

bernard bulletin



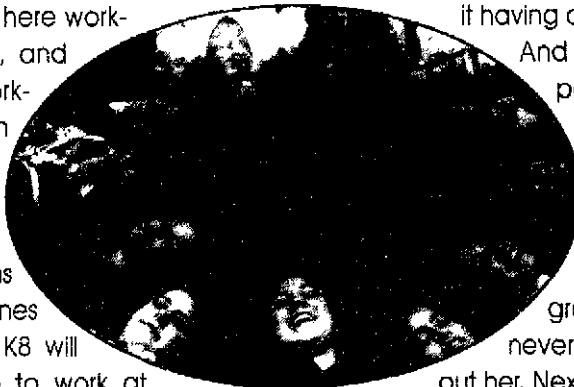
good luck on **finals**

just remember—the year's almost over

letter from the editors

contributors

So, this is it, eh? Here already? Those of us who are lucky will be out of here in a week, having handed in too many papers and taken too many exams. We will be off to a deadline-free, relaxing summer. Or, we'll continue to work an insane schedule, like Xy, who will be here working at the *bulletin*, and simultaneously working for Bronx Green Up, an organization that helps set up and maintain community gardens in the Bronx. Deadlines and stress galore. K8 will be headed home to work at Duke Film and Video as an event coordinator, where she gets to do lots of design work and meet cool people. So, really, we're not headed out of here to relax for the summer—we're just leaving behind school deadlines for other ones. It's almost



like, at this point in our lives, days are replaced with deadlines, long term and short term goals completely eclipsing our view of what it means to live—to be alive. So, we do things that make all of the work worthwhile. Xy's getting in a little car and driving from Morningside Heights to Texas...just Xy and her closest friends on the road for days. No real objectives. No stress. No deadlines. K8 is spending her last summer at home with her sister, who's headed off to college next year, and is going white-water rafting in North Carolina.



It's so satisfying to be sitting here, in front of this computer for the last time this semester, talking about summer plans. We've come so far this semester, and it's been a

long haul, but we made it. But we did more than just survive here in our first semester of editor-ship...we rocked this little news-magazine, taking it to a level we could never have imagined. This is what we wanted from the *bulletin*, and it's so good to see it having actually come to life.

And there were so many people who made it possible. Jamie, who will be heading off to Japan this summer, has been our saving grace, and we could never have done this without her. Next semester, she'll join us from Kyoto, bringing us "a broad abroad"—a weekly column. We'll miss her dearly, and we thank her for everything. On that note, our staff here at the *bulletin* often goes unrecognized, but Shannon, Sarah, and Alice do invaluable work that makes

the *bulletin* run every week. Of course, our editorial board and loyal writers are what make the *bulletin* what it is, and we love them to death. Karen, Kim, Kyrin, Vanessa, Anjali, Stacey, Odella, Lara, Lilliana, Elvita, Catherine, Kelly, Courteny, Renee and Tiffany and all of the rest of the strong, beautiful, talented women who put this thing together every week—it's been a wild ride, and we'll see you next semester!

Xy and K8

K8 Torgovnick is a sophomore who came to Barnard from Durham, North Carolina—the magical land of tobacco and Jesse Helms.



No wonder she wanted to escape to New York. She is a sociology major, and has found herself constantly writing papers on her favorite Nick-At-Nite shows for her sociology classes. K8 is co-editor-in-chief of the *bulletin*, and spends many, many hours a week designing, laying out, editing and writing for the *bulletin*. She has found that the best way to clear her head from all this work is to do a hand-stand against a wall for at least 10 minutes.

Xy's homestate, New Hampshire, has the most badass motto in our whole damn country. Live Free or Die, they say up there,



and Xy chose to live free by coming to New York, leaving behind truck stops and mud-flaps for indie films and manicured parks. As co-editor-in-chief of the *bulletin*, Xy gets to exercise her childhood bossiness in a constructive manner, and what you hold in your hands is the result. Hooray for being overbearing and unpolitically correct! Xy will be spending the summer in New York, imparting her *bulletin* knowledge to high school students in Barnard's Pre-College Program.

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Table of Contents

3 May 2000

news

- 4 Katherine Boo rewarded for work at the *Washington Post*
Seniors to be inducted into Phi Beta Kappa
- 5 *Bear essentials*
Students win leadership Awards
- 6 Panel discusses the stories of women in prison
- 7 Dorris Kearns Goodwin to give commencement address

features

- 8 Serpents and King Lear: Student sculpture to be installed in Stratford-Upon-Avon
- 9 *BEDA*: A survivor speaks
- 10 Finding a summer job that doesn't feel like work
- 11 *Well woman*: Am I still a virgin?

arts

- 12 Carey Maxon's flowers: her gifts, her art
cover photo by
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courtesy of Palm Press, Inc.

music

- 14 Michael Festein is *so* wonderful
- 16 Expression knows no boundaries at the Columbia Festival for Asian Arts
musicpicks: week of May 3
- 18 Don't touch that dial... On second thought, maybe you should
- 19 Radio shows we deem worthy of your ears
- 20 Album reviews: Afro-Celt Sound System, Smashing Pumpkins and Apples in Stereo

yc living commentary

- 22 hot damn, summer in the city
- 24 *Mita's musings*: my very last musing
- 25 a tribute and farewell to a great teacher
- 26 Mos Def—political activist and good guy
- 27 U.S. no model for human rights
- 28 *Bad journalism*: what were they thinking?
- 29 An ugly job of reality

Katherine Boo rewarded for work at *The Washington Post*

Barnard Alumnae have been pioneering the way for women in many fields. Many have won distinguished prizes that span many fields of life.

One such alumna is Katherine Boo, a graduate of the class of '88. Boo wrote a two-part series on the conditions of group homes for the mentally retarded in the District of Columbia. *The Washington Post* received its second Gold Medal award for public service, awarded by the Pulitzer Prize board, for Boo's series.

Boo was working on an article on welfare revision when a source took her to a group home where residents were living in awful conditions—pitch blackness and bugs everywhere. Boo discovered that residents who died in these conditions were often buried in unmarked graves. As a result of Boo's work, the city government has taken

actions to reform the wretched conditions in group homes for the mentally retarded.

Boo said to the *New York Times*, "I feel the prize is a small marker the Pulitzer board has put down on these unmarked graves, and it says that the people who died here and who suffered here mattered."

Boo was an English major at Barnard, and graduated summa cum laude, Phi Beta Kappa and with honors in English. She won the Helen Marie Carlson French Prize for a composition written in fourth-term French. In addition, she won the Sidney Miner Poetry Prize for distinction in reading, writing and the study of poetry.

—Zehra Mamdani

Seniors to be inducted into Phi Beta Kappa

The following seniors have been elected to the Barnard section of Phi Beta Kappa. Their initiation will take place on Monday, May 15 at 4:30pm in the James Room.

Tamar Adler... Psychology	Jacqueline Renee Geary... American Studies	Christine U. Li... Asian and Middle Eastern Cultures
Bethany Angelica Duco Ayers... Political Science	Shlomit Avigayil Goldberg... Political Science	Jill Marie Madeo... Theatre
Jennifer Wynn Barchfield... Comparative Lit: English/Spanish	Becky Shana Guttman... Psychology	Melissa Beth Marrus... English (Writing)
Kristen Marie Broyles... Political Science	Jennifer L. Harry... Biology	Jennifer M. Miletic... Political Science
Robin Meredith Campbell... Dance, Music	Laura Elizabeth Helton... Anthropology	Anne Marie Motto... American Studies
Hidy E. Chang... Economics	Sara Elizabeth Hertog... Economics	Jessica Fay Naddaff... Psychology
Elizabeth Dorothy Chase... Comparative Lit: English/French	Rachel Anya Hnatowich... Biopsychology	Jesse Sage Noonan... English
Sandra B. Chefitz... Religion	Lily Hui... Psychology	Mi hui Pak... English
Jennifer Elise Donovan... English	Rika Iino... Music	Melissa Heather Parker... Psychology
Miriam Elizabeth Elder... Women's Studies	Barbara Jemelkova... Economics	Melia Jean Patria... English
Amanda Mohr Estrine... English	SoonWon Jeon... Economics	Marisha A. Pessl... English (Writing)
Angie Lyne Fredrickson... Art History, Dance	Zenub Ali Kakli... Asian and Middle Eastern Cultures	Elizabeth Sarah Rosbrow Reich... Film, Literature
Rachel Furst... Medieval and Renaissance Studies	Sara Lindsay Keane... English	Nahid Seyedsayamdost... Political Science
Kate Garroway... English	Morisa Kessler-Zacharias... English	Angela Stefatos... Psychology
	Isabel Read Kimmel... English	Lauren Wolf... Psychology
	Alexis Bridget Krajewski... Political Science, Religion	Janice Yu... History
	Erika Natalia Kuver... History, Political Science	Hae Won Yun... English, French

bear essentials

ALL STUDENTS: Please refer to Dean Blank's memorandum on the completion of coursework, which will be distributed to all students and faculty members. We know that the end of the semester is often a very stressful time, and we hope that you will contact your Class Dean, your adviser, Counseling Services, and other student services if you need help. It is important for us to remember that asking for help is a sign of strength, not of weakness, and there are many resources on campus to assist you.

CAMPUS HOUSING: If you have been contracted for fall 2001 housing, please contact the Office of Residential Life and Housing for the cancellation fee. If you have been contracted for spring 2001 housing, please contact the Office of Residential Life and Housing for the cancellation fee. If you are going on study leave, please remember that applications for spring 2001 housing are due by December 1 and applications for fall 2001 housing are due by March 1.

STUDENTS APPLYING TO MEDICAL, DENTAL, OR OPTICAL SCHOOLS: Please remember to complete your pre-application sheets and turn them in to Jayma Abdoo in the Dean of Studies Office by May 15.

Before you leave campus for the summer, please also let her know who is writing your committee evaluation and your recommendations.

REMEDIATION: The AMCAS applications—both paper and disk versions—are now available in the Dean of Studies Office, 105 Milbank.

ATTENTION TUTORS/TUTEES: TUTORs: The last day to submit timesheets is Thursday, May 4. Timesheets submitted after this date cannot be honored. TUTEES with outstanding balances should settle accounts before the end of the semester. If you do not do so, your fall registration will be held in arrears.

TEMPORARY EMPLOYMENT: If you are leaving the campus for the summer, remember to come to 105 Milbank to get your forms signed by either Dean Tsu or Dean Webster 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 or Dean Webster as soon as possible.

Students win leadership awards

The annual SGA Leadership Recognition Awards dinner was held Monday, May 1 at 7:30pm in LeFrak Gymnasium. The awards were presented to students who showed outstanding leadership qualities in various campus organizations. 76 seniors, 71 juniors, 40 sophomores and 13 first-years received awards. In addition, the most prestigious Leadership Award, the Bear Pin, was awarded to 31 seniors who served the campus community throughout their years at Barnard. Bear Pin winners are (in alphabetical order):

- Amna Akbar
- Asena Bahce
- Umbreen Bhatti
- Rachel Brauner
- Sara Brubaker
- Aleia Carr
- Preeti Davidson
- Jennifer Flandro
- Ilana Garber
- Manu Gayatrinath
- Sprague Grayden
- Rachel Grundfast
- Edythe Hanus
- Rachel Hnatowich
- Kristie Kleiner
- Mita Mallick

- Melissa Marrus
- Robin Mindlin
- Elizabeth Napleton
- Solana Nolfo
- Diana Paquin
- Tarah Pua
- Fiza Quraishi
- Linda Rodriguez
- Rena Rubin
- Shoshana Sultanik
- Astrid Tsang
- Andrea Tu
- Melissa Viscovich
- Antoinette Walker
- Junea Williams



Please recycle this paper.



panel discusses the stories of women in prison

By Courtney E. Martin

In a panel discussion on Tuesday, April 18th, four women passionately discussed the various issues which face women prisoners. Leah Kopperman, of Barnard Alumnae Affairs, lead the discussion, which included Rev. Annie M. Bovian, Executive Director of the Women's Advocate Ministry; Ann Jacobs, Executive Director of the Woman's Prison Association & Home, Inc.; and Professor Bell Gale Chevigny, editor of the book *Doing Time: 25 Years of Prison Writing*.

The discussion began with introductions, and then each woman explained her personal involvement with women prisoners. Chevigny explained that her interests began from a literary perspective, when she witnessed the award ceremony of a prison writing contest.

"The stories were so striking," she explained. "I immediately became involved in the Bedford Hills poetry workshop."

Bedford Hills is just one of the area prisons which house the kind of women that were discussed Tuesday night. Another prison, Bayview, is located in Chelsea Piers, but as Jacobs explained, "This prison is a lot less accessible because it has such a transient population."

The work going on with the more permanent population of women prisoners at Bedford is remarkable, according to many of the women panelists. Bovian explained that the leadership at Bedford is particularly progressive and interested in experimental programming, such as college offerings and writing courses.

Chevigny repeatedly stressed the importance of giving women prisoners hope through acknowledging their stories. She explained that one of the easiest ways to get a true picture of what life in prison is truly like as a female inmate is through reading their short stories.

