

Barnard

Bulletin

[3.31.99: Issue 7]



Student Stuck in Copier Delays in photocopying ensue

also in this issue: Giant Portobello Mushroom Takes Over Hewitt Dining Hall in Desperate Attempt to Assert Rights of Fungi Everywhere; NKOTB's Reunion Album Reviewed: "It's quite good"

CONTRIBUTORS

Life and its intricacies never cease to amaze me. The other night I was going to a show with two friends, and one of them saw her friend on the subway. We talked for a bit, and then he got off the train to eat dinner with his parents. We kept going. Meanwhile, there was also a couple on the train whom I only noticed because they were faking up a lot of room with bags and crutches and whatnot. So la-di-da, we went to the show. It was fun, we came home. Guess who was on the train. The space-hogging couple. Sitting right across from us. I was just getting over this amazing coincidence when who popped in the door, but the dinner-eating boy. All six of us, in the same subway car once again. Explain that one, science.

Maybe we all have this magnetism which was suddenly and ephemerally opposing, so we all clustered together for those few moments and now we're back to "normal" again. Humans are, as I once saw the reference made on (if memory serves correct) Star Trek essentially "bags of water," and therefore probably under the control of larger forces of nature we don't even know about. Call it what you will, I like to call it some sort of fate.

It's kind of a weird concept, fate. Confusing. In that if our lives are already planned out for us, then what is the purpose of making decisions? How much is a person in charge of her own fate? Of

another's fate? If it does exist, what is the deciding entity? It may help to believe in fate, as it somewhat orders and gives purpose to our existence here. It's also an easy answer to bogging questions like, "How did all six of us end up on the subway car together again?" Fate

I went to Paris for spring break. On the plane ride, I sat next to a German man for a little while. It was very early in the morning, he was tired. He was young; maybe thirty or so. He had to move his bag for me to sit down. Then I had to move aside for him to go to the bathroom. At that point, the food came. I chose a ham sandwich for him so the flight attendant wouldn't pass him by. He came back and thanked me, and ate it. We landed, and I haven't seen him since. I will probably never see him again. He is somewhere in Europe, probably. Maybe Paris, maybe Munich, maybe not. But there is a person somewhere in the world I shared a moment with walking around with skin cells generated perhaps from the protein in that ham sandwich I chose for him. We passed through the neck of the Coke bottle of life, and now we're poured out, going our separate ways. And I'm telling you about him.

Maybe you know him, probably not. Life is funny like that.



Kim, the newest addition to the *Bulletin's* ever-changing illustrious staff, is Managing Editor. Originally from New Jersey, [REDACTED] this first-year [REDACTED]

came to Barnard so that she could become the strong, independent woman the catalog advertised. She's on her way: when asked about her interests, Kim says she prefers toilet paper to unravel from the top of the roll, rather than the bottom. Why? "It's more practical that way."

Sonal, also from New Jersey, is a self-described junior and Muppet fan. Which Muppet is her

SONAL MATHUDA

favorite? She cites Grover, even though she is aware that he is not from *The Muppets*, but *Sesame Street*. She says one's personality is secretly revealed in the Muppet (or, in this case, *Sesame Street*) preference. This week, Sonal writes for the Music section on the joys of Joi

Columnist Mita Mallick is

MITA MALLICK

from Milford, Massachusetts. A junior and Anthropology major, Mita's obsession is not toilet paper-direction, nor Muppets; it is the Latin stud Ricky Martin, best known for his suave Puerto Rico ads; she likes the way he moves his hips

Barnard Bulletin

editorial board editor-in-chief. . .jamie hardy art director. . .k8 torgovnick managing editor. . .kim yuen news editor. . .karen shoum arts editor. . .charli long music editor. . .vanessa garcia music assistant. . .randall snare commentary editor. . .anna isaacson photography editor. . .jessica jaffe web consultant. . .catherine wallach **photographer** lara crock **copy staff** sandy tang, daria masullo **layout staff** beth roddy, germaine halegoua **columnists** mita mallick **management** office manager. . .anna goldfarb business manager. . .solana nolfo advertising manager. . .jodi savage assistant. . .christy thornton adviser. . .in paik

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Happy April Fool's Day, Love the Bulletin

APRIL 1
Early Breakfast
12-1:30am

APRIL 8-10
Women Poets at
Barnard Reading
Series
"Innovation and
Experimentation in
Contemporary
American Poetry"
A three-day confer-
ence featuring
Marjorie Perloff,
Jorie Graham, Lucie
Brock- Broido, and
many others.
Registration is
required.

APRIL 8
Women Poets at
Barnard
Conference Kick-off
event
Evening Reading
with reception
8-10pm

***for other important**
dates, please see
Bear Essentials on
page 5

Film Discusses Effects of Drug DES on Babies

By Elizabeth Flesher

"Toxic exposure affects the most private parts of our lives. It forces us to give language to things that we otherwise might not talk about in public—body parts, intimate relationships, the future we want to take for granted." Judith Helfand refuses to remain silent about the effects of toxic exposure in everyone's lives and on March 11 she came to share her personal experiences with the Barnard community.

When Judith was twenty-five years old she was diagnosed with DES-related cervical cancer. DES was a medication given to pregnant women in the fifties, sixties and early seventies, which was supposed to prevent miscarriage. It was later learned that DES had no effect on whether a fetus was carried to term, but it was carcinogenic, causing complications for both the mother and her child.

