me: “I really like teaching sociology. I see sociology as a field for social change. I am lucky to be able to bridge the kindling for political activism and good research opportunities and interaction with students.”

With a passion for both her academic endeavors and her personal interactions with students, Tina Fetner has inspired me to find that enthusiasm and desire within myself.

Shannon M Kearns is a Barnard sophomore and bulletin office manager.

homesuitehome

ask a frequently asked question and answer column about how to make dormitory life more pleasant. Please send all comments about improving your dormitory experience to Liz Werner at ew150@barnard.edu.

My friend just invited my boss and several co-workers from my internship to my suite for dinner. We went to a nearby apartment for dinner and she served this amazingly delicious, seven-course meal that looked like it was prepared in a fancy restaurant. I had a feeling that grilled cheese and homemade specialties are not going to fly at my boss's house, but I was intrigued for a meal that tastes and looks wonderful but is still easy to prepare.

For the first course, I had to have to be creative. Just remember to keep it simple. Preparing a simple appetizer can be done in a few minutes and your guests will be impressed. One of my favorite meals to serve consists of a simple soup made with a vegetable broth, some olive oil, and a little bit of cream with fresh herbs. For the second course, I had to be creative and the pasta sauce can be prepared ahead of time and stored in the refrigerator. To make this delicious salad dressing simply combine the cashew oil prepared above with a few tablespoons of minced garlic, one-third of a cup of balsamic vinegar and one-quarter of a cup of virgin olive oil. For the third course, I had to be creative and I had to be creative. For the fourth course, I had to be creative and I had to be creative. For the fifth course, I had to be creative and I had to be creative. For the sixth course, I had to be creative and I had to be creative. For the seventh course, I had to be creative and I had to be creative.

This meal is both easy to prepare and it will give you a raise!

got a beef?

we want to know about it!
 send your commentary,
 questions, or suggestions to
bulletin@barnard.edu
 even if you're a
 vegetarian.

WellWoman helping a sibling with eating issues

Q I think that my sixteen-year-old sister is taking diet pills and I am worried about her health. For the past few years, my sister has been somewhat preoccupied with her weight and exercise. She eats but she does not eat balanced meals—cereals, fruits, and vegetables are about all that she eats. Whenever my mother or I try to discuss my sister's eating habits, we are met with defensive remarks. I would like to help my sister realize just how beautiful, intelligent and wonderful she is. Although I have taken classes where we have discussed body image and weight issues, I find it difficult to find the best way to deal with these issues when my sister is involved. What is the best way to talk to her about body image and weight issues? What is the best way to help her? I would appreciate any information that you can give.

A Dealing with a sibling or friend's poor body image and eating habits can be tough, but it sounds like you are very invested in

your sister's well-being. One of the most important things that you can do is give your sister lots of positive affirmation. Make sure she knows just how intelligent and wonderful you think she is. Make sure she knows how important she is to you, and how much you value your relationship with her.

You and your mom are close enough to your sister to know just how serious her behavior is. If she is taking diet pills, however, this can be harmful to her health, and very serious. Diet pills, in conjunction with restrictive eating and exercise, can have dangerous side effects. You definitely want to make sure that she is aware of this. You may want to give her books or articles that you come across, just to get her thinking about what she is doing to her body. We can't tell you if she has or will develop an eating disorder, but she certainly seems to have poor body image and disordered eating habits. It can be helpful to address the problems now while they are fairly new. Talking to your sister will be tough—you might be met with defen-

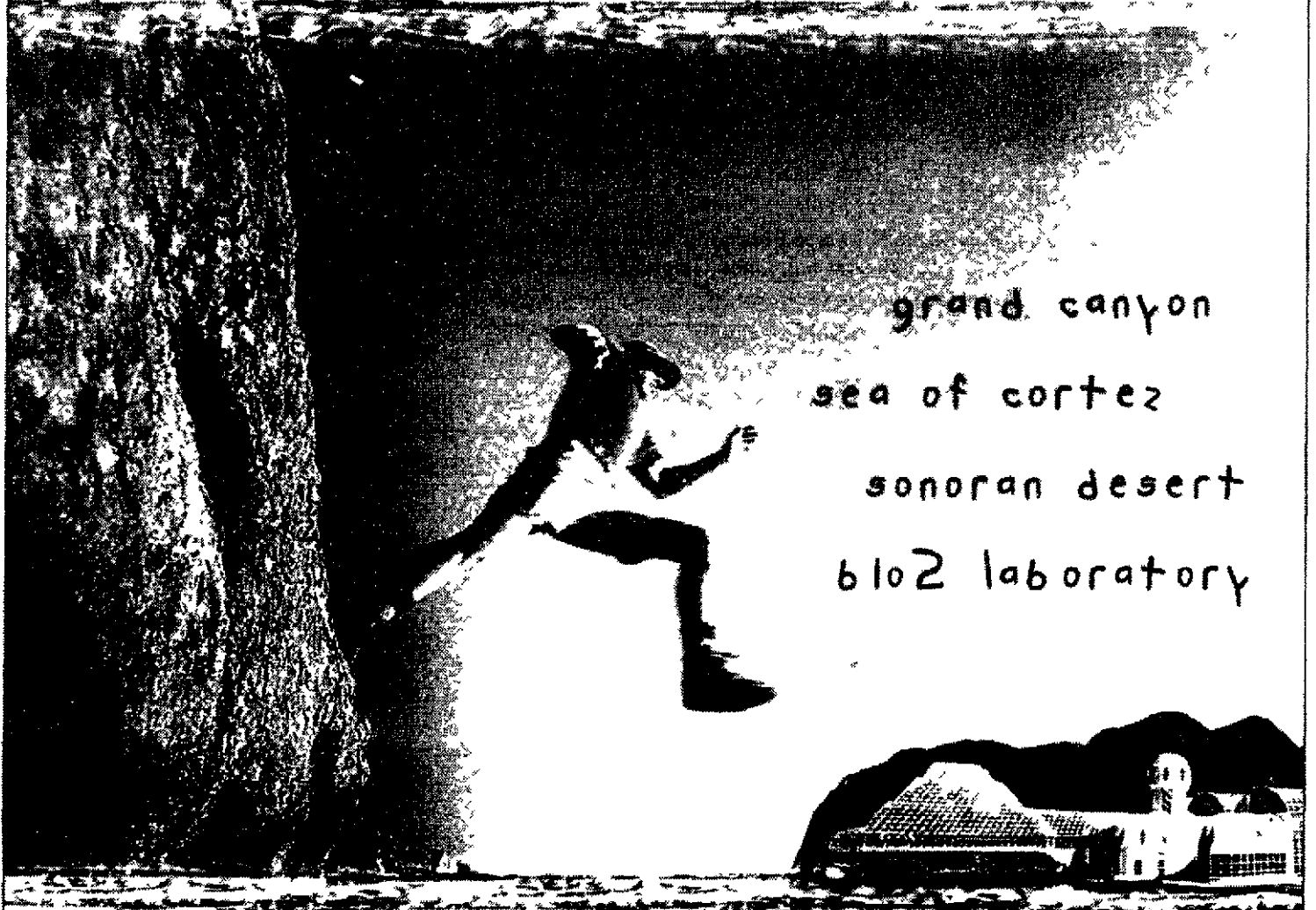
siveness and anger. Make sure to talk to her at a quiet time, away from food, when there will be no interruptions. Tell her your concerns and what you perceive about her behavior. Don't accuse her of anything. Try not to focus too much on her actual eating and exercise behavior but rather on your feelings and concerns about her. The goal is to help her think about why she's preoccupied with her weight. Ask her how she's doing in other aspects of her life and try to get at what could be causing her stress. If the problem persists or gets worse, then you and your mom will want to propose some sort of professional counseling and medical attention to your sister, as her health could be in danger. The bottom line is: your sister is very lucky to have such a concerned sister and showing your concern and availability could be very helpful to getting her back on her feet.