Her book, *Doing Time: 25 Years of Prison Writing*, is an attempt, on her part, to publicize these women's stories.

Other activists are dealing with the multitude of issues facing the female prison population in other ways. Rev. Annie M. Bovian runs the Women's Advocate Ministry, which "provides dynamic and effective outreach, crisis intervention, and support for the women in need,

Nationwide the population of women in prison has increased more than twenty percent in the last three years—it has tripled in the last decade and over 75 percent of presently incarcerated women are mothers, most with two or more children.

beginning from her arrest and continuing through the court process, incarceration, and reentry into society," according to the mission. In 1996 alone, advocates associated with Bovian's organization appeared with approximately 450 women. Most of these women are minorities charged with petty drug offenses, according to Bovian.

"We live in a country which conducts street sweeps," she explained. "I could be just picked up off the street because of the color of my skin. A lot of these women are picked up with less than five dollars worth of drugs in their pocket and end up starting a vicious cycle in the system."

Bovian spoke a lot about the racially discriminatory undertones still pervading much of the criminal justice system. She, herself an African American woman, graduated from Harvard Law School but said with conviction, "Police don't see my educational credentials when they look at me. They just see the color of my skin."

Jacobs supported Bovian's claim of racial discrimination's continued presence in the criminal justice system and went on to explain how this discrimination exists within a system lacking a logical philosophy as far as rehabilitation is concerned.

"The criminal justice system contin-

ually increases penalties on victimless, small drug charges. These are women with children, women who have been sexually abused, women who have drug addictions. Shipping them up to [rehab], away from their families with no therapy programming is not the way to make them into productive citizens," Jacobs explained.

She went on, "The recidivism rate is a clear indicator of our criminal justice system's ineffectiveness."

The organization which she runs, the Women's Prison Association & Home, Inc. (WPA) is a non-profit agency "working to cre-

ate opportunities for change in the lives of women prisoners, ex-prisoners and their families" by providing programming concerning life skills aimed at rehabilitation. WPA serves 2,000 women a year, according to the organization's promotional material.

Even with these two organizations and books like the one edited by Chevigny, so much is to be done. Nationwide the population of women in prison has increased more than twenty percent in the last three years—it has tripled in the last decade, and over 75 percent of presently incarcerated women are mothers, most with two or more children.

One concerned audience member, herself and Barnard alumna, asked the poignant question at the conclusion of the formal panel. "What can a normal citizen do to help the problem?"

All of the panelists insisted that it was important that people who are concerned with this seemingly "invisible population" stay informed about new legislation affecting incarcerated women and criminal sentencing generally. They also stressed the importance of changing one's day to day consciousness about this population.

Courtney Martin is a Barnard sophomore and bulletin staff writer.

Dorris Kearns Goodwin to give commencement address

Dorris Kearns Goodwin, an historian and Pulitzer Prize-winning author, will speak at the 108th Commencement on Tuesday, May 16 on Lehman Lawn (Levien Gymnasium is the rain location). Goodwin will receive a Bannard Medal of Distinction along with University administrator Hanna Holborn Gray, photographer Annie Leibovitz, and scientist Kathie Olsen.

Goodwin graduated from Colby College in 1964, won a Fulbright Fellowship in 1966, and earned a doctorate from Harvard in 1968. She became a White House Fellow, focusing on the problem of unemployment in the inner city. Goodwin later became staff assistant to Lyndon B. Johnson. The experience of working with Johnson inspired her first book, titled *Lyndon Johnson and the American Dream*. Goodwin is the author of several successful books, including *The Fitzgeralds and the Kennedys* and *Wait Till Next Year*, and is a regular on *The Newshour with Jim Lehrer*, *Five on Five*, and *Nightline*.

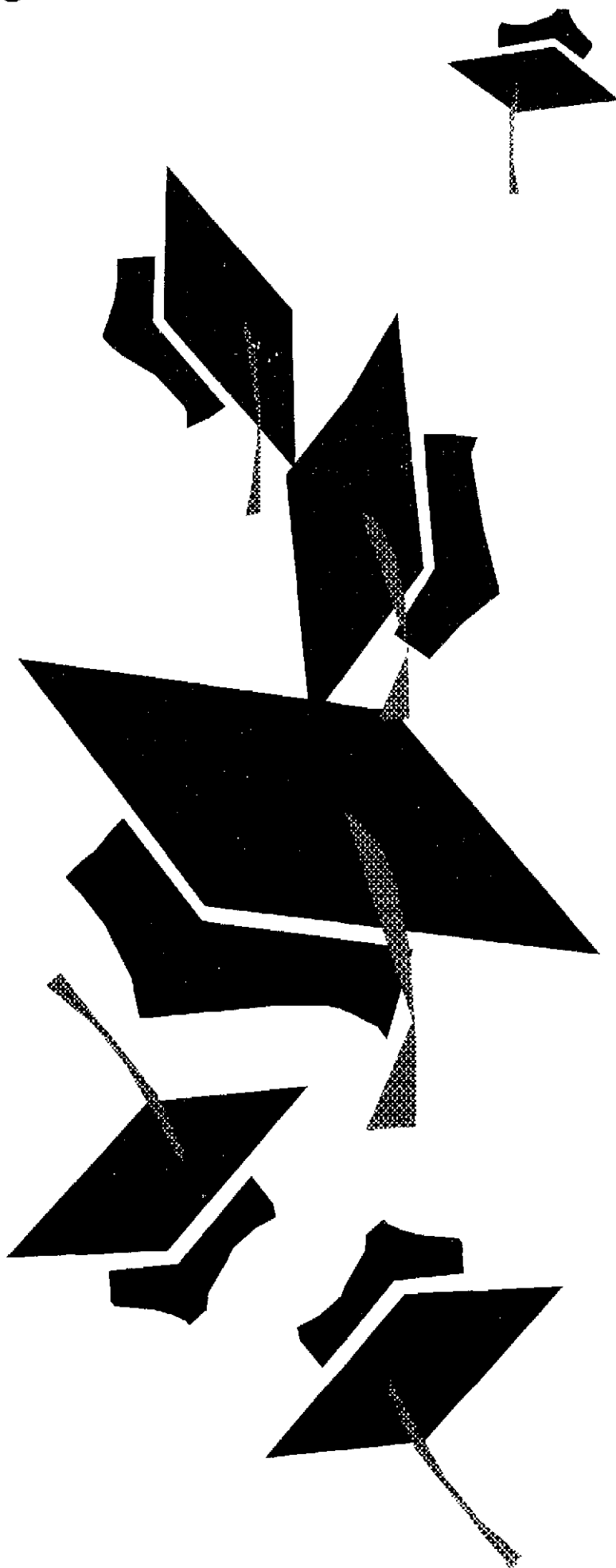
Goodwin won the Pulitzer Prize for history for her book *No Ordinary Time: Franklin and Eleanor Roosevelt: The Home Front During World War II*. *The New York Times* says of this book, "Goodwin has pulled off the double trick of making Franklin and Eleanor Roosevelt seem so monumental as to have come from a very distant past, and at the same time so vital as to have been alive only yesterday."

Gray, born in Germany, received a doctorate in Renaissance history from Harvard in 1957. She became a professor at Yale University, and later became a provost there. Gray was the first woman to head a major university, serving as president of the University of Chicago for nearly 15 years, working to strengthen the feeling of community on campus. She received the Presidential Medal of Freedom in 1991 for her contributions to the field of higher education. She retired as president of the University of Chicago in 1993, and is now teaching undergraduates there.

Leibovitz is known best for her celebrity photography. She received a Bachelor of Fine Arts from the San Francisco Art Institute in 1971. She became a photographer for *Rolling Stone*, and now is closely connected to *Vanity Fair*. She founded the Annie Leibovitz studio in the early '90s. Leibovitz has published three books, the latest titled *Annie Leibovitz: Women*, examining both famous and non-famous women. She has received many awards for her photography.

Olsen graduated from Chatam College and received a Ph.D. in Biology from the University of California, and was a postdoctoral fellow at Harvard Medical School. Olsen is a chief scientist at NASA. In addition, she is a neuroscientist and a science administrator at the National Science Foundation. Olsen has received many honors for her work and has contributed to several books, and has served on federal scientific review boards.

—K8 Torgounick



serpents and *King Lear*

student sculpture to be installed in Stratford-upon-Avon

By *Katrin Stamatis*

Shakespeare is everywhere. We see his influence in literature, theater, movies, music, operas, even dances—and now in sculpture too.

Eve Pomerantz, now a sophomore at Barnard, has been working for the past year and a half on a Shakespeare-inspired sculpture. She was commissioned by the Shakespeare Birthplace Trust of England to create a sculpture inspired by a play of her choice, to be permanently installed in Stratford-upon-Avon, England in August, 2000. Pomerantz chose *King Lear* for her sculpture because, she said, "I was intrigued by the serpentine imagery [that] lends itself very well to sculpture." She also remarked that in her sculpture she is trying to express "the intense pain and chaos of *King Lear*." She is now in the process of building her sculpture, and has made several smaller models of the piece. These models, as well as photographs, drawings and written work are currently on display in the Barnard Dean's Office until May 15.

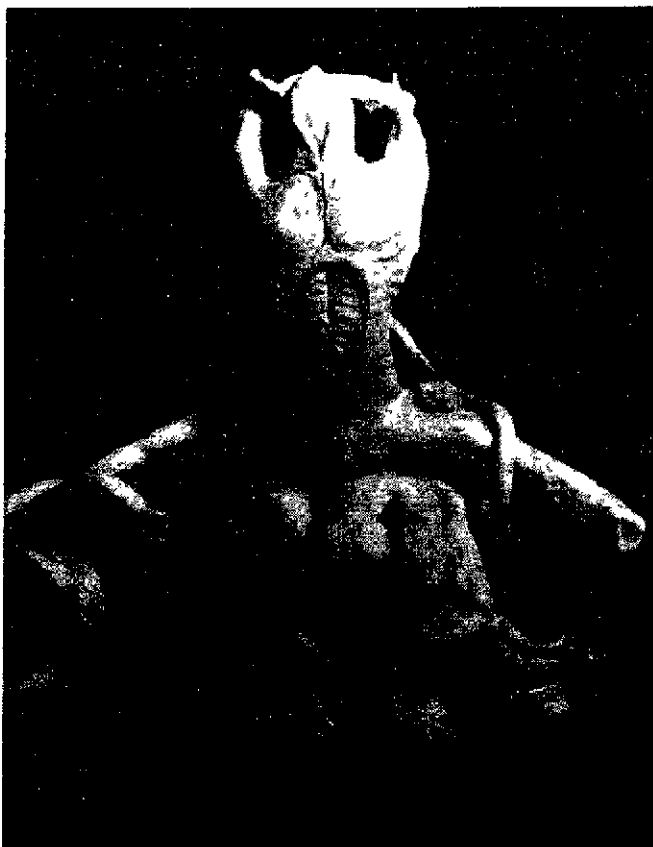
Pomerantz has been an apprentice of Greg Wyatt, (sculptor-in-residence at the Cathedral of St. John the Divine, and creator of the 40-foot bronze Peace Fountain on 111 St. and Amsterdam Av.) for six years. His apprenticeship program allowed her to learn about sculpture in an active environment, as Wyatt shares his own studio with his apprentices. She studied drawing for many years, and has created sculpture in relief and in the round before embarking on her Shakespeare sculpture project.

Pomerantz's sculpture (many versions of which can be seen at the display) contains four figures: Lear, Edgar, Cordelia and one figure that represents both Goneril and Regan. On Lear's torso is an enormous, stylized scorpion, representing the "stinging" cruelty of his evil daughters.

Pomerantz cited quotes such as "[She hath] struck me with her tongue/ Most serpentlike upon the very heart" (2, 4, 181-82), "How sharper than a serpent's tooth it is/ To have a thankless child" (1, 4, 302-03), and "These things sting his mind so venomously" (4, 4, 55-56) to explain her choice. "In Shakespeare's day," she explained, "the word serpent had a broader meaning, to include scorpions, lizards

den is next to the house of Shakespeare's wife Anne Hathaway. The garden contains many different types of plants and trees that Shakespeare mentions in his work. She met with the chairman and the director of the Shakespeare Birthplace Trust and saw performances of Shakespeare's plays to plant some ideas for her future sculpture. This coming August, Pomerantz intends to go to back to England with

courtesy of Eve Pomerantz



Pomerantz's sculpture in the works

and spiders in addition to snakes."

Her depiction of Edgar is a crouched figure at the base of the sculpture, which she intends to convey the destitution of Edgar's speech that ends with "I nothing am" (2, 3, 1-21). The figure of Goneril and Regan is surreptitiously climbing onto Lear from behind to convey the evil daughters' calculating cruelty. Cordelia is only visible at the back of the sculpture; she is in a rather helpless position, as she fails to help Lear in the play.