Wishing to somehow give a purpose to her struggle she decided to document her sickness and recovery. Two weeks after her diagnosis she had a hysterectomy to remove the cancer, and with that surgery *A Healthy Baby Girl*, her documentary, began and ended only after five years of filming.

Exploring her individual battle, the development of her relationships in the context of toxic exposure, and her fight with the drug company who manufactured the medication which her

mother had taken, this film forces the viewer to consider the effects of toxic substances in our bodies and in our environment, and in our economy.

"DES does not exist in isolation but is part of a much larger story in American society of

Photo by Jessica Jaffe



Judith Helfand

widespread exposure to inadequately tested synthetic chemicals." says Dr. Philip J. Landrigan in *Reflections on A Healthy Baby Girl*. "In the years since WWII, more than 75,000 new chemical compounds have been developed, and are being used in drugs, pesticide, food additives, cosmetics, and industrial chemicals. Fewer than half of these chemicals have been tested for their potential toxicity to humans, and fewer still have been tested for their

potential to cause toxic effects in fetuses and the very young. Through our heedless behavior our society is by default conducting a massive clinical toxicological trial. In this trial our children and our children's children are the experimental subjects."

The presentation of both the film and the discussion afterwards urged everyone to take responsibility for the effects toxic elements have in our lives. To get more information or to become active in the fight to clean up our bodies and our environment you can visit <http://www.itvs.org/babyg>.

Elizabeth Flesher is a Barnard first-year.

THE WRITING FELLOWS PROGRAM is looking for students who enjoy reading, writing and communicating. You don't need to be an English major! For more information, please come to the annual Writing Fellows PIZZA PARTY on Monday, April 5, 5-8pm in the Writing Center (121 Reid). You can also call x42724 with questions about the Writing Fellows Program. Rising sophomores and juniors may apply. Applications are available in the English Department office, 417 Barnard, and in The Writing Center. The application deadline is Friday, April 9.

CORRECTIONS TO THE LIMITED ENROLLMENT LIST: BIOLOGICAL SCIENCES: Only sign-ups for BC1001, 2002, and 2003 will be posted on the ninth floor bulletin board; for all other Barnard Biology courses on the Limited Enrollment List, sign up in 1203 Altschul. **COMPARATIVE LITERATURE:** CPL V3950, *Junior Colloquium in Literary Theory*, will be offered in the spring; sign up will take place during the fall Limited Enrollment period.

PROGRAM PLANNING MEETINGS FOR MAJORS AND PROSPECTIVE MAJORS: Be sure to check for updated listings outside the Dean of Studies Office and on the bulletin board of the Registrar's Office. Contact departments not listed below in order to make appointments.

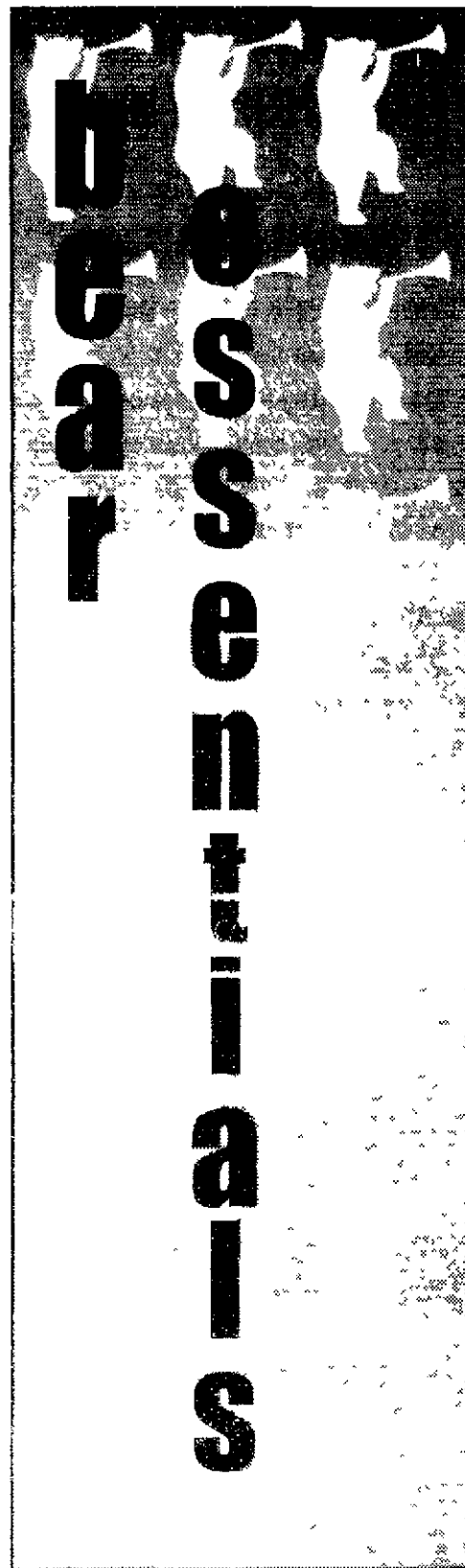
ANTHROPOLOGY: Monday, April 19, 4pm, 227 Milbank. **ARCHITECTURE:** Monday, April 5, 12:30-1:30pm, 306A Barnard. **ART HISTORY:** Monday, April 12, 11am, Sulzberger Parlor. **BIOLOGY:** Monday, April 12, 12pm, 903 Altschul. **CHEMISTRY:** Tuesday, April 13, 12pm, Altschul Atrium. **COMPUTER SCIENCE:** Monday, April 19, 5pm, 237 Milbank