As with any concern or question, feel free to stop by the Well-Woman office in 135 Hewitt for more information.

"Well Woman" is a weekly feature in the Bulletin. The responses, written by the Well-Women Peer Educators, answer questions from members of the Bulletin community. Questions may be submitted to the Well-Woman Office, 135 Hewitt. The information provided is for informational purposes only. Please take notes or medical concerns to your healthcare provider.

Look for LateNite Theatre's
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Altschul Atrium.
More info to come!

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artspicks

for the week of april 19



Chuck Close: Portraits and Nudes

At Pace/MacGill (32 E. 57 St.). Admission is free for students. For more information call (212) 759-7999. Showing through April 22.

Chuck Close's first exhibition since his retrospective at the MoMA, the portraits in this exhibition are large-scale digital ink jet prints of artists and Broadway actors, as well as daguerreotypes.



New Work Now!

At the Public Theater (425 Lafayette Street). For ticket reservations, call (212) 260-2400. Showing through April 30. 7pm daily.

Seventh annual festival of new plays, New Work Now this year focuses on the works in process by Asian American playwrights.

It all started with a

by Jamie Hardy

Let's face it: the going rate for movies in the lower part of Manhattan is \$9 a pop. Except for those few adventurous souls who will actually go uptown or out to a borough to see a film for cheaper, and those few patient souls who can wait until a blockbuster reaches the \$3 theater, anyone who wants to see a movie on the big screen has



The Filth, the Fury: Sex Pistols return (again)

to shell out. Going out to a movie has almost become a production all its own; with the price of a ticket, round-trip subway fare, and items from the concession stand, we're looking at a \$15-20 evening. Frankly, if I'm going to be spending that kind of money, the movie had better be *darn* good.

Enter the role of independent film theaters into my life. Not only have I imposed upon myself the moral obligation to not give my money to organizations that simply don't need it (Sony, Loews), I am also very bored with the kind of movies those places show. Why should I settle, for example, for a bland movie with pretty actors and a plot so *daring* as to actually include something so *risqué* as abortion, when I can spend two hours of my life actually learning something, actually feeling something, actually gaining something? You tell me. In fact, I decided I wanted independent theaters and art houses to be such a big part of my life, that I even started working at one.

Film Forum (right off the 1/9 Houston St. stop) is a movie house with

three theaters. One is devoted to independent premieres; now showing is *The Specialist*, made from hundreds of recorded hours of the war crimes trial of Nazi Adolf Eichmann. Another theater

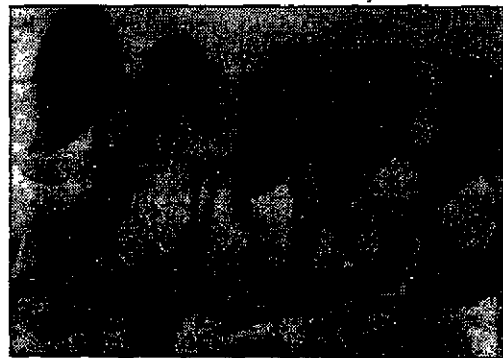
courtesy of Film Forum

is devoted to repertory and revival films; coming soon are a Kubrick film series and, in late May, *Sapphorama*, a lesbian cult film series. A third theater is devoted to extended runs; now showing is

The Filth and the Fury, the latest Sex Pistols documentary—and everyone who's anyone is seeing it.

That's probably the most fun part of my job as concessionaire at Film Forum: waiting on the celebrities who come in. Before I worked there, I saw the occasional star tromping through SoHo or in a play on Broadway. Now I see them on a weekly basis. In the past few months I have shelled out popcorn to the likes of Ethan Hawke, Kim Gordon and Thurston Moore, Monica Lewinsky, Harry Belafonte, Fay Wray, Mike D, and Faye Dunaway, to name a

courtesy of Film Forum



Roy Ward Baker's *The Vampire Lovers*

few off the top of my head. I can remember my very first celebrity customer: it was Alicia "Lecy" Goranson, who played Becky on *Roseanne*, and was also in *Boys Don't Cry*. I was so excited to wait on a "celeb" that I told her a long and convoluted story about when I met Sara Gilbert (Darlene from *Roseanne*), and about five minutes later she was late for her movie and had a really pained expression on her face because I wouldn't shut up and hadn't yet given back her change. I think we both

trip to the movies...

learned a lesson from that one.

The other exciting part about working at Film Forum is my coworkers. They range in age and experience, in ambition and lassitude, and of course in levels of compatibility with myself and each other. Until I worked there, the people with whom I surrounded myself were generally other college kids; I'd go to a party and the big icebreaker would be, "So... what's your major?" But at the theater, I am able to meet other people, whether they go to school, have already graduated, don't go to school, intend someday to go to school, or couldn't care less about anything having to do with school. The mixture is, for me, a necessary break from the homogeneity of



Kubrick's classic *A Clockwork Orange*

college life. It also gives me a taste of "real life." One of my fellow concessionaires has written two scripts for shorts she plans to film in May. Sure, people at Barnard and Columbia are doing things like that too but there is something much more fearless and truthful about doing it out in the world, without a

courtesy of Film Forum

cushy academic foundation to fall back on. I admire the people I work with and the people I serve. They, and the environment in which I see them, continue to challenge me in ways that school cannot.