Last summer Pomerantz went to Stratford-upon-Avon to see the sculpture site: The Shakespeare Tree Garden. This gar-

den is next to the house of Shakespeare's wife Anne Hathaway. The garden contains many different types of plants and trees that Shakespeare mentions in his work. She met with the chairman and the director of the Shakespeare Birthplace Trust and saw performances of Shakespeare's plays to plant some ideas for her future sculpture. This coming August, Pomerantz intends to go to back to England with her finished bronze sculpture to place it in The Shakespeare Tree Garden. Pomerantz's sculpture will be a permanent addition to the garden, and will be three feet high, on a three-foot pedestal. In about five years, ten sculptures will be created for the garden, each of a different play, and each by a different sculptor. Five sculptors will be from England, chosen by the Royal Academy of Art, and five from the United States, of which Pomerantz is the first.

Pomerantz says that she has learned a lot from the process of this sculpture. "It really is a team effort," she said. "It could not have been possible without Greg Wyatt, The Shakespeare Birthplace Trust, and help from other members of the sculpture studio."

Pomerantz is an active member on campus as well as off; she is a member of the art staff of Columbia's Asian Journal, and also partic-

ipates in the Barnard/Columbia Mentoring Program. Pomerantz, still a sophomore, says that she is not yet sure about plans for the future. She would love to create more sculpture inspired by Shakespeare because, she said, "Shakespeare is such a rich source of imagery for visual art. There is not enough bronze in the world to express all that he does with words."

If you want to learn more about this fascinating project, visit the Dean's Office in Milbank Hall to see the display of her work in progress.

Katrin Stamatis is a Barnard sophomore.

A BEDA

Tears still issue forth from my mother's eyes when she considers the irony.

In intermission at school, when I learned its textbook definition in health class, the severity of the illness completely eluded me. They're dying of starvation, I would marvel, and yet they're afraid to eat? How ridiculous when I would indulge in an enormous bite from my peanut-butter and jelly sandwich.

Two years later, my pediatrician diagnosed me with anorexia. I was dying.

As a child, I prided myself in my individuality. Teachers found me comical as the little midget of a girl who excitedly hauled a trumpet onto the bus each week while her classmates sat delicately poised with their flutes. My parents encouraged me to adhere to my personal interests, no matter how eccentric—they spent endless hours shuttling me to and from karate dojos and jazz ensemble rehearsals while everyone else performed in dance troupes and had pool parties. Before I learned to tie my shoes, I knew to act in accordance with what came naturally—to always remain true to myself.

This changed when I tiptoed into adolescence. I soon realized that in the pubescent world, where assimilation and acceptance intertwine into the hub around which a young adult's life revolves, individuality is a social death sentence. As true to myself as I struggled to remain, I soon learned that my adoration of books and dolphin swimming tarnished my image, leaving me "out of it," different, alone, a thing apart. I questioned the value of my intelligence, debating whether or not to conceal my ideas and remain silent when I knew the answers to class, and I agonized over my Punky Brewster hair and oh-so-very-brown hair. All the while, my figure sagged, jiggled, ballooned and wallumped from every angle beneath my clothes.

My eating disorder originated as an effort to assume responsibility, to establish order in and make sense of a world in which I felt minuscule and forgotten. I resolved to exchange individuality for acceptance—perhaps, I thought, if my body was acceptable, if my figure mirrored the social ideal plastered on billboards, then others would pass judgement less hastily. Perhaps then people would devote time to understanding and appreciating the elements that stirred beyond the waist and hips, deep within the heart and the psyche.

I never intended to become ill. And I never believed that I was sick until the very last.

I focused on a balanced approach to achieve my ideal body—a simple diet with three meals a day and a moderate exercise regimen. After my first two weeks of rice and

rabbit food, I discovered a reward that surpassed the simple satisfaction of attaining my objective. Each time that my will triumphed over my body's natural urges, I unearthed a new source of worth and stability. I felt that I had transcended the body, strengthening mind and spirit to such a capacity that the wants of the pale, unyielding flesh that encased them lost all meaning. Soon, my dependency upon this self-control, this treasure trove of security and confidence, wove itself so intricately into my life that I devised excuses whenever anorexia reared its head. I blamed my poor circulation for the cold that seeped me during each waking hour. My hair collected in clumps in the shower drain only because my classes caused me stress. And my metabolism had always been abnormally slow, so I could not possibly eat as much food as my peers and family without gaining weight. I rationalized each and every symptom of my declining health. I also ignored the cries of my body for such an extensive period of time that eventually I lost the ability to recognize hunger. My innate sense of inadequacy, which persisted despite my feverish efforts to mask it with restrictive eating, distorted my reflection each time that I studied myself in the mirror, padding the angles and corners of my ghostly frame with imaginary curves. Before long, I blinded myself to the fact that what originated as an optimistic quest for self-improvement had mutated into a dark and deadly addiction. Until I found myself atop the examination bench, my mother grasping my icy hand and pleading with me in desperation, my own cheeks flushing as the physician's words stung, I believed that all was well. My behavior had perfected some magic. After all, how could the one element of my body that I had complete control—which I considered its most beautiful and empowering aspect of my life—possibly do me harm?

I took a constant barrage of whispers to reveal to me the steady, unrelenting pace at which I destroyed myself each day. The concerned glance of a teacher, the worried remark of a classmate. The sturdy embrace of a little brother who felt compelled to hold onto me, even though hugs were not "cool." My mother's eyes swimming with tears as she pleaded. A best friend massaging my hands to will away the ice that gripped them.

People often express concerns about approaching eating disorder sufferers. "If she gets mad, then I'll ruin our friendship, and I'll have no idea what's happening to her," they say. As frightening as it may be to be a friend, confronting a sufferer—letting her know she is not alone, and that she may be placing herself in danger—is essential. I can honestly say that had the people around me not intervened—had they submitted to fears of << page 11 >>

Finding a summer job that doesn't feel like work

By Courtney Martin

It is true. The glorious jingle of an ice cream truck's anticipated approach, hour upon hour spent building backyard fortresses and creating delicious mud pies, slip and slide parties with every grubby-faced neighborhood kid you know—these images of summer are no longer. Now, as May rolls around we are forced to think less of secret clubs and lemonade stands, and more about making money and getting some substantial work experience. Here are some ideas for how to make the transition a little less painful:

First of all, there is always the option of getting a summer baby-sitting job. As unappetizing as it may sound to spend the hot, sticky months wiping the faces of little ones, it may be the perfect excuse to pretend to again be one yourself. A baby-sitter who doesn't join in on the fun is considered inadequate anyway. Plus, often times wealthy families will include high hourly payment and summer vacations to the "family beach house" as an added bonus.

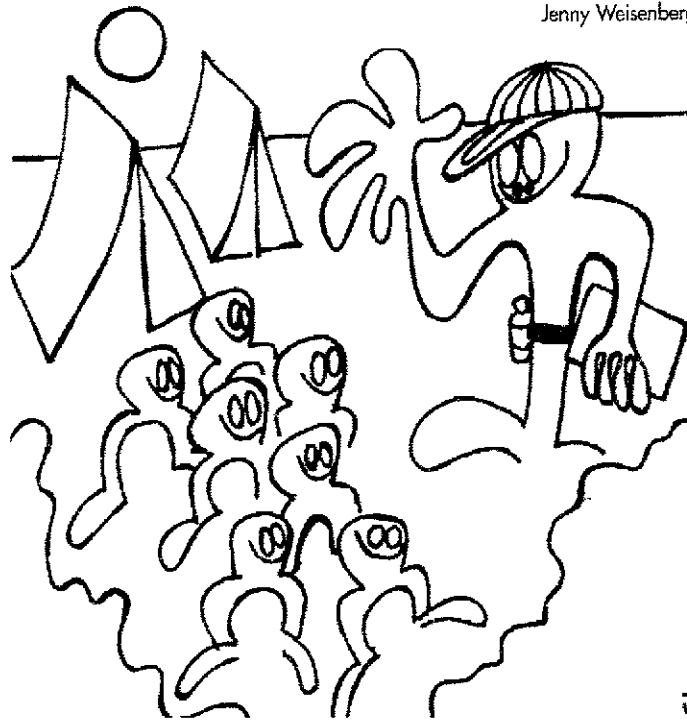
Nita Mickley, a Barnard first-year is going home to Boulder to be a nanny because, "They pay me to go to swimming pools, the movies, the park, all kinds of fun stuff that I would do anyway."

Kids go to bed relatively early, even in the summer, and these silent hours could translate to some very peaceful chilling for anyone in charge of them. The Barnard baby-sitting service may be able to hook you up with some summer options if you hurry to the baby-sitting window in the basement of Milbank very soon. Otherwise, asking around your neighborhood at home or, for once, encouraging your mother to be on loud-mouth mode with her network of friends usually does the trick.

There are some traditional summer jobs which definitely include some tra-

ditional summer fun, i.e. being a camp counselor or a lifeguard. The downfall of each is that they usually pay peanuts, but the fun benefits can be well worth the weightlessness in your bank account.

Another grown-up form of serious fun comes in the travel abroad option. There are internship and school programs all over the world. The downfall



Jenny Weisenberg

is that most come with fairly outrageous price tags. Sophomore Eve Feinberg is planning on going to Florence. She said about her summer plans, "I'm always wanted to go to study art. I just decided to do it and spend all my money."

If you just can't bring yourself to be frivolous for the summer there is always the option to do something (yuck) meaningful. In all seriousness, there are some really good opportunities to spend your summer helping people through various organizations or on your own. A program called the Student Conservation Association (SCA) runs environmental programs all over the nation designed to improve natural lands which you can get involved in through their website at www.sca-inc.org. You won't be alone—each year students devote over one million hours to conservation through SCA alone.

There are also social welfare programs which students can get involved in for the summer through various organizations. Sophomore Gareth White is planning on going to El Salvador to work on a health education program through the Rothchild Foundation. "I want to do it because I want to make a difference in people's lives," she said. "I think it's very important to go where people are needed and do what needs to be done."

You can also design a volunteer or research project of your own and cross your fingers that you might be able to get a summer grant through the Student Government Association. The competition is stiff, but Barnard women have been known to do some amazing and innovative summer work with a little financial help from the school.

Some Barnard students, like sophomore Tara Bynum are being paid through other school departments to do research. Bynum commented, "I am going to be doing a research project on campus comparing Dante's *Inferno* and Naylor's *Linden Hills*. I just haven't worked out the details yet."

The internship option is attractive for a couple of reasons. First of all, internships look great on the ol' resume. Whether you are graduating and planning to hightail it straight to the working world, or maybe prolonging your sheltered education as long as you can possibly manage through graduate school, internships are going to make you look like an attractive candidate. In good internship programs you can meet other young people and learn a lot about a multitude of "real life" things like finance, the law, etc. The downside is that most internships are unpaid or pay very little and the hours are long, and most often, indoors. In addition, you can easily get stuck with a massive firm who sees you as a source of slave labor, not an eager mind. The moral of

this story is: choose wisely. Look for smaller companies with very active internship descriptions and don't be afraid to interview the company while they interview you. You shouldn't waste a summer making copies when you could be learning something valuable.

In order to get involved with an internship your best bet is to visit the Office of Career Development at either Barnard or Columbia, in person or over the web, and research internships which interest you and still have application deadlines pending. Talk to your friends about internships they have done too. If worse comes to worst, identifying businesses that you respect and hounding them independently is not such a bad option. Sometimes companies that didn't hire interns previously can be swayed by a persistent and talented college kid with a lot of enthusiasm.

Whatever you do this summer, don't forget to drink some kool-aid and kick back every once in awhile. We all work hard enough during the school year. As we get older summer may be seen as an opportunity to bulk up your resume or make a difference, but it should also remain a childhood favorite.

Courtney Martin is a Barnard sophomore and bulletin staff writer.

<< page 9 >> upsetting or hurting me—I would have slipped into death before graduating from high school. Instead, each time someone approached me, he or she drew my mind closer to reality and offered me the courage to survive. Six months after my symptoms first appeared, I sought therapy. Two years later, I received my high school diploma on a sunset-kissed June evening. I had been completely recovered for a year and half, had written a manuscript about my experiences, and had fulfilled a childhood dream by gaining acceptance to Barnard. My world lay open and glittering before me—a world that I would have lost forever,

had it not been for the compassion and support of my family and peers.

It is possible to fight back from the depths of an eating disorder... if one is not alone. Without support, I would have wilted years ago, loosening my grip on life when my bones, protruding from and cutting through every inch of flesh, became too heavy for my will to uphold. Yet here I am—although I bear scars, I have reembraced myself, and I face the world with a renewed spirit. My only hope is that others may learn the importance of reaching out, and that we may all teach ourselves to receive strength from each other when our confidence becomes fragile.

Wanna be a DJ? In New York for the summer?

WBAR is broadcasting this summer, from late May to mid-August. Look out for applications in May, at WBAR, in LL McIntosh.

Please email v178@columbia.edu with any questions.

wellwoman: am I still a virgin?

Q Am I still a virgin if my hymen is broken? And how do I know if I have a hymen?

A There are lots of misconceptions about hymens. First, let's look at what a hymen actually is. According to *Our Bodies, Ourselves* (1998), the hymen is a thin membrane of skin at the vaginal opening. At birth, it partially blocks the vaginal opening but never covers it completely.

Hymens come in a wide variety of sizes and shapes. For most women,

the hymen stretches easily. Many cultures have used, and still use, the hymen as an indicator of virginity in young women. However, this is not an accurate indicator of whether or not a woman has had sex, because the hymen can break or stretch naturally. This can happen from horseback riding, tampon use or simply from normal activity.