Hall. **ECONOMICS:** Thursday, April 22, 12-1pm, 202 Altschul. **EDUCATION:** Wednesday, April 14, 12-1pm, 328 Milbank. **ENVIRONMENTAL SCIENCE:** Thursday, April 8, 5pm, 530 Altschul. **FRENCH:** Wednesday, April 7, 4:10pm, 306 Milbank. **HISTORY:** Thursday, April 8 4pm, The Deanery, Hewitt. **ITALIAN:** Tuesday, April 6, 4-5:30pm 316 Milbank. **MUSIC:** Thursday, April 15, 11am, 319 Milbank (Music Office). **PAN AFRICAN STUDIES:** Thursday, April 8, 5pm, 329 Milbank. **PHILOSOPHY:** Tuesday, April 6, 11:55am, 326 Milbank. **POLITICAL SCIENCE:** Monday, April 5, 12:30pm, 421 Lehman. **PSYCHOLOGY:** Monday, April 12, 12:15pm, 405 Milbank. **SLAVIC:** Wednesday, April 7, 4pm, 226 Milbank. **STATISTICS:** Wednesday, April 7, 10:30am, 601 Mathematic. **URBAN STUDIES:** Monday, April 12, 4pm, Sulzberger North Tower. **WOMEN'S STUDIES:** Wednesday, April 14, 6-7pm, Center for Research on Women, 101 Barnard

ALL HISTORY MAJORS: Sign-up for Fall '99 History seminars are due by Friday, April 2. Applications and seminar lists are on the bulletin board across from the History Office, 415 Lehman. Please return applications to mailbox #36 of the History Office. Seniors must fill out the yellow form.

SENIORS: If you have not yet filed a cap and gown order form, please do so immediately in the Dean of Studies Office. Additional forms are available, if needed.

SENIORS INTENDING TO TAKE BARNARD CLASSES IN FALL '99: If you have not received the *Limited Enrollment List* and the *Early Directory of Classes*, please see Dean Schneider, 105 Milbank



editor • letter to the editor • letter to the editor • letter to

Dear Bulletin,

As the Learning Disabilities Specialist with the Office of Disability Services (ODS), I found your column in the Bulletin (3/3/99) of particular interest. At ODS we offer services to students with permanent and temporary disabilities, including students with learning disabili-

ties and psychiatric disorders. You describe yourself as one who chooses to read every item on a professor's syllabus, even if you secretly harbor the suspicion that it is not always necessary or even expected of you. Because students with disabilities often have difficulties with respect to the rapid processing

of information, thoroughly reading every entry in a syllabus presents unique and significant challenges. For example, one's disability may take on the form of a weakness in the area of reading including the efficient decoding of individual words and/or an understanding of an author's use of syntax and ▶

The Fate of the MacIntosh Bowling Alley

With the addition of Lerner Hall, the new student center at Columbia, it is not only McIntosh's bowling alley that is being questioned, it is the entire McIntosh Student Center. "Right now, we're in the exploratory stage of trying to assess what students want," says Joe Bertolino, Director of College Activities.

"We're thinking about the McIntosh Student Center in general, but the bowling alley is under more speculation because it's not as multi-purpose as the rest of the Student Center." Last semester, Posman's Books was temporarily located in the bowling alley and it was only recently reopened because it required cleaning and there was a lack of

Photo by Jamie Hardy



Will the bowling alley close?

students to work there.

According to Bertolino, Barnard is trying to gauge how much the bowling alley is really being used, who is using it, and when. He also commented that not many students come to McIntosh after 5pm, "we need to hear from students on how and what to do with McIntosh."

Bertolino added that there will be some type of survey through the Student Government Association (SGA) and McAC some time in the future and that there is a suggestion box outside of the College Activities

Office, of which the students should make use. "We encourage people to drop us a line here," he said. As always, students are more than welcome to e-mail him.

Students Harassed in Quad Showers

On Saturday, February 27, a female student was the third victim of harassment while using the showers in the Quad bathrooms. The first incident occurred in late January and the second in mid-February. According to Bill Plackenmeyer, Director of Security, in all three situations each of the victims saw a hand with a camera reach over the top of the shower door and a photograph was taken. "Hopefully, the individual only got a snap shot of the shower tiles or only the top of the victims' heads," he commented. The individual quickly fled the scene after the photograph was taken.

The students were understandingly shocked and therefore slow in summoning help. As stated in the flyers posted by security, Plackenmeyer advised that, "students should try to regain their wits—scream and draw attention to [themselves]." He explained that it is exceedingly rare that an individual in this type of situation would attempt anything harmful "and that's assuming that this isn't a prank... the likelihood is exceedingly remote that this type of person would cause any physical harm. The screaming is to attract attention so someone can see and help us recognize the individual."