And to think—it all started with a trip to the movies.

Jamie Hardy is a Barnard junior and bulletin consultant.

speaking up by umbreen bhatti

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17th floor, sulzberger north tower
please rsvp to monica mcintyre at 854.6146
a centennial scholars presentation

artspicks

...continued

Joe Gould's Secret

At the Angelika Film Center (18 W. Houston St.). For information call (212) 995-2570.

Stanley Tucci directs and stars in this movie which traces the life of two literary legends: New York Reporter Joseph Mitchell and his most celebrated subject, the eccentric Joe Gould (Ian Holm).

City Opera: Platee

At Lincoln Center—New York State Theater (20 Lincoln Center Plaza). Tickets are \$22. For information call (212) 870-5570. April 20, 7:30pm and April 22, 8pm.

Rameau's rarely performed comic masterpiece tells the story of the Jupiter's marriage to a nymph. A collaboration between City Opera, the Mark Morns dance troupe and designer Isaac Mizrahi.

two ventures into mainstream movies

The Wonder Boys proves far from wonderful

By Vanessa Garcia

You have to wonder why it is that critics have praised *The Wonder Boys* so highly. It happens to be one of the worst movies I've seen in a long time.

Michael Douglas plays a novelist who is also a creative writing professor. He has had one big success, and is having a slight editing problem with his second book—a book that contains about 2,000 single-spaced pages. The movie takes the viewer through a weekend in the life of this “writer,” his pupil (Tobey Maguire), his agent (Robert Downey, Jr) and others who find themselves in on the awful ride.

The weekend is supposed to be enlightening, or so the screenplay attempts. But really, Tobey Maguire's character and the rest of these people take us on tangents of clichés and teen angst. The writer and the agent eat Maguire's stuff right up—they think he's a sensitive genius; but from what

we get to hear of his writing, it sounds like sentimental garbage (the kind of stuff you might write when you're thirteen and in the thick of junior high agony). However, everybody else seems to think it's poetic.

What bothered me most about this movie is that behind it all there is a thick conformity that is deeply rooted in the movie's plot and it's outcome. It seems to me that the whole movie ends up being about a guy who decides to settle down and trade his typewriter in for a laptop.

It's not so much the acting that's bad. And although Tobey Maguire did, at times, make me cringe, Francis McDormand and Michael Douglas played their roles well (even if they were bad roles). It is, ironically, the writing of this movie about writing that made it such a bad, and altogether embarrassing movie-going experience.

Vanessa Garcia is a Barnard junior and bulletin arts editor.

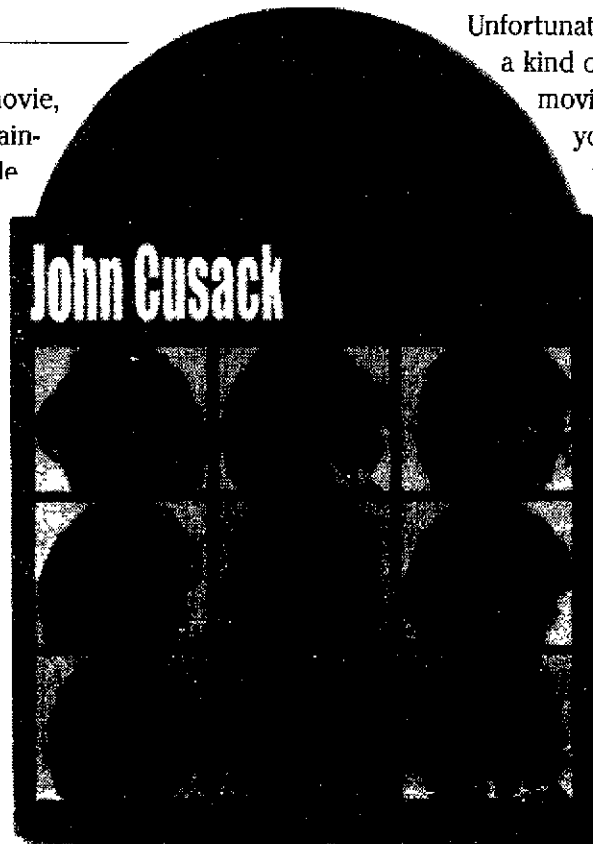
High Fidelity highly entertaining experience

By Vanessa Garcia

High Fidelity, John Cusack's new movie, is everything that is good about mainstream: I found it entertaining, it made me laugh, and I didn't want it to end. In fact, it's right up there with other Cusack classics like *Say Anything* (c'mon admit it, you loved that movie).

The film is adapted from Nick Hornby's novel about a guy who owns a record store. He is a walking version of encyclopedic pop music knowledge, and has a habit of making “top five lists.” The entire movie revolves around his top five break-ups, the biggest of which—although at first he refuses to admit it—is the one he is going through right now.

I would tell you my top five favorite parts of this movie, but that would be giving too much away.



Unfortunately, if you really think about it, there is a kind of conformity also lingering behind this movie: settling down with someone because you're tired of looking, tired of dating, tired of being dumped.

But really, this is just on the surface, because *High Fidelity* is about finding the right person, whether that person exists, about the way someone can make you feel—about love. Most importantly, it's all very funny.

The movie is told from a male perspective, which is always interesting for us female viewers. For those of you who read “Savage Love” in the *Village Voice* a couple of weeks ago—about how men can't help but be unfaithful because they are programmed that way—this movie takes a dip into those waters as well.

Vanessa Garcia is a Barnard junior and bulletin arts editor.

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music picks

for the week of April 19

april 21

Le Tigre and The Need

At Dumba, 57 Jay Street, Brooklyn. 718-670-3719.

Tickets \$5 (two shows: 7 & 10 pm).

Kathleen Hanna, the original riot grrrl, is going to rock your friggin' socks off with her latest project, Le Tigre. Politically-charged, feminist-minded, and fueled by the punk aesthetic, Le Tigre are cranking out tunes for smart girls like you. Supermod duo The Need are pure rock. If this show doesn't get your motor running, maybe you need a tune-up. All proceeds go to the artists. Call for directions.

Danielson Famile w/ Ladytron

At Knitting Factory, 74 Leonard btw. B'way and Church, (212) 219-3006, Tickets \$8.

South Jersey kids Danielson Famile are the nouveau Partridge Family, matching outfits and all, except that instead of lame, they rock.

Works and Process provides

by Carolyn Slutsky

A contemporary classical music club, founded last year, is bringing exciting new music to the Barnard/Columbia community.