The hymen can also break during sexual intercourse. It may or may not be painful. In many cases, the hymen stretches or breaks on its own and a woman may not be aware that it has

happened. There may or may not be bleeding when the hymen stretches or breaks.

To answer your question, you are a virgin until you have had sexual intercourse. It's important to remember that many women's hymens are broken before they have intercourse for the first time. You can feel the inside of your vaginal opening to see if you notice the hymen. You can also ask your doctor or nurse practitioner the next time you go for a gynecological exam if he or she can tell if your hymen is broken or stretched.

"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. The information provided is for informational purposes only. Please take issues or medical concerns to your healthcare provider.

artspicks

for the week of may 3

meater

Centaur Battle of San Jacinto: An Extended Barroom Brawl

At Dixon Place @ Vineyard 26 (309 E. 26 Street). Friday-Monday, May 5-21. All shows at 8pm. Tickets are \$15, \$8 for students.

If you're itching for some country, city slicker, head on down to Dixon Place for this new-west adventure written by Ruth Masgraff. And don't forget your chaps.

Harlem

At the Leica Gallery (670 Broadway). Through May 20. For information call (212) 777-3051.

A survey of black photographers working uptown, including Eli Reed, Gordon Parks and Jeanne Moutoussamy-Ashe.

Carey Maxon's flowers: her gifts, her art

by Courtney Martin

Hanging indiscreetly among the culminating pieces of Carey Maxon's work—vibrant, complicated paintings filling up entire walls, minimalist drawings with thick black strokes of ink—was a childhood watercolor, dated from 1983, of lopsided flowers. In wobbly little girl handwriting it read, "I'm going to be a gardener. I'm going to grow lots of beautiful flowers."

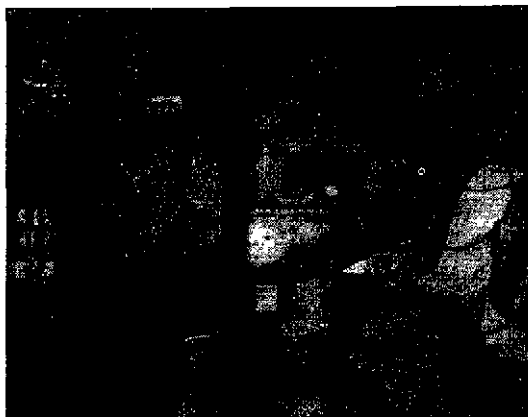
Clearly at the time little Carey probably didn't really imagine what her flowers would look like. Now that she is a Barnard senior and a visual arts major about to become a professional artist, she has a clear picture. Her flowers, her gifts to the world, are her art. On Saturday, April 20, Maxon showed her entire body of

work at her apartment/studio on Claremont street. It was important to her to have her show at her home because as she explained, "It means the work is being shown where it was produced. It's so close to who I am with no structure to fall back on, no gallery space. It just feels very pure to me."

After walking through the door one was immediately greeted with a narrow hallway filled with Maxon's drawings, a collection of mostly abstract pieces with a few scattered Matisse-esque pieces. Women are central to a lot of her work, interesting female faces and active female characters play central roles in many of her pieces. After walking through the hallway there were two rooms with large, extremely colorful paintings. Their intricacies were quite a shock to the system after the sparser

style of her drawings. They were the kind of paintings that you feel obliged to spend hours in front of, meticulously searching for the connection between all the different images. Symbolism was thick, but ephemeral when the viewer tried to take in exactly what it was that Maxon was trying to get at, and of course this seemed to be her intention. There was an unmistakable political strain to some of her work, with the word Diallo appearing more than once and other words, at times, created a Basquiat-like effect in her larger pieces.

courtesy of Carey Maxon



creatura by Carey Maxon

The paintings are best described as very alive, very active and involved. Maxon explained that she draws everyday, sometimes more and sometimes less, but paints in longer chunks, usually devoting about four separate sessions for each piece. The concentration can be seen in the hysteria of her colors, the almost screaming meaning reverberating of each Picasso-inspired face and familiar, but distorted settings, like the weightless, floating Golden Gate Bridge in one of her paintings.

Maxon is originally from San Francisco but explained that her experience at Barnard has been key to her development of an artist. "I had this direction pretty early on," she said. "But only when I got to Barnard did my aspiration of becoming an artist really solidify." When asked how she felt about the visual arts program she responded enthusiastically, "I had a very strong experience here. It was great being able to take classes at Barnard and Columbia. Living in New York was integral too. Just the sheer

number of shows, the amount of work that exists was amazing. It was also amazing being taught by teachers in the art community."

Many of those teachers came to her opening, along with friends and family. "A lot of the purpose in this show, a lot of the purpose in art, really, is to bring people together," she commented. "It is so important to have all these people who have been central to my life together in the same rooms."

Maxon has needed the support more than usual as of late after seven of her pieces were stolen from the senior thesis

show on the third floor of Barnard Hall. Maxon has reported the theft to the police and had a supportive response from Barnard administration but nevertheless commented that the loss had been incredibly painful. Nothing, however, could strip Maxon of her belief in her future as an artist. "I am ambitious and hopeful about graduating and becoming a professional artist," Maxon said. "I know it will be a hard transition but I'm completely committed."

Courteney Martin is a Barnard sophomore and bulletin staff writer.

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artspicks

...continued

dance

The Beat Context

*At 28 Avenue A. Through May 20. Thu-Sat at 8pm
Tickets are \$15 for students.
Call (212) 802-9350.*

Kamal Sinclair from *Stomp*, Robbie MacCauley and Mustafa Shakir collaborate in this performance which combines hip-hop, dance, and poetry. It features Baakari Wilder, the Universal Arts Ensemble, and a live band.

theatre

Shakespeare@BAM. A Misummer Night's Dream.

*At BAM Howard Gilman
Opera House. May 21-22,
and 24-27. Tickets are \$20,
\$35, \$55.*

In case you were too busy to head out to Low steps to see Columbia students Shakespear-ing their buns off, head down to BAM and prepare to be dazzled. Tickets are going fast, so get them early.

Michael Feinstein is s'wonderful

By Kiryn Haslinger

The great American songbook is being kept alive and well in the cabaret in New York City.

On Saturday, April 22, Michael Feinstein ascended the stage at his new club at the Regency Hotel on the Upper East Side with a smile that did not wear off the entire night. In the most appropriate terms for the evening, the show was simply *s'wonderful*. It was impossible not to tap one's feet and smile widely as Feinstein preformed some of the great American tunes.

Only a handful of performers today are bringing to life the brilliant songs of George and Ira Gershwin, Oscar Hammerstein, Richard Rogers, Lorenz Hart, Irving Berlin and Cole Porter. Feinstein and other Upper East Side veterans of classic American popular music such as Bobby Short, revive the music on a nightly basis, and the world is richer for the fact that these songs are not forgotten.

I happened to hit the performance that was being recorded for a new live album during his four week-run at the club. The theme of the evening was romantic songs of film and Broadway. Feinstein showcased his skills as an entertainer in addition to singer and pianist, holding the audience in the palm of his hand, playing with his fans between and during the songs. He turned romantic cliches into dynamic experiences, making me think that I was hearing trite phrases of love for the first time, and it was exciting.

For those not familiar with his work, Feinstein is a beautiful singer and extremely talented young pianist who brings a playful yet well grounded interpretation to the great musical works of twentieth-century American composers. After having been the personal assistant to Ira Gershwin for six

years, Feinstein began his own musical career, composing, arranging, and interpreting American popular songs from the '30s, '40s and '50s. Since the start of his career in the mid '80s, Feinstein has released seventeen albums and performed for three US presidents, and the Queen of England. He was also nominated for two Grammy awards for

courtesy of Production Central



Michael Feinstein, American crooner

his albums *Michael Feinstein Sings the Jule Styne Songbook* and *Michael & George: Feinstein Sings Gershwin*.

Last fall Feinstein and the Regency Hotel at 540 Park Avenue joined forces to create what they call a "classic yet comfortable nightclub for a new generation." The setting is superb for enjoying an intimate performance, having the capacity to seat 140 people such

that most tables are within twenty feet of the stage, permitting everyone to clearly see and hear Feinstein and his band.

Several other performers also play at Feinstein's, including classic vocalist Rosemary Clooney, who was the premier act when the club opened last October. "For many years it has been my dream to create the ideal space for both musicians and audiences," said Feinstein. "It is my hope that Feinstein's at the Regency will fill a void in New York's nightclub experience by providing an intimate and elegant, yet accessible venue where people of all ages can comfortably enjoy the best popular music and entertainers."

While the setting is perfectly conducive to reviving the cabaret of the past while creating a new twenty-first century atmosphere, the price is not amenable for the new generation that the club seeks. The \$68 dollar cover charge and \$50 food and drink minimum rendered me the youngest patron in the club. But they had no trouble filling every table. Feinstein entertained a full capacity audience, including such luminaries as Hollywood producer David Brown, famed feminist writer Helen Gurley Brown, and CBS Network correspondent Barbara Walters.

With an excellent jazz combo backing the ever-charming Feinstein, the show covered such songs as the Al Jolson classic "Rainbow on My Shoulder," Groucho Marx's "love" song "Lydia (The Tattooed Lady)," for which Feinstein invited the audience to join in, and my personal favorite, the Fred Astaire and Ginger Rogers standard "A Fine Romance." At first Feinstein pumped up the audience with his voice alone, but it did not take him very long to take a seat at his Baldwin piano (the only brand he will play) and show off his virtuoso aptitude of the instrument. His fingers moved

along so fluidly as he was evidently improvising (at one point he started a song over, explaining that he didn't like his first chord, beginning it again with a completely different introduction).

His interaction and conversation with the crowd seemed sincere, his personality exceeded the character of nearly any performer I have seen (Bobby Short being an exception). Feinstein engages his audience in such a manner that makes him extremely accessible; so much so that I was able to go backstage to chat with him after the show. He was very congenial in person and apologized to me for not being more talkative since he needed to save

his voice for the second set, being that he was recording live. One thing he revealed was that his new album, recorded at the concert, will come out in September 2000 (and you might even hear me cheering on it!). I strongly urge anyone interested in great American music to purchase this album.

After the show, a trip to the Rainbow Room to watch the green glow of the Empire State Building in the magnificent New York haze, topped off the night of classic entertainment and reminded me that the nightclub scene has returned to Manhattan after a long hiatus. As fun as it was, the only downside is that it will take me the next year

to pay for my fabulous evening

Feinstein's at the Regency brings back classic American music with a refreshing flair. Singing the songs made famous by Al Jolson, Judy Garland, Fred Astaire, and Frank Sinatra, Feinstein creates a living time capsule of our nation's musical history while still maintaining the edge of the twenty-first century. To anyone who is a fan of music—from jazz to big band to pop standards—and who has not seen Michael Feinstein, I suggest it's time to do so

Kiryn Haslinger is a Barnard sophomore and bulletin features editor

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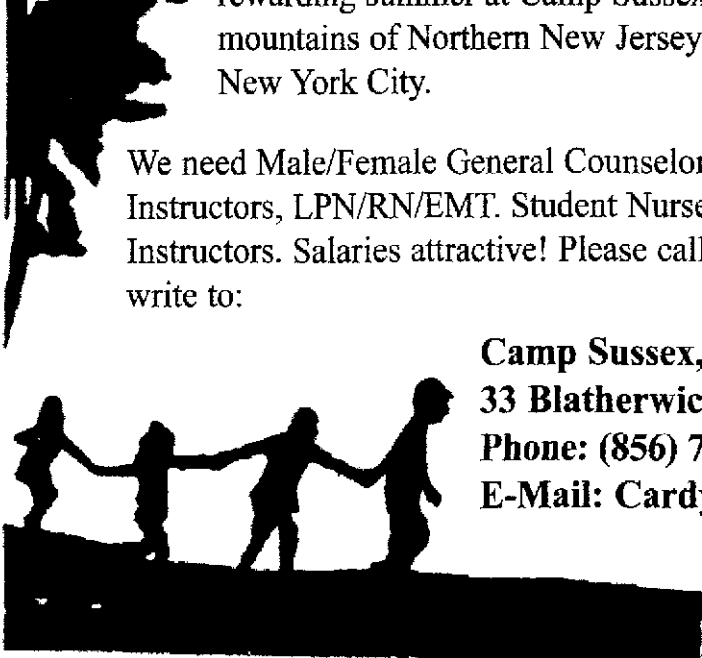
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musicpicks

for the week of may 3 and beyond...

may 13

Honky Toast and Helldorado

At CBGB (315 Bowery at Bleecker). Tickets are \$8, but you can get a discount ticket by visiting www.rock-the-world.com/reduced.html.

Honky Toast and Helldorado light up CBGB in a beer-doused, tattooed, sweat and smoke-filled evening.

may 20

Toots and the Maytals

At Irving Plaza. Tickets are \$20 in advance, \$22 the day of the show. Show begins at 9pm.