Barnard security is doing a number of things to investigate this incident including taking measures to strengthen security in

the tunnel area and dining hall exits. Plackenmeyer commented that the tunnels are recognized as a "potential problem area." However, he also added that it is possible that the individual responsible was someone's guest—"it could be anybody."

Only one victim was able to get a decent description of the individual. He is a white male, approximately twenty years of age, 140-150 pounds, 5'8" with close-cut dark hair and wire-rim glasses.

Double Homicide Near Barnard

On Saturday, March 20, at approximately 8:55pm there was a double homicide at 121 Street and Broadway. The two male victims, driving northbound, stopped at a red light and were subsequently surrounded by two shooters on motorcycles who then opened fire, killing both occupants. According to security, "There is no doubt the two victims were the intended targets and they were being followed by the shooters... Had the traffic lights remained green a bit longer, this incident would have happened at a much greater distance from us." Despite the seriousness of the incident, Barnard security assures students that this is an isolated event and there is no further threat to the community. One Barnard student, Rachel Paneth-Pollak '02 commented, "At first I was scared, but then I found out that it was a personal interaction—not a random act of violence—and it allayed my fears."

—Karen Shoum

Elie Wiesel Completes Lecture Series, Applies Story of Ruth to Modern Life

By Rachel Paneth-Pollak

More than a hundred people gathered in Lower Level McIntosh at 5:30pm on March 23 to hear Elie Wiesel speak. Considered by some to be one of the most eloquent and powerful speakers of his time on Judaic study as well as the Holocaust, Wiesel gave the last of four lectures in the series "A Passion for Study." Tuesday's lecture, entitled "Ruth: The Mother of Kings," explored the beauty and love within the biblical story of Ruth and her mother, Naomi.

A Nobel Peace Prize laureate, author, and scholar, Wiesel has been called a "messenger to mankind". Most of his works recount vividly his experiences in the Nazi concentration camps, although he is also highly acclaimed as a Judaic scholar. His lecture series, "A Passion for Study" was part of The Ingeborg Rennert Professorship of Judaic Studies at Barnard, and will be integrated in the coming academic year into Barnard Col-

lege's course offerings in Judaic Studies. The Ingeborg Rennert Professorship, along with the Ingeborg, Tamara, and Yonina Rennert Women in Judaism Forum was established as a result of generous endowment from Ingeborg and Ira L. Rennert. Their daughters, Tamara and Yonina, are both recent Barnard alumnae. These endow-

ments will continue to contribute to both Judaic Studies at Barnard, and to exploration of the role of women in Judaism, a complex topic for Jews today.

After a brief introduction by President Judith Shapiro, who expressed heartfelt

Machlon and Chilyon. The story is one of family, tribulation, loyalty, and feminine antiquity.

Through the lecture, Wiesel applied the story of Ruth to our modern day thought.

The end of the lecture offered a more emotional tone with Wiesel's impassioned life's lessons.

Had there been no famine in Bethlehem, events would have differed and four generations later, there would have been no David, the man who was to become the Messiah. To Wiesel, the story teaches us that nothing is coincidence; everything is connected. Wiesel asserted that there should be no such thing as hereditary guilt. Human beings are responsible for themselves, and not for the actions of their ancestors. Wiesel also taught that many times in life, people do things in order to appease themselves or others. He believes that appeasement is dangerous, and that it brings you to complacency. Wiesel's philosophy on appeasement is greatly reflected in his writings about his Holocaust experi-

ences, which are disturbing and heart-wrenching. As he said in his lecture, "Words are here to disturb us, to shake us up. This is how we open our minds to learn."

Rachel Paneth-Pollak is a Barnard first-year.



Elie Wiesel and Judith Shapiro at his previous lecture

gratitude to Professor Wiesel for his previous lectures, Wiesel gave a lecture on not just the story of Ruth as it happened, but also the beauty of the text and the moral lessons which can be derived. Ruth, the daughter-in-law of Naomi and the eventual wife of Boas, travels with Naomi to find out what has happened to Naomi's sons,

Photo by Jessica Jaffe

Learning On The Go:

Skip Stop Caters To Needs

By Jacqueline Forde-Stewart

The needs and lifestyles of commuting students are distinctly different from those of residents. The executive body of Skip Stop commuting students is aware of the special needs of their membership. These needs include a full-time agency dedicated to addressing commuter issues. Where the administration has failed to provide for these needs, Skip Stop has chosen to fill the void and provide some semblance of services for commuters.

Formerly known as Skip Stop Express, in honor of the 1 & 9 trains which stop at 116 street and Broadway, the organization recently renamed itself in order to be more visible to its members. They hope to attract members willing to take the reins at their March 25 Election of Officers. They believe that pro-active student participation and initiative are the key factors to affect the changes needed in the system.

Over the past two years, under the leadership of Presidents Kanan Pujara '99 and Winnie Chau '98, Skip Stop has concentrated all of its efforts on fostering a sense of community amongst commuters, as well as helping them to integrate into the larger community.

Their choice to live off-campus is the primary factor that distinguishes commuters from residents. It also shapes their days, beginning with their first trip to classes, when commuters must navigate the busy New York City streets. Living off campus means that commuters spend limited time on campus and this makes it difficult for them to participate in the non-academic, social life of Barnard.