Works and Process is the brainchild of Barnard seniors Naomi Epstein and Jenny Johnson, composers and music majors who came together last September when Johnson wanted to hold a recital and enlisted Epstein's help in planning it. At first, the two were interested in presenting a recital, but Epstein shared with Johnson her idea of creating a forum in which Columbia composers could receive support during the process of writing their works, and be guaranteed a public performance when they were completed. Epstein said, "Lacking at Columbia was a regular venue for undergraduate composers to hear their music played. The

grad students have always had the opportunity to have their music played, as there are funds to support their concerts. But for undergrads it has been left up to the composition class professors to organize a concert."

Works and Process applied for and received SGA recognition in October of 1999, and by mid-December had produced their first recital showcasing the works of eleven composers. The concert filled Sulzberger parlor, and the audience included interested students as well as a strong turnout by the music faculty. Sabrina Goscilo, also a Barnard senior, attended the concert and said, "I think it's important to have these concerts because there isn't much exposure for music majors at Barnard, espe-

cially for composers, and this gives people a chance to see what they're doing throughout their college career. I don't think we're all even aware that there are people here who not only study theory and play instruments but who compose as well."

According to Epstein, a goal of Works and Process is to always "to use Columbia musicians rather than relying on Julliard or Manhattan School of Music." Occasionally, students from these music schools must be called on to fill a specific role or contribute an

Eliza Bang additional instrument, but as much as possible the talent is drawn from Barnard and Columbia Colleges.

Serving with Co-Presidents Johnson and Epstein on the board are Treasurer Nissim Schaul, a Columbia College senior, CC sophomore Rick Hip-Flores who will be expanding his duties on the



Student composers: Naomi Epstein, Rick Hip-Flores, Jenny Johnson, Nissim Schaul, and Jessica Feldman

board next year, and Jessica Feldman, a CC junior who is the New Music and Performance Coordinator. Feldman is also initiating a New Music ensemble affiliated with Works and Process to give students an opportunity to play 20th- and even 21st-century works by composers outside the Columbia community. This board is comprised completely of composers, although next year after three members graduate there will likely be non-composers joining them.

The music faculty, which is small and often over-extended, has been helpful in supporting the formation of Works and Process. Deborah Bradley, of the Columbia music faculty, has been instrumental in securing the group's

forum for young composers

finances. This kind of support is crucial in a department which does not have many people or much money to make available for students interested in trying new things.

Epstein feels that "the club is necessary because most of the composers in the CU community seem to take private lessons through independent studies. The composition group class is offered as a full-year class and every year it alternates between advanced and beginner level. This year it happens to be the beginner level and so with most of the composers on the Works and Process program taking lessons privately, there would be no concert."

Classical music is problematic and misunderstood for many people, even those who wish to appreciate it further. "New" music is a genre of music which in many people's eyes seems to be geared toward a small, selective audience. However, student composers who write in this emerging tradition encourage the form to be heard and

viewed in the same light as other kinds of music, classical and beyond.

Works and Process is not only an outlet for composers to hear their own works, it is also a chance for faculty, other music students, friends and the outside community to get an understanding of what is going on with music composition in the lives and minds of these undergraduates. This group works towards spreading the word about new music and their own works, and hopes that the Barnard/Columbia community will hear them.

The composers of Works and Process will be having their final concert of the year on Sunday, April 30 at 8pm in Sulzberger parlor. Admission is free and open to the public. Anyone interested in finding out more about Works and Process, including composers and musicians who would like to play new music, can contact Nomi Epstein at ne48@columbia.edu or Jenny Johnson at jj185@columbia.edu.

Carolyn Slutsky is a Barnard senior.

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musicpicks

... continued

april 23

**Mooney-Suzuki w/
Applesseed Cast and Radio 4**
At Brownies, 169 Ave. A
btw. 10 and 11 Sts., (212)
420-8392.

Local modsters the Mooney-Suzuki weren't even alive during the swinging '60s, but you wouldn't guess it because they're just that good. You'll be singing all their ridiculously catchy tunes by the time you stroll outta there.

april 25-26

Built to Spill

At Irving Plaza, 17 Irving
Place, (212) 777-6817,
Tickets \$14.

Indie rockasaurus Built to Spill don't get out much anymore, so you better be there. Doug Marsch has more talent in his little toe than every friggin' boy band in the universe combined. This band will break your heart at least five times an hour. Come shake your booty to the tambourine and watch a family of eight brothers and sisters rock out in indie-pop style nurse's uniforms. Good, clean fun for the whole family!

Liederabend an excellent German vocal evening

by Katrin Stamatias

It is very rare to hear a concert that covers such a large spectrum of music as did the performance of German songs which took place on Wednesday night, April 5, in Sulzberger Parlor. The evening was beautifully presented and the atmosphere was well-suited to the music which was meant to be performed in this kind of intimate setting.

The performance began with works by Johann Sebastian Bach, and continued chronologically up through to Kurt Weill. Admittedly this progression took a great deal of time, but it was a worthwhile way to spend an evening. The atmosphere of the concert was free and allowed for people to move about the room and help themselves to refreshments between the segments.

The evening began with Bach's "Bist du bei Mir" which was followed by the "Allemande in G" from one of the Bach Suites for solo cello. Although this piece departed somewhat from the theme of the concert, Ilya Levitov, a student in the Columbia-Juilliard joint program, played this movement elegantly and adeptly. From Bach, the concert skipped to a lovely Mozart duet which finished the first segment of the concert.

Before the second segment, Professor Ian Bent of the Columbia Music Department gave a wonderful, informative little talk about the origins of the romantic art song. He briefly traced the poetic development of these *lieder* from ballads and folk songs up to its current form. Having Bent speak about these works was very helpful, and the audience was not only able to have a better sense of reference, but they were also able to be