Toots and the Maytals bring you roots ska, rocksteady and reggae—if you've not seen them, you must, must, must. And hey, the night is sponsored by Guinness—what could be better than that?

expression knows no boundaries at

Michael O'Toole

What is Asian art? Can the unique mode in which an individual creates and perceives the arts be the result of cultural environment alone? How are we to define an artist for whom culture is not the simple product of immediate environment? Are we to define it at all?

No matter what one's personal responses to these questions may be, they were all raised at the Columbia Festival for Asian Arts, held April 15 in Lerner Hall. Although no festival can possibly provide answers to these questions, one thing was evident in every performance. Whether immersed in the traditions of one's culture or creating new traditions

that synthesize old ones, all of the performers were united by one characteristic—the love of musical and artistic expression itself, of the unique home one can find within music and the arts. This home knows no culture, no ethnicity and no boundaries—it is a moment of connection between performer and observer, bringing them closer together in the experience of communication. There were many such moments at the Columbia Festival for Asian Arts.

Faithful to the diverse manifestations of artistic expression in the Asian and Asian-American communities, the festival showcased musicians working in traditions unique to China and India, alongside of composers seeking a synthesis between Asian and European influences. Uniting the program was the performance of COAM, the Columbia Orchestra for Asian Music, under the musical direction of Kimmy Szeto. A completely student-run group that

promotes awareness of Asian and Asian-American culture through its music, COAM's performance highlighted an important message of the day—the way in which traditional music, transformed into a personal creation at the hands of a composer, does not lose its essential connection to the culture and people from which it was born.

This transformation could also be seen in the performances of the COAM chamber ensembles, who performed two pieces composed 45 years apart by the Chinese composer Chou Wen-chung. Wen-chung views his music as an attempt to develop, in his own words, "ways of synthesizing the concepts and practices of Eastern and Western music." In his earlier

Suite for Harp and Woodwind Quintet (1951), one hears a young composer who has yet to find his own voice, who is self-conscious of the effort to create a musical form that remains essentially Chinese, while set in a European musical framework. In his later work, *Clouds* (1996), for string quartet,

Wen-chung creates a musical form that is truly his own, fusing elements of his musical thinking that stem from Asian and European traditions, while remaining independent of both. The result is a beautiful piece of music, and an equally profound meditation on the nature of change. As Wen-chung himself describes this piece, "The flow of sound of a string quartet is a close aural equivalent to the flow of ink in brush calligraphy. The title *Clouds* refers to the "quality shared by cloud formations and calligraphy: the continual process of change." This continual process of change forms the aesthetic impetus for the piece, and in so doing,



the Columbia Festival for Asian Arts

Wen-chung recalls the continual process of change that characterizes a culture as well as an individual.

The compositions of Wen-chung were followed by performances of traditional Chinese music and dance, further highlighting the dynamic relationship between a culture's folk and court traditions. Tianzhao Huang, performing on the bowed string instrument er hu, performed a series of duets with Sisi Chen on the yang qin, a box zither. Both of these instruments are intimately associated with the sound of traditional Chinese music, and in fact Wen-chung describes the yang qin as "the essence of Chinese musical expression." The excellent performers showed that the tradition is still alive and certainly still capable of expressing a powerful range of musical thought. New Moon, the traditional Han folk dance performed by Xiaoling Wang, was as equally expressive.

One of the highlights of the festival was the performance of vocalists Falguni Shah and Gaurav Shah, accompanied by harmonium and tabla. Per-

forming North Indian classical forms in the Jaipur gharana style, Falguni's singing was powerful and captivating. The ghazal form performed by Gaurav Shah, who accompanied himself on the harmonium, is derived from Sufism and its effort to find meaning amidst the chaos of the temporal world. Meaning can only be found through devotional love, and in the text of the ghazal, this love is always interpreted in a manner both corporeal and spiritual. Gaurav's translations of the Urdu text helped the audience to appreciate the rich depth of this musical form.

The many excellent performances, which also included a martial arts demonstration by the Columbia University Wing Tsun Club and a sitar and percussion duet by Raqui Danziger and Neel Murgai, were the results of the dedicated work of its organizers, Jennifer Cho CC '00, Allison Gold CC '02, and Glenn Yiu CC '00.

Michael O'Toole is a Columbia College sophomore

musicpicks

...continued

may 26

Fiona Apple

At the Beacon Theater.

If you attended the Fiona Apple show at the Roseland, bring your ticket stub to the box office at Westbury, The Beacon Theater, Irving Plaza, or PNC Bank Arts from now until May 17, and exchange it for a Beacon Theater ticket. How nice. . .

june 18

Poison—with Cinderella, Dokken and Slaughter

At Jones Beach.

I think I just had a heart attack. Slaughter is opening for Poison? How can you not go to this? I don't know what I did right, but all of the '80s metal bands of my youth are suddenly back—and now I'm old enough to go to concerts!

BUILDING YOUR CAREER

A Panel Presentation on Mentoring, Networking, and the Resources of the Internet

Join the Bay Area Barnard Experts for a panel facilitated by Jane Celswyn, Director of the Office of Career Development at Barnard. Panelists will discuss current and future ways to use your Barnard connections and Internet resources for mentoring, networking, and professional development. An alumna will share her personal account of utilizing the Internet to land a job at a start-up dot.com. There will be time for discussion of current issues and trends in the workplace.

PANELISTS

Wanda Cole-Frieman '94

Senior Associate Korn Ferry International and President Bay Area Barnard Experts

Susan Shargel '68

Mentor Program Representative Bay Area Barnard Experts

Bonnie Willdorf '70

Former Resource Center Director of Alumnae Resources and Director of Content at Andiamo Studios

Representative (TBA)

The Women's Executive Network (www.thewEN.com)

DATE:

Tuesday, May 16, 2000

TIME:

6:30PM socializing, 7:00pm panel

PLACE:

Korn-Ferry International, 1 Embarcadero Center, Suite 2101, San Francisco

R.S.V.P.:

Wanda Cole-Frieman at 415-288-5364

Don't touch that dial. . .

On second thought, maybe you should

by Anjali George

Shuffling through FM Radio can be like wading through an ocean, but before you give up and resign yourself to the usual Z100 schlock, please give the dial another shot. Yeah, so it is a bit like sailing in Waterworld, where land is but a remnant of history, buried beneath the deep blue. The point is, if you want to widen your horizons you will have to venture far off the mainland (Z100, 95.5 PLJ) in order to find those little paradise islands where the tropical fruits ooze with delight.

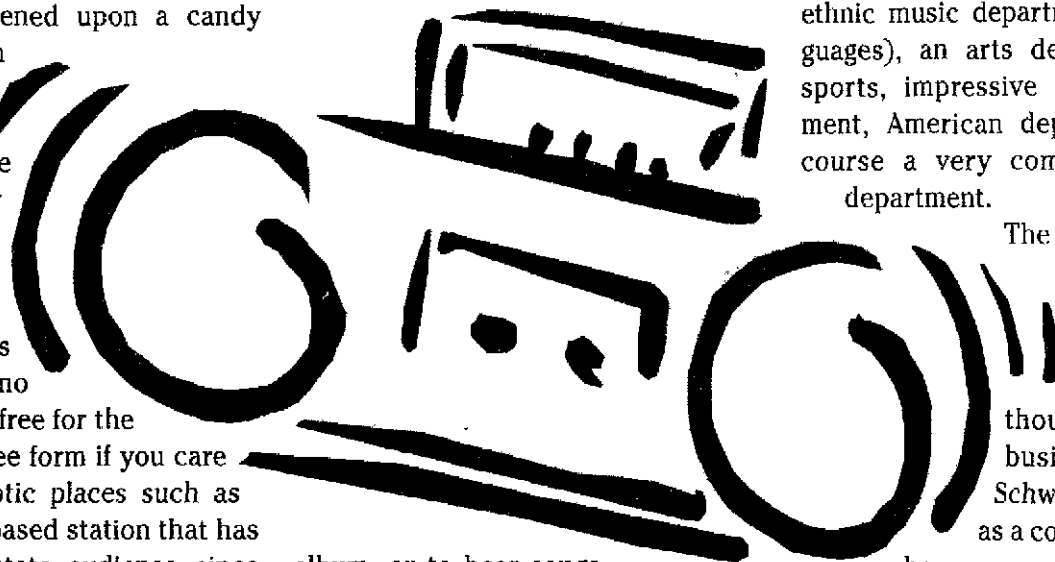
Hansel and Gretel ventured off, got a bit lost, happened upon a candy house, which they subsequently licked. The difference between their candy house and the ones I am about to tell you about is that this time there are no witches. Radio is free for the taking, and it's free form if you care to visit such exotic places such as 91.1WFMU, a NJ based station that has reached the tri-state audience since 1958, but took a complete turn to free-form in 1994.

Now, I know what some might think, "What do I need radio for? That's for suburbanites in cars. I live in New York City. I came here to get away from second-hand musical experiences." Let me assure you, so did I. Realistically speaking, however, no one has the time or the money to get first-hand tastes of the infinite musical varieties offered here in the City, but radio can come pretty close to aiding you in that ambition.

Radio can actually enhance your experience of New York City's music scene. Not only do radio stations such as 99.5 WBAI provide your ear with titillating sounds that traverse the

nation, the globe, and the streets of New York City, these stations give away worthwhile tickets, play albums about to go on tour so that you have a sense of what's going on around town, and host guests one might only have had the opportunity to read about.

Sometime last summer WBAI's Delphine Blue had Folk Implosion's Lou Barlow and John Davis on her show, Shocking Blue, chatting and playing songs from, what was then their upcoming release. It can be a pretty exciting experience to be one of the first to get a sneak preview of an



album, or to hear songs in the making that may or may not make it to the recording studio. Columbia University's own 89.9 WKCR hosts a guest musician every Wednesday on the show Jazz Alternatives, where the musician gets play his/her favorite records of all time.

Founded in 1941 by a couple of jazz enthusiasts, WKCR was "the first station ever to broadcast on the FM band." Its rise to importance has to do with the fact that it was one of the only stations that played jazz in the '40s and '50s when jazz was still considered a form of protest. As jazz rose in prominence and importance, WKCR's presence rose to unanticipated heights.

Most people who listen to the station have no idea they're listening to

college radio. In the 1970s, the station saw some major changes in the structuring and philosophy behind its programming. For one, the station decided that they "weren't going to be any kind of reflection on commercial radio anymore, and were going to offer a cultural forum to answer needs of listening in the NYC area as opposed to Columbia campus" (excerpt from interview with Phil Schaap).

Though the station is still for the most part jazz-dominated, in the later half of that decade the station formed departments which still stand for the most part today. There's a full fledged ethnic music department (in All Languages), an arts department, news, sports, impressive classical department, American department and of course a very comprehensive jazz department.

The listener supported radio station, WBAI 99.5 first broadcasted in 1960, and though its founder, businessman Louis Schweitzer, intended it as a commercial station,

he was so affected and disturbed by 1959's newspaper strike and the silencing of dissident voices that he decided to present the station to Pacifica Foundation, "the nation's first listener-supported, community-based radio network which promotes cultural diversity and pluralistic community expression."

Predominantly political talk show oriented, this station does not try to sell you any products, although they do market their left-wing ideologies in pretty potent and often convincing packages. The variety of music shows offered on WBAI definitely reflects their pluralistic philosophy, one of which was mentioned before, Shocking Blue, where anything from Fela, to Luscious Jackson, to Nustrat Fateh Ali

Khan, to LL Cool J gets played juxtaposed in the space of two hours.

Maybe the better question to ask is what is the advantage of radio? Assuming that you find the right shows, radio can expose you to some amazing ideas and sounds. Ideas about free speech, democracy, plurality, and the aesthet-

ics of the bizarre. In the end, however, you are the final arbiter. If you like what you hear, you might pledge some money. If you don't like what you hear, you can flip without having to wonder what kinds of psychological advertising agendas have infiltrated your mind. As for radio and New York, instead of

having to take *Time Out's* word for it, radio allows you to get a preliminary taste of the overwhelming, not to mention expensive musical platter lining the streets of NYC.

Anjali George is a Barnard sophomore and the bulletin music editor.

Radio shows we deem worthy of your ears

On WKCR 89.9:

Across 110 St. Saturday, 1pm to 4pm . A mix of the best Soul, Funk, and R & B from the '50s through the '70s...free your mind and your behind.

The DJ Stretch Armstrong Show. Friday, 1am to 5am. One of the oldest running underground Hip-Hop shows mixed by DJ Stretch Armstrong with Bobbito the Barber.

Morning Classical. Monday-Thursday, 9:30am to 12pm. Eclectic mix of Classical music from the seventeenth to the twentieth centuries

Garam Masala. Sunday, 7pm to 8:30pm. South Asian music—from classical Hindustani and Karnatic to folk styles.

The African Show. Thursday, 9pm to 11:30pm. New York's longest running program of music from the length and breadth of the continent.

The Urban Jungle Show. Saturday, 9pm to 10:30pm. Hardcore, Hard Step, Ragga, and Trance-y grooves.

Bird Flight. Monday-Friday, 8:20am to 9:30am. The music of Charlie Parker, hosted by Phil Schaap.

Som do Brasil. Wednesday, 11pm to 1am. Celebrating the diverse traditions of Brazil, from classics to modern.