Sara Elrefai '00 who has a one-hour commute to and from Jamaica Estates, Queens,

transferred to Barnard last fall. She feels that not enough is done to accommodate her commuter status at Barnard. Elrefai now questions her decision to leave St. John's, a commuter college 30 minutes from her home. This premed junior voiced her frustration saying, "I am unable to attend most club meetings because of the late hours. My classes are early and there is not much to do in between [them]. I wish the [administration] would spruce up the commuter lounge and make it more attractive."

Skip Stop has tried to improve the lounge. Last year, the executive body painted it, only to later be denied the key and access to the lounge. They learned that the "commuter lounge" is not exclusively for commuters. It serves as a meeting place for other clubs and a lunch spot for some members of staff.

The lack of authority and control that results from their club status frustrates the board. It does not give them the voice needed to affect changes such as securing a dedicated overnight room for commuters.

Presidents Pujara and Chau consider the small amount of funding they receive from the Student Government Association to be Skip Stop's "main handicap," impeding them from effectively servicing their membership. Skip Stop Commuters Organization officially has about 150 registered members. Yet, its funding is similar to other, smaller clubs.

In spite of their very limited funding, the present board successfully hosted several events and promotions. In cooperation with Aramark, they offer a \$10 Metrocard to commuters purchasing \$50 in meal points. Last semester's lunch with the Office of Career Development (OCD) gave busy commuters an opportunity to meet with the OCD staff and

schedule appointments.

Most recently, Skip Stop held a Commuters' Week, from February 8 to February 11. They invited commuters to spend their lunch hours in the "commuter lounge" and participate in various craft activities and games. This also serves as a networking opportunity for commuters.

Both Presidents Pujara and Chau confirm that overall about 30 commuters, mainly first-years, participated in the week's events. The group is particularly popular among first year commuters, because of the spot it secured on the Orientation calendar. Other commuters were never formally acquainted with the group and are mostly unaware of the group or unsure of its mission.

The events of the Commuter Week took place each day at noon, the time of day when most commuters are on campus and free. This scheduling of events to accommodate commuters schedule is rare. Most events on campus facilitate residents, and this is not only true of special events like mid-night madness at the campus store or breakfast in bed in the dorms, but also of regular club meetings and scheduled events featuring guest speakers.

Skip Stop's efforts impressed a visiting alumna, Martha Loewenstein '33. Loewenstein donated \$60 to the organization in honor of her sister Regina Loewenstein '36, who was unable to attend. Both sisters commuted to Barnard from New Jersey during their four years at the school. She praised the board on their efforts to unite commuters and the positive changes they have managed to make, including a commuter's lounge, which was instituted after Loewenstein's graduation.

Loewenstein noted that in her day, there

of Commuting Students

were no special meeting rooms for commuters, only the office of a sympathetic Dean. Ironically, today, the main advocate for commuters is still one sympathetic dean, Assistant Dean of Studies and Health Professions Advisor Ani Bournoutian '75.

Bournoutian says she is committed to doing more for commuters, because she also commuted during her four years at Barnard, and understands the importance of recognizing commuters as a special group. She notes that while there have been many changes, a lot remains the same.

In the seventies, a shortage of dorm rooms forced many students to commute. Although the addition of Sulzberger Tower alleviated some room shorthages, Bournoutian feels that other school policies continue to influence a large number of students who commute. She admits that some students make the decision to commute based on one or more of the many advantages to commuting, such as more time to study and family support. "These students, however, are the minority," said Bournoutian.

Bournoutian agrees that Barnard is "very generous with financial aid to students," but expressed concerns about its policy of no aid for housing to students living within commuting distance. She believes that commuting students have become representative of students who cannot afford housing and more efforts should be made to equalize both groups of students.

Director of Financial Aid Suzanne Claire Guard responded by saying, "Each year we submit proposals to the board who is very generous, and would love to change the policy. However, housing aid to commuters will cost the college an additional one million dollars

annually and result in trade-offs." According to Guard, because of the college's small endowment, adopting this policy can negatively impact other policies such as the college's commitment to remaining need blind, meeting students' full needs, or keeping student borrowing down. Although Financial Aid is committed to changing the policy, said Guard

Bournoutian also pointed out that the commuters of yesteryear had a "nice, dedicated, cheerful, bright, space with showers and lockers" that served as a hang out area and a place for commuters to meet with each other. "Others were not excluded, they simply had no need to use the space," said Bournoutian. She fondly remembered that, "you could leave a note on someone's locker," or the small vanity area where she did her French homework. Today the commuter lounge is a public space open to the entire Barnard community and the space in Bournoutian's memory is used for storage. Bournoutian promised to investigate the possibility of re-establishing it as a commuter locker room.

Like Ms. Loewenstein, Bournoutian also agrees that there have been positive changes. She credits most of these changes and improvements, however, to student initiative. Bournoutian admires Skip Stop for giving "commuters a sense of identity and cohesiveness that is very important."

The recent assignment of Associate Director of College Activities to Paik as the group's advisor is greatly appreciated by Skip Stop. Paik assumed her duties shortly after joining the Barnard Community about two months ago. She replaces the group's former advisor, Director of College Activities, Joe Bertolino. The board welcomes the assistance of Paik

who they say significantly contributed to the success of Commuters Week. Paik gives the Skip Stop board full credit, saying they were "very on top of it, amazing, and time efficient."