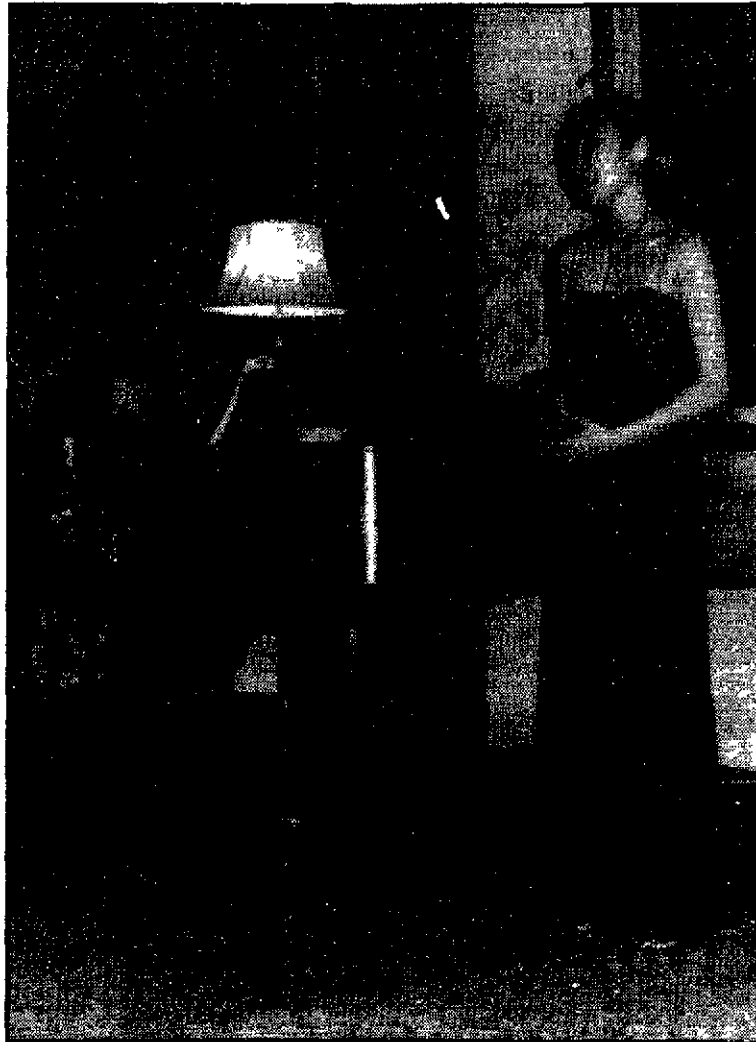
more careful listeners. Bent especially noted how integral the piano is throughout these *lieder*, as it provides much of the imagery by reflecting the meaning of the words in the songs.

Indeed, the accompanist, Elizabeth Rodgers was superb. She played the entire concert beautifully, and the impressive breadth of the program was an incredible undertaking for one pianist alone.

Jane McMahan, who teaches voice

also provided several of the translations of the songs in the program.

Later in the program Christine Fena sang very well in two Schonberg *lieder*, and also performed a charming Mendelssohn duet with Wendy Park. Wendy also sang a whimsical rendition of Hugo Wolf's "Die Bekehrte" and really captured the song's spirit. The concert finished with five songs of Kurt Weill whose distinct style served to accentuate the wide scope of the program.



Wendy Park performs "Ganymed"

at Barnard, originally conceived of the idea for this kind of concert herself. She claims that the great enthusiasm for this project came from her students, who made up most of the singers on the program. In particular, Nicholas Harkness, who recently spent a year studying in Berlin, was particularly interested in this project. He sang four different *lieder*, and impressively

Eliza Bang

Instead of using merely piano accompaniment, these songs utilized cello and trombone as well. The trombonist was David Goldfarb, who is a professor in the Slavic department at Barnard. The use of these new sonorities and also more jazzy rhythms contrasted with the romantic *lieder* heard earlier in the concert. Ji Eun Seuk, who is the classical directory from WKCR radio station, offered a bit of historical background as well as some insightful commentary before the Weill so that the audience would be prepared to listen in this different idiom.

Also integral to the production of this event were Wendy Park and Gavan Kwan who helped to brainstorm and coordinate this concert. Their efforts certainly were rewarded. McMahan said, "My philosophy as a voice teacher at Barnard is that in addition to high quality vocal training, students need to be part of a truly artistic experience." And indeed they were! The evening was delightful, and I recommend attending the next production, which promises to be a similarly lovely selection of Spanish songs.

Katrin Stamatias is a Barnard sophomore.

albumreviews

The Nields tell the story of a small town

The Nields, a band with folk music roots which has, at times, exploded into a journeying, all-out rock band while retaining an open, folksy philosophy, recently released its eighth album. Titled, *If You Lived Here You'd Be Home Now*, it is sparse on words but replete with new instruments, and tells the story of a town which holds people and secrets captive just long enough to understand them, and then for the most part releases them to fly free.

In the nearly perfect "This Town is Wrong," Angela is inspired to "spread your wings and be gone" by her friend who tells her "I sold my computer for a used acoustic guitar," a phrase which has now popped up on Nields's t-shirts and become a mantra for their most unpretentious audiences. In "Wanting," the narrator sorts out the expectations people hold for a life she

can't see as so sublime, saying "tell me I'm beautiful/I promise I'll believe you this time." On other dynamic tracks, songwriter Nerissa Nields writes of finding peace within this same imagined town: "I want to find my communion at the May Day Café," and "So here I stand listening to my heart beat it's my favorite sound/on Jeremy Newborn Street."

Songwriter Nerissa, her sister and lead singer Katryna and Nerissa's husband guitarist David Nields (who changed his name from Jones when they married) began as the Nields ten years ago and were later joined by their friends, bassist and producer Dave Chalfant and drummer Dave Hower. Keeping it in the family, Katryna and Dave Chalfant were married last year. Three Nieldses, three Davids, five band members.



Throughout trials with their various record labels, the Nields have always created quirky, beautifully original songs and their concerts can't be beat for live intensity. Listen to them, breathe them in, because as they say in their classic "Best Black Dress", "what have you got to lose?"

—Carolyn Slutsky

Skiffle Sessions members grow old gracefully, together

The Skiffles Sessions is Van Morrison, Lonnie Donnegan and Chris Barber playing traditional covers like "Frankie and Jonny," "Goodnight Irene" and "I Wanna Go Home" live, undubbed and barely rehearsed. For fans of "Skiffle,"—swinging folk with overtones of jazz and blues—this album rolls just right. The loose twine that binds acoustic guitar riffs and harmonica interjections with rambling vocals is an unraveling thread reminiscent of dusty road trips and filthy bars.