On WFMU 91.1:

Transpacific Sound Paradise. Thursday 3pm to 6pm. Popular and less popular music from around the world.

The Alan Watts Lecture Series with The Late Alan Watts. Thursday. 6-7pm. Long-dead Zen-head holds forth on futile

existence and takes your hand on a voyage through this gale of tears. Compelling and thought provoking rum-soaked ruminations punctuated by filterless-cigarette-induced hacking.

Joe Frank. Thursday, 7- 8pm. Stark and surreal floating dramas that could only work on radio. Joe is back in action with all new programs starting fall 1999.

The Pounding System with Clay. Tuesday, 11pm-2am. Definitely some of the best in "dub, electronica, beats, and things."

London Underground with LMC. Wednesday, 7pm - 8pm. A new weekly program produced for WFMU by the London Musicians' Collective/Resonance Magazine folks, showcasing interviews and live music from their vast archives. Exclusive sounds from some of the great names of both UK and international improv and experimental music.

On WBAI 99.5:

Shocking Blue. Thursday and Friday, 10am-12pm . Delphine Blue spins a great mix of world music, a world in which the U.S. is not necessarily the center. Lots of ticket giveaways, artist interviews, and in studio performances as well as occasional chatter about cab drivers and dogs.

All Mixed Up with Peter Bochan. Monday, 10 am-12pm. Best summed by *Time Out's* Rob Kemp, "As the 'Strange Albanian Genius' presiding over All Mixed Up, Peter Bochan plays eccentric pop, exotica, ambient, country, novelty records, basically any genre that strikes his fancy...'he confuses boundaries'. At its best All Mixed Up is a non-linear tapestry that is a perfect counterpoint to an often dehumanizing Monday morning."

Liquid Sound Lounge with Jeannie Hopper. Saturday, 7pm-10pm. The only radio show dedicated solely to house music.

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bulletin

19

albumreviews

Squelching on promised innovation

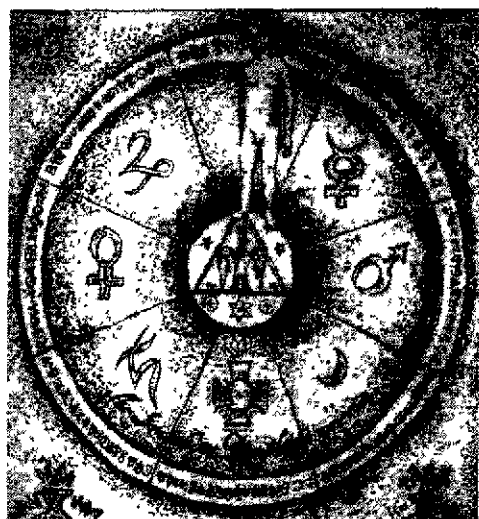
Afro Celt Sound System presents *Volume 2. Release*—a lapse into keyboard, bass, whistles, drum, and French/African lyrics. Imagine sounds of nature meets electronica. Through an ambient union of saccharine lyrics with predictable beats and sonorous woodwinds, this album answers the immortal question, can a foreign language make cheesy poetry sound remotely interesting? The answer: decidedly no.

Reminiscent, echoed, and trippy, this album unfortunately errs on the tweaked-out nature store side with lyrics like “rain becomes silver, leaves turn to gold” interspersed between chants, dramatic crescendos, and resonating uilleann pipes. And fans of the uilleann pipes may as well stick to Riverdance.

I am forever grateful to albums that seek to redefine existing structures in

music, but this one comes up short. It seems that innovation is what this album has got going for it, but “don’t argue amongst yourselves” sighed over breathy inhalations and distant drums isn’t exactly a musical revelation. Unless you’re looking for background music to a Mystical Journey party, skip this one.

—Kelly McCoy



In a new collection, *The Smashing Pumpkins 1991-1998*, the pleasing laments of this beautifully wretched '90s band are finally brought together for an affordable price. Previously only avail-

Pleasing Pumpkins Compilation

able in a pricey box set, an overview of the Pumpkin's career has long been needed. With tart calamities like “Bullet with Butterfly Wings,” “Ava Adore” and “Zero” sharing space with the sinless ballads “Landslide,” “Tonight, Tonight” and “Mayonnaise (acoustic)”, the breadth of energy and emotion of the Pumpkins '90s output is well represented on this album.

Because the album incorporates popularly respected Smashing Pumpkins efforts with lesser-known but equally beautiful pieces, this album will be a significant addition to the collections of Pumpkins fans both old and new. The album is a perfect introduction; it is a

great segue from radio material into more intense efforts. And for this reason it is an amazing album for die-hard Smashing Pumpkins fans (if you were stranded on a desert island and only allowed one album—here's your answer).

Looking back on any band can be nostalgically rewarding, but this album reaches into something tighter than mere remembrance of past greatness. Here is a recordation of genius and an injection of restless anticipation for things to come.

—Kelly McCoy

Apples in Stereo too much fun to miss

This is for those who are dying to experience love. *The Look Away Maxisingle* is a soundtrack to Happiness and once it gets into your stereo, it's not going to come out. Just like the candied version of the namesake, these guys compose songs that are toothacheingly sweet, a little tart and a whole lotta fun.

You might detect some noteworthy influences intertwined in the fabric of Apples in Stereo's sound. The organs on “Look Away” and the vocal harmonies on “The Friars Lament” are quite Beatle-esque and “Her Pretty

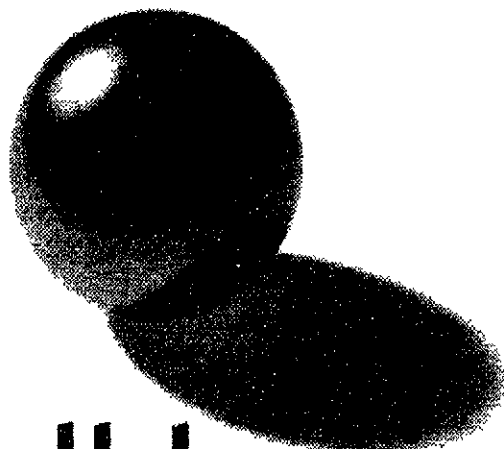
Face” might remind you of “The Girl from Ipanema.” Thankfully, influence and borrowing is not all there is to this band. The Apples mix various instruments to create an out-of-this-world innovative sound, yet ground it in the down-to-earth stylings of the indie genre.

Poppy and fun, sometimes quiet and sometimes raucous, Apples in Stereo always leaves you wondering what to expect next. In my opinion, the Maxisingle is a combination of their best works thus far. The title track is

the new single from their forthcoming album *The Discovery of a World Inside the Moon* and the other four are on the Japanese version of their 1999 album *Her Wallpaper Reverie* (why didn't they put those songs on the American version, I don't know). The point is that this is certainly an album that will change your view of things, bring you the perspective of listening to a whole catalogue in one sitting. Get it now.

—Mara McLaughlin

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Goldman Sachs welcomes Barnard students to attend the following events this summer in NYC

**Minority Reception and Presentation
Thursday, July 6th**

**Women in the Workplace Panel and Reception
Wednesday, July 26th**

Please e-mail: summerevents@gs.com

Indicate which event(s) you would like to attend and include your name, summer address, phone, school, year of graduation, and e-mail address.

Invitation and details to follow.



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Hot Damn... Summer in the City

by Stacey McMath

So summertime is here. Heat, humidity, sweat. Internships, sublets, and summer jobs. Three-and four-digit rent figures are making everyone dizzy. The hot summer nights are better spent outdoors than in, but the dull moan of "there's nothing to do" and "we're so poor" is heard night after night. But if you have three dollars on your Metro-card and the desire to see free theatre, movies and music, read on.

Summerstage

Last summer, SummerStage presented 34 performances and concerts free to the public. SummerStage is located in Central Park at the Rumsey Playfield, near Fifth Avenue and 72nd St. Admission is free, but it is on a first-come, first-serve basis. Last summer they hosted 98 performances, some of which were benefits for SummerStage and other organizations. Last They Might Be Giants played on Father's Day, a themed concert for kids (although there were fewer of those in the audience than of rabid TMBG fans) and they will be hosting other similar events this summer. Go to www.summerstage.com for more information and to put yourself on their mailing list.

Bryant Park Movie Fest

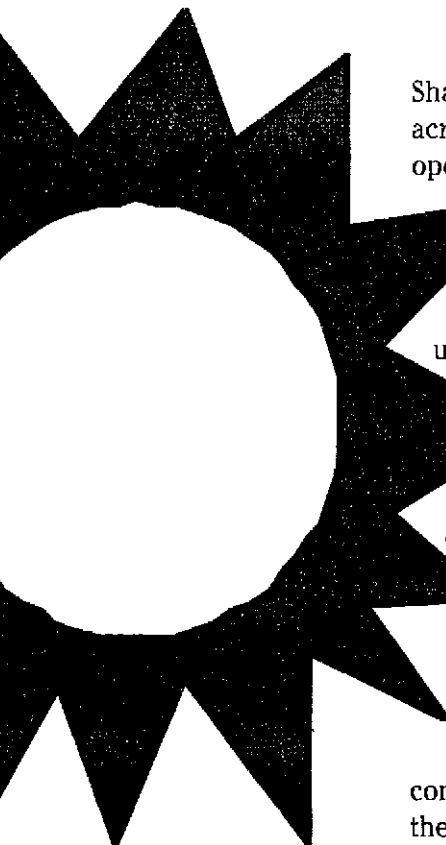
Some times you just have to thank God for corporate sponsorship. Every Monday night during the summer, HBO and Banana Republic shell out so that the citizens of NYC can sit on the grass at Bryant Park (located right next to the main branch of the New York Public Library at 42 St. and 6 Av.) and watch great movies on the big screen. Movies begin at sunset; this is the sort of thing that picnics were made for. This summer they will be showing greats like *Grease*, *Pal Joey*, *Gone With The Wind* and *The Graduate*. The rain date is

Tuesday; citysearch.com and the *Village Voice* have up-to-date listings.

The Mermaid Parade

Each year, on the first Saturday after the summer solstice, hundreds of mermaids, mer-men, mer-babies, mer-animals and thousands of spectators gather in Coney Island in Brooklyn (take the D train to the end of the line) to cele-

brate the beginning of summer and the official opening of the Atlantic Ocean. Part Mardi Gras, part art parade, the Mermaid Parade is a New York tradition that should not be missed. This is almost as much fun as the Halloween Parade in Greenwich Village—and a lot of the same people are there.



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Pride Parade

On Sunday, June 25, the Queer Pride Parade will start at 52 St. and 5 Av. and strut all of the way to Washington Square Park. This parade is filled with music, dance, spectacle and support; it is wonderful. The festival following it takes over the park and oozes out into

Shakespeare in the Parking Lot

Expanded Arts has been performing Shakespeare's works in the parking lot across from their building since they opened in 1995. Admission is free, but you do have to pick up your tickets in advance, so check citysearch.com for the number. Shows run Wednesday through Saturday nights at 8pm. This summer they offer *As You Like It* (June 14-July 8), *A Midsummer Night's Dream* (July 12-August 5), *Henry IV* (parts 1 and 2) an abridged version (August 9-September 2) and *Much Ado About Nothing* (September 6-30).

Gorilla Repertory Theatre

Gorilla Rep is another Shakespeare company that produces free outdoor theatre. Their productions are a bit more active for the audience than those at the Expanding Arts Center; the audience has to follow the actors as they make use of the interesting public spaces that Manhattan has to offer. This summer they present *Macbeth* and *Twelfth Night* at Ft. Tryon Park and in The Cloisters from May 4 to June 25. *Macbeth* runs Thursday and Saturday at 8pm, and *Twelfth Night* runs on Friday and Sunday at the same time. In Washington Square Park, they will be performing *Ubu is King* July 1-23 Saturdays and Sundays at 8pm and 10pm. From August 3 to September 24, *A Midsummer Night's Dream* (Thursday and Saturday) and *As You Like It* (Friday and Sunday) will be performed at 8pm at

Washington Square Call 212-330-8086 for more information

Washington Square Park

On any weekend afternoon, entertainment abounds in Washington Square Park. It is a center of activity not only for students and tourists, but for neighborhood folk and people who are in the area to work and shop. The street performers know where it's at, and they take advantage of the people and their heavy pockets. They perform in the fountain (when it's empty—and sometimes when it's full) and along the edges of the park where the audience can sit on the ledges to watch. Last summer it was a common occurrence to see Tic and Tac, five-foot-two twins from Harlem, performing the tumbling and comedy routine that got them first place when they took it to Amateur Night at the Apollo. There are sword swallows, magicians, and comedians, as well as the ubiquitous crunchy guitar players jamming just for fun. Watch the dogs play in the dog run, watch the kids as they play on the playground, and watch the people as they pass through the park. All for free.

Celebrate Brooklyn

Now in its 21st year, Celebrate Brooklyn¹ is one of New York City's longest running free outdoor performing arts festivals. Performances comprise live music, modern dance, spoken word poetry and theatre, as well as a large-screen film viewing series. The artists are local, national and international, and they are rich in culture, reflecting Brooklyn's cultural diversity. The season begins June 25 and runs through September. In order to get there, take the F train to 7 Av or the 2 or 3 to Grand Army Plaza. If you are in Brooklyn already, you can take the B68, B69 or B75 bus. The Prospect Park Bandshell, where all performances occur, is located at Prospect Park and West 9 St.