Paik came to Barnard from Chapman University in Orange California, which is 75% commuters. Her involvement with commuters over the years made her aware that "institutionally commuters are taught to expect less." She believes, however that "it is important for the commuter population not to be a side item or marginal population."

Paik says that although she is "still assessing the Barnard culture and deciphering its priorities, it is wrong that the victims have been the ones to shoulder the responsibility of solving their issues and are thus blamable for any failures." She hopes to be able to use her experiences from a primarily commuter institution to create a balance at Barnard.

Commuters share a similar sentiment regarding the club. Christina Bracero '00 says she was unaware of the club's existence when she returned to school in 1997. Since then, she has observed that "the [executive board] has become more active and aggressively advertises to bring commuters together." Bracero also commented that Skip Stop's job must be "a daunting task because they have little or no cooperation from the Barnard community." As an older student who chooses to live off campus because of familial obligations, Bracero values the efforts of Skip Stop, but believes that more can be done by administration. Indeed commuters are a special interest group and should be treated as more than a club.

Jacqueline Forde-Stewart is a Barnard junior.

ARTS CALENDAR

for the week of March 31

200 Cigarettes

The hilarious wanderings of a group of friends on New Year's Eve 1962 in New York.

Stars Courtney Love as a party girl past her prime.

Loews East Village

Corpus of Nature

An accident on the runway forces Ben Affleck to team up with Sandra Bullock. Too bad he is on the way to his wedding.

Art Greenwicks, Chelsea, Chelsea Square, Union Square 14

Gods and Monsters

Based on the life of director James Whale. Sir Ian McKellen portrays Whale, who spends his final days waiting after his gardener (Brandon Fraser).

34th Street Showplace, 62nd and Broadway, Quad

THEATER

The Curious Gander

Eugene O'Neill's dramatic comedy of misfits who spend their time dreaming of tomorrow. Stars Helen Mirren.

Not At All *Inappropriate*

By Jodi Lipper

As all Barnard students know, the high-school years can be some of the hardest in a lifetime. Issues of independence, individuality, and sexuality must all be dealt with while consciously deciding whether to conform in order to fit in. The students of the Desisto School had more trouble handling these pressures than most teens. Founded by Michael Desisto, "the school acts as a human safety net for teens who have fallen far and are fighting to get hold of their own lives." There is a concentration on the visual and performing arts that is used as a part of the school's overall therapeutic

process. The fruits of their labor were presented for three weeks in March at the Row Theatre. The show, *Inappropriate*, was written by graduates of the Desisto

School and performed by eight current Desisto students. It addressed the loneliness, fear, isolation and rage felt by the students in nearly two hours of poetry, dance and, most of all, music.

The cast of *Inappropriate* ranged in age from fifteen to eighteen. It is hard to believe that these kids ever suffered from psychological problems. Each member of the troupe is extremely talented, and finding a weak link in this cast is a more difficult endeavor than trying to do so with most Broadway shows. They are all triple threats (or at least double, some are not quite dancers), as well as being physically

beautiful. Their bodies are perfectly sculpted and the anger they express is doubly poignant when coming from their angelic voices.

As the show opens, this exquisite cast bursts onto stage in an array of color and sound, and welcomes the audience to their world. They are dressed to represent the stereotypes that they spend the rest of the show attempting to discredit. There is the slut, the punk, the homosexual, the hippie, the geek, the skater and the good girl. Throughout the show the audience gets to know each of these characters, and learns that, in fact, "we are all the same beyond compare."

Photo courtesy of Onglio Publicity

The songs in *Inappropriate* are as varied as the characters that sing them. They range from techno to salsa to rap. Most of the show, however, is com-



Averie Boyer and Elizabeth Irwin

posed of catchy pop tunes. The cast manages to master each of these styles. Even more to their credit is the fact that they are able to pull off the often cheesy lyrics. The punk claims, "Underneath, I hurt most of the time and never show it." Instead of rolling their eyes as they normally would, the audience finds themselves wiping away tears. Later, when the hippie proclaims, "I am a butterfly," they sympathize with her quest for growth and independence, however clichéd it might be.

If the audience did not know the circumstances surrounding *Inappropriate*, they would be convinced that the late ▶

No Spark in Sparkler

By Britt Bandel

The promoters of the film *Sparkler* have completely missed the point. According to the trailers, an attractive male cast and a comic story line are the film's two main draws. *Sparkler*, which won the Audience Favorite award at the 1998 Kudzu Film Festival in Athens, GA, would be better advertised with an



Park Overall as Melba May

to her truck-driving high school love and lives amid a sizable collection of plastic garden gnomes in a trailer park just off of I-15. Overall's portrayal of the sweetly over-trusting and

Photo courtesy of Strand

easily-taken-advantage-of Melba is brilliant, winning the audience's sympathies from the film's beginning.