"The Ballad of Jesse James" exemplifies the nostalgic American feel of this album, telling the misadventures of a bygone western hero through bootleg twang and hoarse, old vocals. "Midnight Special" begins with Morrison's familiar voice and gives way to a hee-haw banter between all three musicians—imagine music barefoot and gruff. "I Wanna Go Home" ends the album well and is perhaps the only song to hold lasting interest for those unacquainted with "Skiffle" music. A bit slower in tempo, this song lends

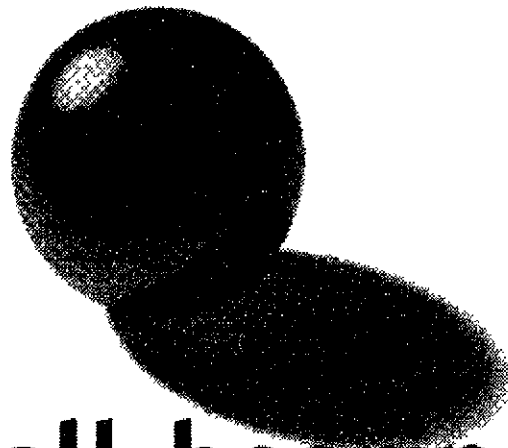
itself to the acoustic and vocal musings of the trio.

Compared with young Morrison, this album lacks the overarching, soothing beauty of sound that earned his fame. His cathartic voice and guitar style are present, however, though employed more audaciously and with less melancholic fever than in his younger compositions. This is a trio of three great musicians, sensations in their youth and celebrating music in old age.

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French Kicks is: Jamie Krents, Matt Stinchcomb, Nick Stumpf and Josh Wise

courtesy of Susannah Ray

kickin' it with the **French Kicks:** an interview in NYC band living

by Solvej Schou

On a freezing cold late January night this past winter, my Danish friend Sille, on her first visit to New York and the U.S., wandered with me through the deserted streets of the Lower East Side. Shivering, we eventually landed in front of Ludlow Street's Luna Lounge. There, a youthful-looking band named the French Kicks launched into the kind of joyous harmony and guitar-heavy pop-rock I know and love. The crowd grew sweaty and began to dance, and Matt of the now defunct Columbia band Jonathan Fire*Eater was spotted up front. Impressed by the Brooklyn-based group's energy and music (à la early Kinks), I interviewed bassist Jamie Krents, guitarist and vocalist Matt Stinchcomb, drummer and vocalist Nick Stumpf, and guitarist and vocalist Josh Wise late last month. The band filled me in on their self-titled debut EP, upcoming album, live shows and cable show, and place among the sprawling musical tastes and ties of New York.

Me: Where are you originally from, how did the band form, and where did you get the great name?

Matt: Nick, Jamie, and I are from Washington DC. We all grew up together there, and went to college together at Oberlin. We moved to New York after we graduated in '97, and then we met Josh Wise. He came to our house for a party through a mutual friend that we have, and told us his name was AVortec@ and that he was Hungarian. He kept the charade on all night. Then, when we found out he was lying, we thought he was the coolest

guy ever. We found out he played guitar, and we were trying to get the band started. We had a couple of rehearsals where we actually couldn't hear him play. But he looked really good. So we decided we were going to move down to Virginia for a few months, to the country, and get the band started . . . We moved down there for the summer in '98. And we played under a bunch of different names at one and the same venue.

Nick: I think we set some sort of deadline for the name. Three months, and we still hadn't come up with anything.

Matt: We were almost The Dogs [laughter].

Nick: We started asking our parents.

Matt: We settled on the French Kicks . . . We thought about all the different occasions that a French kick could be, like a French person's shoes, or French person kicking something, and it seemed pretty funny.

Me: Or someone getting their kicks?

Matt: Right! Then we came back here to New York, and played our first show in September or October . . . at the Unknown Pub in Brooklyn, literally in a house. It's very odd because it's the basement of a house in an entirely residential block.

Josh: With \$6 cans of Budweiser.

Matt: We played at the Charleston in Williamsburg, then the Continental, then we just started playing regularly after that.

Me: So, you came out with a four-song EP, your debut, more than a year ago. It's very catchy and poppy, with great harmonies. Who are your influences?

Jamie: We all like the Rolling Stones, and we all like fairly

similar music. A lot of people always say we sound like Television. I think that's because of the guitars. We also like Led Zepelin.

Me: What about the Pixies?

Jamie: We actually play a Pixies song . . . We also like . . .

Matt: The Beach Boys. Elvis Costello. We listen to a lot of different things, but I'd say the big ones we all have in common. We definitely grew up listening to a lot of classic rock . . . Our new songs are changing, are a little more interesting. Not that the other ones weren't interesting, but these are not as straight-ahead rock. But they still ROCK.

Jamie: We like Fugazi.

Matt: A lot of DC bands we listened to growing up in DC.

Me: In San Francisco, I came across your EP at a record shop. Have you ever played the West Coast? How do think it's different from the New York scene?

Matt: We've only gone as far west as Chicago, so far. We're going out to California in two weeks.

Josh: I find it weird here that there's no real sense of a scene, meaning bands who play together often, groups of bands you associate with each other . . . As far as a community of people helping each other along, I think that's hard to find in New York.

Me: What about in Brooklyn, in Williamsburg?

Jamie: It's a matter of money. I think more bands live in Brooklyn just because musicians really aren't in the upper echelon of the tax bracket.

Josh: Brooklyn's become a place where East Coast bands of different levels of establishment come and settle down to live.

Me: It seems a lot more artist-oriented. It's very commercial in Manhattan.

Nick: Yeah, there is that kind of a scene going on in Williamsburg. I think there's a weekly or a monthly loft party where bands play, the same bands usually.

Josh: I guess people are more and more scattered about. In the scenes that were very famous in New York, people lived within several blocks, over CBGB's.

Matt: In Chicago, actually, there was definitely a scene. It seemed pretty tight-knit. The label who put out the EP is based in Chicago, and we went out there, went out on the road with . . . two other My Pal God Records bands. I really felt that sense of community there, and it was cool. . . Stylistically it's not my favorite scene, but it seems like everyone's in a band.

Me: Your website mentioned a new album in the summer, and then a cable show in the works. What's that all about?

Matt: . . . Now it looks like we're not going to record until the end of June. It'll be a full length, and will come out in September. We've been working with this guy we know who's a television producer. He approached us about doing a video . . . It evolved into a short film, and that kind of evolved into a televi-

sion series, which we pitched to this cable network. They're going to produce two episodes of it. If they like the show, they're going to pick up thirteen more. They're silent films that we're writing. We're also writing the music. The episodes are short serial films about this earnest guy who moves to New York, and then all these crazy things happen to him . . . So we're hopefully going to start those this spring, and they're going to air in September too.

Me: When are you guys playing here in the city again?

Matt: In May, we have a show in Williamsburg at a party space. I think we're going to try to get on the bill at the Mercury Lounge in April . . . We played there in December, and then at the Knitting Factory about two weeks ago.

Me: What's your favorite place to play in New York?