Staten Island Ferry

The Staten Island Ferry is still the best deal going. For people who live in Staten Island and work in Manhattan, it is their ride to work. For you, it is a free boat trip across the New York Harbor. Feel the wind in your hair and the sun on your face as you take in the ocean and look at the beautiful view. The ferry leaves from Whitehall Terminal at

Whitehall Street and South Street, near the 1/9 South Ferry Station, and it takes about 25 minutes for it to arrive at the Richmond Terrace on Staten Island.

The Cloisters

For the average person, the cloisters are not free. But you are luckier than the average person, because you have a Columbia University ID, and it gets you in for free (it also gets you in free to the Met, MoMA, and Whitney). The Museum building itself incorporates portions of original medieval chapels, monastic cloisters and a chapter house. The Cloisters Collection includes the Unicorn Tapestries, frescoes, stained glass, sculpture, illuminated manuscripts, metalwork and panel paintings. More than two hundred species of plants grown in the Middle Ages will be found in the flower and herb gardens. They are open Tuesday through Sunday, 9am to 5.15pm. The best way to get there is to take the M4 bus, which you can pick up on Madison before 110 St. and on Broadway after that.

Stacey McMath is a Barnard junior and the bulletin nyc living editor.

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Mita's Musings
mita's musings
mita's musings

my very last musing

by Mita Mallick

Every Wednesday Anna Goldfarb and I would deliver *bulletins* all around campus. From SIPA to the Quad Cafe, from the Barnard English department to the Dodge Fitness Center, we would haul around the huge, white, four-wheeler pseudo "laundry basket" filled with *bulletins*. It would always get stuck on the cobblestones of college walk. I would sit with the huge white thing on the steps of Columbia as Anna would run to Dodge and SIPA and deliver the papers. We would switch off like this until we covered all of the campus. I remember one time when we got fed up with the stupid laundry thing and decided to carry *bulletins* across the street. As we crossed the street, it began to rain, and I, with my wimpy arms, spilled a stack of *bulletins* all along Broadway.

That was in fall of 1996. That is how I made my start at this newspaper.

I've done it all at the *bulletin*. I've been the delivery girl. The office assistant who hovered in fear of the big senior editors. The staff writer who got assigned topics such as "Students and their Pets" and "Religion on Campus." The business manager as a first-year who had not a clue as to how to draft a budget. The office manager who had ugly confrontations with other members of the staff. Now the columnist who muses every week. Who tries to write the very last musing which will sum up her last four years here—an impossible feat.

Throughout my time at college I have stopped and wondered what it was about the *Barnard bulletin* which made me devote so much time to it. No matter what decisions I made during the last four years, the *bulletin* was always a constant force, an entity in my life. I know what many of my friends and classmates secretly thought. Why not write for the *Spec*? For a literary magazine? For the *Federalist*? Why the *bulletin*? For whatever it's worth, it represents a piece of Barnard. Our classmates' thoughts which mirror and challenge our own. Evaluating and questioning our education. A way to try and build the community which so many say is lacking here.

Writing is my life. It's the one thing which I have that belongs to me. I'm what you would call a "closet writer." I'm not an English major: I don't have a concentration in writing;

haven't taken a single writing or journalism class. Not many people know that I am a "writer." That in the middle of class my mind will wander and I'll start writing instead of taking notes. That I'll write ideas down on a napkin in a coffee shop. That I write in my journal. That I'll be on the Peter Pan Bus heading back home and jot down a thought on the back of my hand while watching the bad movie.

This paper, this column, is the one thing I have committed myself to at Barnard. I'm probably not the most liked person on campus. I can remember the countless times when a friend would call me up and say, "I heard so and so bashing your column today. They can't believe that paper even lets you write." Or professors who dislike me because I discuss as a student a tough experience which I've had in their department. Or administrators who think my issues with security and housing are trivial. Other student leaders who think I just add fuel to the fire. In the end, all of this has made me a stronger person.

As my very last musing comes to a close, I feel that I should leave you with a profound thought. What I have thought about the Barnard experience. How it has changed me. How I will

stick it in my back pocket along my many travels, and take it out and use it when the time comes.

It's one of those Saturday nights, two thirty in the morning. I'm not at 1020, not at Soha. Nope, not in the Village at some hole-in-the-wall bar, and not at some "swanky" club. I'm in sweats and a t-shirt in my suite, 8C in 616.

"Turn it up!" I shout to Ting,

who blasts the CD *Millennium* through the halls of our suite. It's another Backstreet Boys party, where Deena, Kiwa, Mia, Ting, and I do our rendition of "I Want it That Way." Of course since it's my CD, I get to choose which boy I will imitate tonight: AJ.

In sunglasses, a hat and a fake leather coat, I have the boy band moves down. We laugh hysterically, stuffing our faces with Entenmann's donut holes, slurping the exotic smoothies which girlfriend Kiwa makes for us, dancing and waiting for the phone call from the RA to tell us to quiet down. And I realize that in a matter of a few weeks the five of us will be scattered around different parts of the country and the world. This hall will be empty.

So if anyone asks me what it is I will remember the most about my time here at Barnard College, now you'll know what I'll tell them.

Thanks for reading. I hope that you will all keep musing.

Mita Mallick is a Barnard senior, about to depart into the real world. We'll miss her. Oh yeah, and she's a bulletin columnist.

**Writing is my life.
Not many people know
that in the middle of class
my mind will wander
and I'll start writing
instead of taking notes.**

a tribute and farewell to a great teacher

by Elizabeth Dayton

When I first came to Barnard, I had little interest in philosophy. From my limited exposure to the discipline in high school, I concluded that philosophical texts were impossible to decipher, and, even more frustrating, philosophy never seemed to uncover the truths it was seeking. Instead, philosophers argued circles around one another, using abstruse, long sentences that were anything but straightforward.

However, during my sophomore year, when I took eighteenth-century Philosophy with Professor Jennifer Uleman, I was astonished by my improved understanding of the philosophical texts. Professor Uleman explained each philosopher thoroughly and outlined important points. She encouraged class discussion, and sometimes students would become so involved with the ideas that we would remain focused on a single issue for an entire class.

While such free discussion undoubtedly threw off her lesson plans, Professor Uleman consistently welcomed comments and questions with a rare enthusiasm and excitement. She is a teacher who loves her field of study, and her interest in the material inspires students. As Barnard student Natalie Anderson said, "For one thing, her personal style of lecturing is so enthusiastic and involved that I was inspired out of the intellectual torpor that I had fallen into."

Because of Professor Uleman, I have decided to minor in Philosophy. Professor Uleman's active involvement in the University community cannot go unnoticed. She has been a speaker for Barnard's Office of Career Development's information session called "What Can I Do With a Major in Philosophy?" a co-leader in the National Week of Dialogue on Race workshop, and a debate participant in Columbia's student faculty debate, to name a few recent contributions to our community.

Professor Uleman is an expert on Kant, social and political theory, and ethics. She also is interested in Hegel, nineteenth-century thought, feminist theory, and the philosophy of law. Professor Uleman has published several philosophical articles, produced numerous papers, and given presentations, while engaging in continuous research projects. In March, she presented a paper entitled "On Kant, Infanticide, and Finding Oneself in a State of Nature" at the ninth international Kant Congress in Berlin, at which all of the world's countries were represented. At the end of April, she will discuss her publication on Kant and property at the Philosophy and Geography Conference in Towson, Maryland. Using a faculty grant, she is expanding her infanticide work to contemporary cases. She is also writing a book on Kantian autonomy and creativity.

Beyond producing extensive research and serving the community, Professor Uleman is an excellent teacher. When I decided to write this tribute, I sent a mass email to several of her current and former students soliciting comments about the professor. To put it simply, I was overwhelmed by the response. In the space of 24 hours, I received over 20 emails from students whom she had touched. Both Barnard and Columbia students lauded Professor Uleman's vast knowledge, enthusiastic manner, encouraging remarks, and challenging but interesting syllabi. The adjectives "enthusiastic," "fair," "intelligent," "admirable," "dedicated" and "supportive" appeared time and again. Rich Luthmann, Columbia College Philosophy major, said, "One of the great

She is a teacher who loves her field of study, and her interest in the material inspires students. . .

est qualities of Professor Uleman is her ability to communicate. It is a work of genius how she can take what at first glance appear to be the ramblings of insane dead German men, and, before the eyes of her students, begin to allow

the semblance of meaning to unravel. Whether trudging through Kant's First Critique or Hegel's Phenomenology, or gracefully galloping through Mill and de Beauvoir's social commentary, Professor Uleman has the rare ability to express philosophical ideas with clarity and allow her students to develop this all-important virtue."

One student told me about a creative paper she had written for a political philosophy class with Uleman. The paper was not structured entirely according to philosophical standards, but while the professor noted that, she praised the student for her innovative approach and made suggestions about how she might improve her paper. Instead of penalizing the student for not strictly following the guidelines, Professor Uleman encouraged her to continue developing her unconventional idea "[Uleman's grading] is based on how much you've thought about and struggled with the material and come to your own conclusions, and isn't that what learning is about?" asked Anderson. "Uleman always encourages the class to be involved in, and informs the class about, things that are going on outside the classroom. Her activity in the Diallo rallies was such an inspiration to me—I realized that there are still people out there who hold humanitarian action over and above the prestige of being well-published or well-known."

Confused and disappointed at hearing that Professor Uleman was not a finalist in the Philosophy Department's attempt to fill a tenure-track position, I attended a panel discussion on the tenure process. The panel was composed of Dean of the College Dorothy Denburg, Provost Elizabeth Boylan, President Judith Shapiro, and Professor of Classics Helene Foley. At the meeting, I came to understand that the tenure process is extremely complicated. Factors that go into the decision making include, but are not << page 26 >>

Mos Def—political activist and good guy

By Courtney Martin

Although I don't enjoy anything more than a wild, rump shaking beat and a clever string of silly lyrics, the truth remains: music should be about more than entertainment.

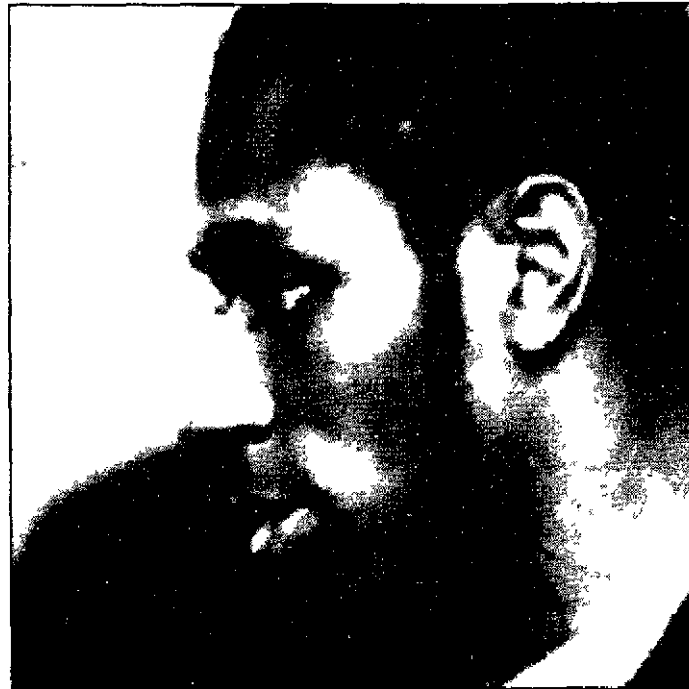
I was reminded of this fact recently when I attended the youth march calling for the end of police brutality forty-one days after Diallo's murder. The case of this innocent immigrant's death, which has now become infamous, has served as the spark for a rebellious fire of concerned individuals. On Tuesday, April 5, hundreds of those individuals got together, started in Union Square and slowly weaved their way to the Capital building.

It was a success. Publicity-wise, things were in place: news helicopters hovered over the marchers, aspiring artists everywhere snapped photographs, store-owners paused their businesses for the day and peered out of their storefronts. And one of the most inspiring parts of it for me was the presence of a now famous hip-hop artist: Mos Def.

He spoke during the initial rally that began the march. As he approached the microphone, it was evident that though he was dressed in his typical flare—a fedora and some yellow-tinted glasses—this time he was not at Union Square to look good. He did not arrive at the rally to sell records or to hype up his name. He arrived on his own accord to draw more of the media and more attention to a worthy cause. The

journalists' cameras flashed obsessively as he began his short speech, thanking the youth for coming out and being part of an important cause, an important consciousness. He briefly expressed his own outrage at the continuing injustice that pervades the New York City police force and committed himself, both implicitly and explicitly, to being part of the solution. He ended by freestyling a short rhyme urging all races to come together and stop the insidious disease of police brutality before it makes our community truly ill.

courtesy of mosdef.com



an autographed picture of Mos Def—rapper and activist

Mos Def was not getting paid. He did not even mention his fairly recently released solo album. He came on a Tuesday afternoon to speak to a group of activist youth because he cared enough about social injustice, in spite of his new fame. In fact, he not only remains faithful to the issues that have always been his passion, but he grabs a hold of an opportunity given to him due to his new acclaim and utilizes it to contribute to the publicity for important issues such as police brutality.