Melba's world is quickly shattered when she discovers her husband, Flint, played by Don Har-

emphasis on its stronger attributes: a tragicomic plot and a strong female cast. For one thing, the film only lives up to its description as "a madcap comedy" in rare moments within the dialogue. More frequently, a far more desolate mood hangs over the film's impassioned plot. It's other main draw, three up and coming male teen actors, including Freddie Prinze, Jr., is less appraise worthy than the audience is led to expect beforehand. The female leads, Park Overall and Veronica Cartwright (who X-File fans will recognize as Cassandra Spender) easily out-shine their teen counterparts.

vey, in bed with her best friend. Melba, though naive, is far from the typical passive victim. She leaves Flint to stay with her mother, a woman addicted to the home shopping network and the psychic friend's hotline. In the meantime, Melba dons a prom dress from the 1950s and heads to the Backwoods Inn to cel-

Photo courtesy of Strand



Kennedy and Petrarca

brate her first night back in the swing of things as a single woman.

At the Inn she meets three boys on their way to Las Vegas, whose only reason for stopping in Victorville is a flat tire. Melba boldly asks the

boys to dance believing they are the three kings a "psychic friend" predicted would be her catalysts of change. She learns from Trent, played by Jamie Kennedy (of *Romeo and Juliet* and *Scream* fame) that they are on their way to Vegas to win enough money to catch up on the rent and bills since "the CD club has started sending threatening letters." Disgusted by the poverty and polyester around them Trent, Brad and Joel, played by ▶

ARTS CALENDAR

[cont'd]

Black & White
 A show of black and white photography by Brassai, Tabard and Kolar commemorating the passing of the gallery's original Paris location.
 Zabriskie, 41 E. 57th, 752-1223

The Turn of the Screw
 A production of the Puerto Rican Traveling Theatre, Primary Stage, 351 W. 45th, 333-4052

Bitter Lemon
 Jamie Salom's drama about a man's search for inner peace.
 Puerto Rican Traveling Theater, 304 W. 47th, 354-1283

PHOTO

Au Revoir Paris
 A show of french photography by Brassai, Tabard and Kolar commemorating the passing of the gallery's original Paris location.
 Zabriskie, 41 E. 57th, 752-1223

Another Girl, Another Planet
 A show of photos by 13 women who play with narrative, fiction and reality.
 Through 4/20.
 Lawrence Rubin-Greenbert Van Doren, 730 Fifth Ave., 445-0444

Roger Newton
 The master of photographic abstraction debuts his color work.
 Robt Horowitz, 160a E. 70th, 717-9067

MUSIC CALENDAR

for the week of April 1

POP/ROCK/FUNK

Wednesday 3/31

Freakadeic Circus @ Coney Island High

Push Kings @ The Mercury Lounge

Thursday 4/1 and 4/2

Jorma Kaukonen (Hot Tuna and Jefferson Airplane)

@ Wetlands

Friday 4/2

Jungle Funk @ SOB's

Saturday 4/3

The Machine (Pink Floyd Tribute) @ Wetlands

Strawberry Fields (Tribute to the Beatles) @ Cuntincola!

Jazz Mandolin Project @ The Knitting Factory

Monday 4/5-7

The Residents @ Irving Plaza

Tuesday 4/6 and 4/7

Marilyn Manson @ Hammerstein Ballroom

Thursday 4/8

Vanilla Ice @ Tramps

Thursdays are 80s nights @ Don Hill's

COMING UP...

4/10 moe. @ Hammerstein Ballroom

4/14 Kula Shaker @ Bowery Ballroom

4/15 and 4/22 Deep Banana Blackout @ Wetlands

4/16 Conehead Buddha @ Wetlands

Jimmy Eat World Quenches their Appetite

By Anna Goldfarb

Jimmy Eat World are on their way up. With their second release on Capitol Records titled "Clarity", they carry out a feat that I have seen few major-label bands accomplish: they use the formula of two guitarists, a bassist, a drummer and a few expertly-manipulated drum machines, emerging with a brand of rock that is not a new concept, but wholly their own sound. If the initial record sales of their new record tells anything, it is that America is finally ready to accept this band into their fickle arms. With their song "Lucky Denver Mint" already receiving power play on L.A.'s premiere rock station KROQ, and a track on the new Drew Barrymore flick (*Never Been Kissed*) soundtrack, Jimmy Eat World are ready to play with the big kids.

These four boys are from Arizona, which is ironic because so much of their imagery is about snow. This is apparent on their track "Believe In What You Want" when singer Jim Atkins coos "Spinning and spinning/ Dancing in plastic, shake-up snow." Also, in the song "Crush": "Faintest snow keep falling/ Hands around your waist/ Standing cold." There is no fooling us, we know that you are from Mesa Arizona! Alas, one must overlook the cultural nuances of this band because they are so good at playing that melodic, harmonious rock that college kids yearn for.

Other themes Jimmy Eat World tackle concern the treachery of the music business in "Your New Aesthetic": "Selection breathes on its own/ Make them open the request line and

let selection kill the old/ Turn off your radio. Since they do have a strong underground music connection, it is especially relevant that they choose to explore the problems encountered with being a major-label band within their lyrics.

I recently caught their show at Coney Island High on March 13 (with At The Drive In) and the place was sold out and packed to the gills, as they say. I was lucky enough to secure a spot up front. It was during this show that the dynamic of their sound was fully absorbed.

Their sound was ace and every head in the room was bobbing along to the beat, mesmerized by their passionate playing.