Matt: I really like the Knitting Factory. [All nod] . . . The sound is great, and it's comfortable . . . We've been playing the Luna Lounge one Friday a month for four or five months. So now we're not playing there for a little while. We're trying to hone a lot of new stuff right now too so we can keep it interesting for us and for the people who come to see us, so they can not hear the same songs every time . . . I'm really excited to get back in the studio. We're going to work with the same guy who recorded the last one, this guy Greg Townfield, who's really great.

Nick: We first recorded [the debut] in Manhattan at a place called Waterworks. But it's not there anymore. There was a fire in the building.

Matt: Actually it was the water that destroyed the equipment. Because of the water damage, nothing works! You can use that one! [Laughter]

Me: What are the last few records you've listened to recently that you've liked?

Jamie: Well, Greg worked with Jonathan Fire*Eater, and we like the way their records sound. He did some Pavement and Beck, and some John Spencer Blues Explosion.

Matt: I listened to a lot of John Spencer in college.

Nick: I'm not that crazy about his records. I saw him

play live, and he was phenomenal.

Me: You guys definitely have that same energy live.

Jamie: That's why our EP is pretty good. They're good performances, good takes, and especially considering how long ago it was. We would be hard pressed to get those songs down as energetically at this point . . . I think we definitely aspire to that kind of quality of live performance that John Spencer and Fugazi have.

Matt: If there's a good crowd, any band can feed off the audience. We can have really rockin' shows, high energy shows. They're great!

Join the French Kicks mailing list at www.frenchkicks.com

Solvej Schou is a Barnard senior.

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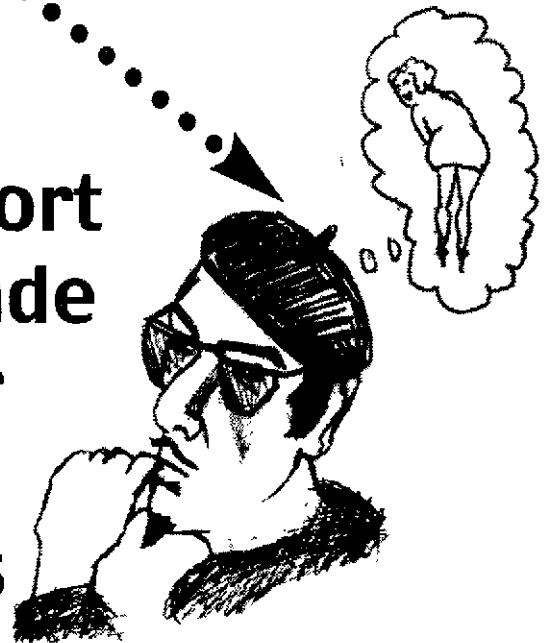
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give to the mita fund

by Mita Mallick

In less than a month, in a matter of a few weeks in fact, I, Mita Mallick, will become a Barnard Alum. I will sport my class ring around with my nose up in the air. With my Barnard bag and umbrella in-hand I will dash off to work. I will attend posh reunions and tea parties. When I meet new people I will say, "Mita Mallick, Barnard Alum. A pleasure to meet you." The pleasure of course will be all theirs...

Okay, back to reality. What do I really think of when I hear the word "Alum?" Alum=Money. I bet that I will be a poor alum, the outcast of the Class of 2000 which will be comprised of the first female President, the Nobel Prize Winner who finds the cure for breast cancer and another future Dean of Barnard College. If my secret dream of being a writer for *Lifetime* movies pans out, I would use my power, prestige and cold, hard cash as a Barnard Alum as follows.

The Mita Fund of Barnard College:

Top Thirty Things to Give Your Cash To

- 30.) A smoothie booth in McIntosh
- 29.) A first-year gift basket to be given to each entering Barnard student. Consists of *College Women's Handbook* by Dobkin & Sippy (who are Barnard Alums); a pre-paid Metrocard; flip-flops for the shower; a Barnard bear and a planner
- 28.) A senior gift basket to be given to each graduating Barnard student. It will consist of a calculator for estimating loans to be paid back; a Barnard T-shirt and mug; a directory of graduating seniors; a journal and a disposable camera
- 27.) A weekly, free movie night event on the lawn during the spring
- 26.) The ability to use dining dollars in neighborhood stores and restaurants
- 25.) More fax machines on campus
- 24.) A guard stationed on Riverside Drive
- 23.) Free cable in dorm rooms
- 22.) Professional interview rooms for OCD
- 21.) Extended evening hours for Mail Services
- 20.) Better use of space in McIntosh with more seating
- 19.) How about just tearing down McIntosh and building Lerner's sister counterpart?
- 18.) Extended dining hours on campus during midterms and finals
- 17.) A new dorm for seniors similar to 620 (obviously

called "Mallick")

- 16.) Have work-study still available for seniors
- 15.) Handles for all kitchen cabinets and drawers in 616
- 14.) Air-conditioning in every dorm building
- 13.) Additional computer terminals located all over the campus
- 12.) Mail box drop in McIntosh for non-campus mail
- 11.) Establish for Barnard its own Math department
- 10.) Working TVs with cable and VCRs in every lounge
- 9.) Open a real Barnard Student Store (one that doesn't come out of the wall)
- 8.) Computer labs in every dorm building with working printers
- 7.) College funded summer storage available to students
- 6.) Microwaves in all suites
- 5.) Campus phones in Upper and Lower Level McIntosh
- 4.) Subsidized Metro Cards for student use
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- 2.) Twenty-four hour coffee shop, seven days a week, on-campus

And now for number one, drum roll please...

- 1.) A new vacuum cleaner for 616

You may dispute the careful order in which I have constructed this list. But number one remains in place. I kid you not my fellow students. My friends and I have repeatedly been told that "Vacuum cleaners are expensive items to buy!" by various heads of the residence halls, in Elliot, then Plimpton and now in 616. And I am here to say that I completely understand. The poor 616 vacuum cleaner begs to be put to rest, servicing the dozens upon dozens of suites in the building. The frequent "broken" post-it-note placed on its sad little body brings a tear to my eye. It waits to join its other vacuum friends in a local museum display as an ancient piece of cleaning equipment.

I actually think I could suck more lint off my rug than that poor old vacuum. So once I hit the big bucks, I will make a trip to Sears myself and purchase a shiny new Hoover, and if I am feeling particularly generous, I will buy one for each of the other buildings.

On the Hoover I will place an engraved plaque, reading, "In Memory of Mita. A girl who, using a pen and masking tape, got down on her little hands and knees and creatively did the job of a vacuum cleaner." With my stellar Barnard education, I have learned how to become my own vacuum.