Prior to going out on a Friday or Saturday night, I often pop in his album, dance with a group of giddy roommates around my room, try on clothes and sip a little pre-game treat. I truly celebrate Mos, however, not for his entertaining beats and clever lyrics, but for his continued commitment to serious causes. He is what an artist should be.

Courtney Martin is a Barnard sophomore and bulletin staff writer.

<< page 25 >> limited to, the professor's teaching and research statement, the Department Chair's evaluation of the professor, representative syllabi from courses taught, peer evaluation of teaching, and student evaluations.

All information to which I have had access indicates that Professor Uleman's qualities meet and surpass all of the requirements discussed at the tenure meeting I attended. As Anderson remarked, "I think she embodies what Barnard stands, or should stand, for—a commitment to learning, to the advancement of women and to the good of humanity, and I don't mean in a way that is showy."

If student opinion were paramount in tenure decisions,

Barnard would not let this brilliant scholar and teacher go; but while I am saddened at the loss to the entire University, I am convinced that Professor Uleman deserves a smooth, elegant, and positive transition. I am grateful for the inspiration she has given me and many of my classmates, and I feel

If student opinion were paramount in tenure decisions, Barnard would not let this brilliant scholar and teacher go...

honored to have been her student. Professor Uleman will leave Barnard at the end of the semester to join the faculty in the Department of Philosophy at the University of Miami, with a tenure-track appointment. She will be missed but never forgotten.

Elizabeth Dayton is a Barnard ??????????????

U.S. no model for human rights

By Renee Gerni

A few weeks ago, while at the movies, I witnessed a disturbing act that has continued to bother me. After seeing a group of protesters in the movie being mowed down by the U.S. military, a man in the audience hollered and cheered. As if this alone was not disturbing, the movie pitted protesters in Yemen against United States marines. It was clear that this man was cheering for a certain kind of U.S. victory.

Juxtapose this experience with another that happens on a daily basis, right here in New York City. When asked how people feel about any of the recent police shootings of an unarmed black man, or the Diallo verdict, many New Yorkers will say, "It's a real shame." However, when you ask those same people whether they feel more or less safe, they'll tell it to you straight: They don't fear the NYPD. These sentiments can also be heard right here at Barnard and Columbia. In my experience, in seeing and hearing these statements one thing seems clear: no one seems to consider the privileged status of the people making them. The majority of white people in this City probably don't need to be afraid of the NYPD. The NYPD isn't trained to be afraid of them.

A person of color in this City, and in this country, can still be persecuted based solely on their color. It may sound utterly simplistic to say this, but it seems as though we are collectively in varying levels of denial about it. The man sitting behind me in the movie theater was entertained by this blatant racism, perhaps seeing it as "just a movie." But it is more than this. The United States, socially and politically, generally acts as though it has no serious problems. We've had our civil rights movement. Activism is for hippies and anarchists.

Hamilton Hall has already been taken over. We have nothing to protest.

Yet the United States is the authority on human rights. Right? We use the phrase 'human rights violations' as an impetus to begin "police actions" on foreign soil, as a "standard" for trade relations, and as a general catch-all for what's wrong with other countries. So what about our own? State violence disproportionately directed towards specific populations, namely people of color, certainly seems like a human rights violation to me. I also recently heard an African-American youth organizer make the following analogy: "Jim Crow laws have only been replaced by the prison industrial complex."

While many may scoff at the prospect, the numbers are astonishing. In 1996, the Department of Justice reported that two-thirds of black men between the ages of nineteen and twenty-nine, had been, or were currently, in jail.

Numbers like those are more than coincidence.

In this supposed age of "globalization," civil and human rights seem to have been left behind in the United States. We have no problem accepting international standards of business, trade, and investment and applying them on the domestic level. Nor do we have a problem maintaining and funding international bodies that supposedly monitor human rights. So why can we not apply the internationally accepted standard of human rights to our own society? I use the word 'we' because I do not believe there is enough collective concern for this idea yet. I hesitate to use the word 'developed' when describing the United States, because it seems to perpetuate our delusions of grandeur.

Renee Gerni is a Barnard sophomore and a bulletin staff writer.

In this supposed age of globalization, civil and human rights seem to have been left behind in the United States...

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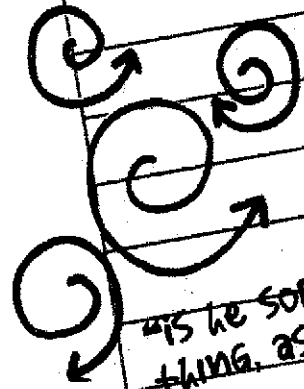
bad journalism

I
Bubba

What were they thinking?

Prestigious Barnard College, Ivy League Columbia University. We are like, SO the brightest students of today and totally the eloquent speakers of tomorrow. If you ever get bored in class (it could happen), I highly recommend making good use of notebook margins while keeping your attention focused on engaging class discussion. This is best done by jotting down the most quotable and thought provoking statements offered by your intellectual classmates. Here's a couple from the pages of my notebook to you. Oh, and I added my own commentary (in brackets).

"Um, this maybe an obvious question, or maybe not."
(Um, maybe you should just ask your question, or maybe not.)



~~"What happens is part of the state we are in and you need to connect them"~~

(Note to reader: If you didn't understand that, you're dumb. Drop out of school now.)

~~"is he sort of saying something as in, sort of..."~~
(Yes, he is. Sort of.)

~~"he is completely selfish, but not selfish, or whatever."~~

(The speaker made a W sign with her thumbs and forefinger when she said that)

"The physical world that you can see and sense has to be translated internally."
(how about translating that into English?)

~~"I think what we're all forgetting here is that school is useless."~~

(I actually said this one. No one in my class seemed to agree. I now kind of get why.)

an ugly "JOLT" of reality

by Renata Bystritsky

At the moment, I am one disillusioned first-year . . .

A few days ago, I noticed the presence of cute little blue stickers on the walls of our bathroom stalls. The stickers had a simple logo with an Internet address: *www.dailyjolt.com*. I made a mental note to check out the site, and continued about my daily life, stopping at my computer only occasionally, to check my e-mail.

Then, at dinner, my friend approached me about some website that people could place their own words on. She was outraged at some of these entries; they were highly offensive to Barnard women, she said. It was the DailyJolt site, and I decided to check it out. Anything that raises people's hackles that much has to be worth checking out.

Well, I've heard of inter-college rivalry. And I have heard (and read) much about the Barnard-Columbia conflict; about the subtle feuding between Barnard and Columbia College girls; about the problems many people have with it. But, for some reason, I have always thought that this was a very small thing, a very mild undercurrent to the smooth flow of our community life. After all, nothing is ever perfect.

However, nothing could have prepared me for what I saw on that website.

"While we make fun of [Barnard students] behind their back we let them associate with us because they are easy."

"Barnard girls are dumber than Columbia girls. . . moronic dilution caused by allowing girls from Barnard into the classroom. . . They clearly are intellectual inferiors and generally less talented than the women at Columbia."

" . . . stupid girls from Barnard who lie by telling people that they go to Columbia. . ."

The debate was started by someone who posted a message about a Barnard student who persistently told people that she went to Columbia and wore Columbia T-shirts. People responded in all sorts of ways; there are Columbia guys who seem neutral, as well as Columbia guys who openly insult the Barnard women; there are Barnard students who reply with varying degrees of

course my upper-classmen friends "educated" me in these issues. But never did I expect to find such obvious resentment and contempt of Barnard women as that I have found on that website.

Worse than that, several of the messages posted were from women who attended all-female schools (not Barnard). All of the were justifiably angry that students of such schools are stereotyped so negatively. It seems that the world regards the student bodies of

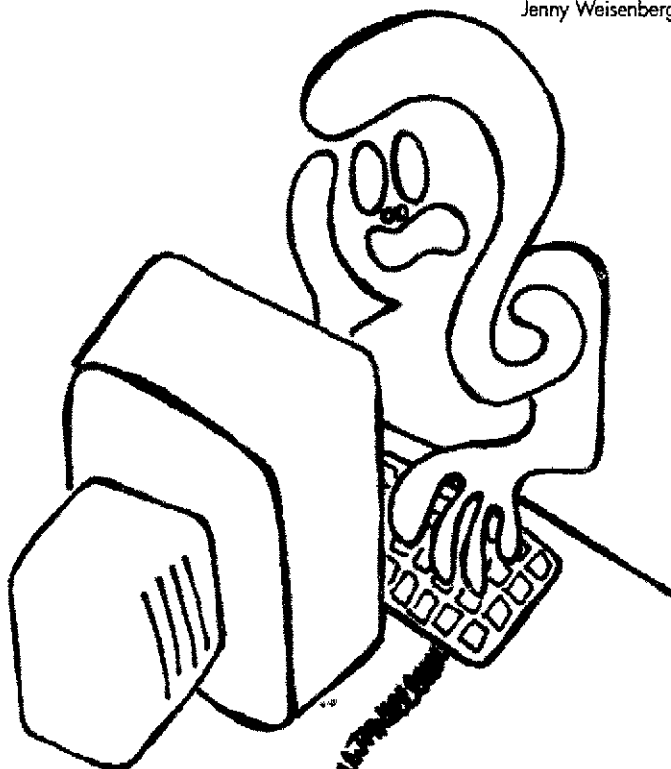
such schools as Barnard, Smith or Mt. Holyoke as split into two categories: man-hating lesbians or "easy" girls who dream only of snagging an Ivy League guy.

That bothers me. It bothers me a lot. It means that, no matter how far women have come, when they choose to assert their independence and opt for a single-sex education, they are pigeonholed and belittled by narrow minds. And it bothers me that so many of these narrow minds reside in an Ivy League university, in the supposedly open-minded, diversity-embracing climate of New York City, right across the street from an all-women's, liberal college.

It also bothers me that people seem to be tossing around the phrases "Barnard girl" or "Columbia guy" as though these were self-explaining titles. How can these "educated" people possibly try to encompass the identity of a unique man or woman in that trite, overused phrase? How can people willingly submit to censoring their own identity by willingly placing themselves into these narrow categories?

The worst part of it isn't the blatant stereotyping that is all over the posts. It isn't even the highly offensive and sickening preconceptions of Barnard women. It's the frightening eagerness of students from the << page 30 >>

Jenny Weisenberg



vehemence. There are even people from other schools beginning to take sides on this issue. (To their credit, I did not see a single posting from any Columbia College girls.)

This website was aptly named. Por-ing over the dozens of messages that had been posted on the site, I did indeed feel a jolt. I've always felt welcomed and respected on campus—at Columbia as well as at Barnard. I have worked on projects with Columbia students; I have many friends across the street. Sure, I've heard about the Barnard-Columbia conflict. I mean, it's been written about in the paper. And, of

<< page 29 >> same community to turn against one another, to hurl insults, instead of trying to enlighten each other. That first post, whether a neutral party or a malicious instigator posted it, set off a chain of reactions that were stunning. As I read through these posts, I wondered whether the anger in them was inspired by the offensive posts, or whether these posts merely gave the people an excuse to release pent-up aggressions and resentments.

We are all students here. It has been over 100 years since Columbia's tenth president founded Barnard. During the following decades the schools that comprise Columbia University have become integrated. Cross-registration is common; the clubs and organizations are open to students in any college. Columbia and Barnard students eat together, study together and live together. Together, they partake in such important activities as Take Back the Night and various political missions. This has been going on for years, and yet, from the posts at DailyJolt, it is obvious that

not everyone on campus embraces the idea of college community.

It is possible that I am assigning too much significance to some hastily typed messages on an interactive website. As first-year Alexandra Lutoshkina said, "He's looking for attention and exercising his freedom of speech." However, currently, the world is embroiled in all sorts of conflicts borne of ethnic differences. We are trying to combat racism, sexism and prejudices of all kinds. How can we hope to impress the importance of equality and mutual tolerance upon the world when we cannot even manage that in our own tiny community?

I did not come to Barnard to coax my way into the Ivy League. I chose Barnard because I thought it was the most ideal choice for me. However, I have always had respect for the school across the street, and, despite rumors and writings to the contrary, I had always believed that this respect, for the most part, at least, was mutual. After all, I reasoned, why would stu-

dents from either school have reasons not to respect one another?

Plainly, some Columbia students did find reasons. What these reasons are remains unclear. And perhaps my astonishment at such a response from the students is unwarranted. But I can't help but feel a twinge of sadness as I wonder: will I never be considered more than a "Barnard girl"? Worse yet, are we all doomed to be "Barnard girls", "liberal females," "Ivy League types" with barely a chance to escape the confining boundaries of such a nomenclature? I mean, I am only 18 years old. I haven't lived long enough to know what I am. Why should the school I have selected define my very identity?

OK, so maybe I am taking this a little too close to heart. After all, I am a disillusioned first-year.

To read or contribute to the online discussion mentioned in this article, go to the following address: www.columbia.dailyjolt.com.

Renata Bystritsky is a Barnard first-year.

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