Fellow graduating members of the Class of 2000, I urge you to give to Barnard. But don't just donate your money and let the College decide what to do with it—remember all the things you wanted; the things that you wish had been different; the things that would make this college even better. Give for your own causes. Give to the Mita Fund.

Mita Mallick is a Barnard senior and bulletin columnist.

welcome weekend—not so welcoming for some?

by Ebony Raine Burnside

For me, on-campus diversity was an important factor in choosing a college and so the reported “range of backgrounds” represented by Barnard Students was a definitive positive. Undoubtedly, Barnard’s placement in New York City provides students with the opportunity to draw from many cultural backgrounds; however, on-campus ethnic percentages are small. As such, cultural misconceptions are as prevalent here as anywhere else. It should be no surprise then that so many cultural-specific groups abound and with groups ranging from the Irish Sisters of Barnard to the Turkish Students Association, it seems that everyone should find a place to belong.

It is natural for people to want to belong to a group where they feel comfortable, and this need seems unavoidable. Cultural groups continue to multiply and it seems that new lines are constantly being drawn between individuals. Contrary to popular belief, this grouping does not begin with Clubs Day or even the cultural receptions that take place

as part of the New Student Orientation Program. For certain groups, specifically the Black, Latino and Native American populations, this perceived removal begins one weekend in April with an Administrative program known as Welcome Weekend.

For those who are not, or choose not to be identified by any of these racial groupings, the concept of Welcome Weekend is a foreign one. The program began in 1994, when the administration became aware that Black and Latino students, most of whom have come from white-majority schools, did not feel welcome at Barnard and somewhat detached from the community. Although the weekend’s activities are student-planned, they are highly backed by administrative offices, specifically the Office of Admissions and of the First-Year Dean. The program strives to ensure that minorities feel as though there is a strong sense of community among the students of color, despite its modest size.

Students of color are invited to campus the weekend before general prospective activities begin the following Monday and Tuesday. They are flown or bussed from their homes and paired with a current student from their state who serves as their guide over the next five days. Activities generally include tours of the city, a group dinner and party and various forums on race relations on and off-campus with testimonies from successful alumnae of color.

One interesting fact to note is that the Asian community holds a separate welcoming program for their incoming students. Monet Clarke '02, the Office of Multi-Cultural Affairs

intern and Welcome Weekend planner says, “Asian prospectives are not involved because they are not underrepresented on Barnard’s campus. They actually make up about 30% of the community. The Weekend is not for the ‘national minorities’ so to speak, but for those groups who comprise a small number of the Columbia community, so that they feel welcome.”

Not unlike Orientation, the Weekend’s main purpose is to put incoming first-years at ease. However, Clarke does acknowledge that many think the effort put into the event is excessive. She notes that she has heard concerns from various students which allege that such programs are a form of segregation and impede the formation of a strong Barnard community, which is irrespective of race. The argument has been made that because of its location in New York City, the Barnard campus is already

I couldn’t understand why a community that prides itself on cultural awareness and exchange would choose to openly separate its students on the basis of race...

less cohesive than one would expect for a community of this size and separations on basis of race only serve to further destroy the community.

It is also very possible that the students who disapprove of this program do so because they view it as a move on the part of specific

cultural groups to withdraw themselves from the community. Tara Bynum, '02, believes this stems from the misconception that the Black, Latino and Native American populations are exclusionary and have no desire to interact with the white majority. On the contrary, she says that is the ability to relate to a group of people who might have shared similar experiences that allows you to function as a part of a larger society. Judging from the violent reactions of a rising number of teens who feel lost in society, as in *Columbine*, Bynum’s theory seems valid.

Still, I have met those self-proclaimed “non-religious white girls” who say they are often lost during freshman year as they search for a group to belong to. One such student I spoke to, who wished to remain anonymous, said that the “grouping” on campus irritates her and makes it more difficult for students like her to make friends. The natural assumption is that only white students feel this way, but there are definitely minority students who share this sentiment. When I first heard about the program I was almost personally offended. I couldn’t understand why a community that prides itself on cultural awareness and exchange would choose to openly separate its students on the basis of race.

I had many conversations with friends who had been a part of the Weekend and was surprised to learn that most never thought of it as an exercise in exclusion. Having grown up in the Bahamas where I was a part of the majority and attending a truly international school, I had never felt the pressures of

being considered a minority. Even when I lived in Hong Kong for two years, the thought that I was a part of the minority was never a conscious one. Therefore, it was hard for me to understand the need of my African-American friends to be part of a black community, even if it meant separating themselves at times. My gut reaction was that Welcome Weekend was a form of racism and rather was geared to making students feel not only separate but also inferior.

I was not invited to the Weekend (besides being an international student, I chose not to tick the Black/African option . . . even though my name makes it obvious!) and I probably would not have attended anyway. However, after living as minority in the USA for only one year, I came to realize the necessity of a safe space. Being a member of a cultural group can provide an individual with a sense of security that one finds nowhere else. "It is liberating to be able to drop all

pretensions because you know others understand a little about you," says Lysette Grey '01, who adds, "The Weekend is a time where students of color can ask the questions that they really want the answers to and you know that you have a support system to fall back on."

Because the event is planned, students often feel as though the Weekend is a way for Admissions to ensure that minority students attend Barnard. Clarke states that this is absolutely untrue, as Barnard has no quotas for minority students. Grey agrees and states the reason behind the program is irrelevant since the students are getting the support that is intended for them.

Although in my junior year, I admit I still have my doubts about the Weekend, even if my questions about administrative motives have been answered. While I agree that the idea is a good one and the experience a necessary one for the prospectives, the format of the event still

bothers me. Perhaps optional cultural receptions can be made a part of the prospectives' weekend and then followed up by some sort of diversity/unification activity which follows for individuality but also reinforces the idea of community as a whole.

Nevertheless, I truly believe that an individual's need for a safe space should be recognized and respected. All students, particularly minorities, need to feel comfortable in the campus environment and their right to that comfort should not be revoked because others are uncomfortable. Welcome Weekend was not created to bash the majority or exclude non-minorities. While I feel sympathy for people who find it hard to situate themselves, I do not feel that one group should be denied a positive experience to avoid a few hurt feelings. That would be discriminatory.

Ebony Raine Burnside is a Barnard junior.

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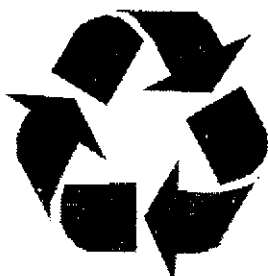
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