I talked with drummer Zack Lind about a lot of this. He explains how this new record is different from previous projects:

"We allowed ourselves to do stuff that we wouldn't do normally, like using loops and using drum machines. Ever since recording "Static Prevails" (the first album), we have gotten into new kinds of music. The kind of music that we take things from is from all over the world. That has influenced us a lot and made this new record more mellow. We took more time on this record to give it texture."

To be honest, he wasn't very talkative and said "I don't know" to a lot of my questions so our interview soon disintegrated into us just telling each other jokes. One thing that we agreed on was that their future is as bright as the snow that they keep writing about.

Anna Goldfarb is a Barnard junior and Bulletin office manager.



Jimmy Eat World's latest album

Joi Spreads Breakbeat Joy

By Sonal

After hearing hype about Joi, Asian breakbeat fusionists from the East End of London, I was thrilled to see them billed on a Mutiny Night at the Knitting Factory. Mutiny presents monthly South Asian breakbeat acts. At first, I was frustrated with Joi's debut album "One and One is One." There was so much potential underlying their beats and melodies that was never achieved. However, I realized I was trying to categorize them according to the breakbeat music I had heard before, which did not allow me to see what Joi's music was really like.

I arrived at the Knitting Factory well before Joi was to go on. The crowd was caustic. They danced a bit for the opening act Ohm-Zone—Spice Girls meet drum n' bass without any of the kitsch that makes the Spice Girls fun, and a much too serious attitude. When Ohm-Zone first went on I was excited to see females involved in the scene, even if it was only in the traditional role of vocalist, but I became horrified at what they did to the music.

When Joi got on the stage the entire atmosphere changed after a few minutes. Though not the best dancers, their raw emotion spread through the crowd creating ripples as the crowd finally began to move. They kept the audience's energy up through the rest of the night, even though it was only a sound system show. Just watching them and the fervor with which they moved and pointed out certain sections of the songs to the audience is worth the money. I felt that they lived up to their live potential.

The next day I sat down to listen to their CD again to search for what had been different in the show. They were exactly the same songs. By not trying to classify them

during my second listening, I appreciated their music much more. The songs have an underlying breakbeat bassy sound but then overtop there are vocals in traditional Indian and Middle Eastern style. Whether imitating the Islamic call to prayer or classical Indian singing, the vocals bring an ethereal element to the song, creating an upbeat effect. Though all the songs are energetic, they are also, at the same time, fairly tranquil. Some of the tracks have an almost tribal underlying beat while others have Brit Pop-influenced guitar. The songs never sound contrived. The vocals and overlying South Asian sound mixes and merges with the underlying breakbeat to create a harmony. The focus on chord changes in their songs and constantly switches back and forth between melodies, making sure the songs are not monotonous. They have managed to interweave two very different types of music just as South Asian and English cultures have begun to merge together in the East End of London.

Joi will be coming back with a live show within the next few weeks. This will be in the same vein as the sound system show, but with more variety. I definitely recommend going. Though I have heard other artists who work with the same idea, such as Talvin Singh, I have not heard anything like Joi. It is rare that I can listen to any electronica while working without feeling like I just drank ten cups of coffee. Mutiny is one of the few, if not the only, club nights in New York to showcase these types of groups. Although I disliked some of the bands overall, it is a worthwhile experience just to hear some of the new music coming out and the phenomenal DJs that play there.

Sonal Mathida is a Barnard junior

MUSIC CALENDAR

for the week of April 1

4/20 Wilco @ Irving Plaza

4/21 Underworld @ Hammerstein Ballroom

5/15 Get Up Kids @ Coney Island High

5/19 Built to Spill @ Maxwell's

5/22 Avail @ Coney Island High

6/3 Headcoats/Headcoatees @ Maxwell's

Saturdays are Glam 2000 @ Coney Island High w/ Miss Guy

SWING/JAZZ/BLUES

Wednesday 3/31

Carla White @ Birdland

Wednesday 3/31-4/4

Marc Carly and Indigenous People @ Sweet Basil

Thursday 4/1

Mason Casey @ Chicago Blues

Dale Watson @ Rodeo Bar

Friday 4/2 and 4/3

Corey Bell @ Chicago Blues

Every Monday @ Birdland. Toshiko Akayoshi

COMING UP...

4/20 Arturo Sandoval @ Blue Note

→ **LETTER** from page 4 semantics. As you can well imagine, even a small decrease in these skill areas will affect one's overall ability to read and study. Those with chronic medical conditions may likewise face problems with covering an entire syllabus due to difficulties with concentration, physical pain, or side effects of medications.

As students registered with ODS know, our office is available to work on improving reading skills, developing approaches to textbook reading, adjusting one's reading rate to reflect the subject matter and depth of information as required, and time management. In addition, prioritizing one's assignments with the help of a professor is often explored. Ultimately, students must be able to determine for themselves what they need to know in order to fill gaps in concept development and details.

Those not registered with ODS are welcome to visit our website at www.barnard.edu/ods.

Roberta Lupert
LD Specialist
ODS
x44634

INAPPROPRIATE from page 10
Jonathan Larson had scribbled it before penning *Rent*. In fact, *Inappropriate* could serve as a virtual prequel

to *Rent*, showing what its characters were like in high school. The young geek and slut could easily mature into *Rent*'s Marc and Mimi. In addition, each of *Inappropriate*'s songs has a slightly more sophisticated equivalent in *Rent*. For example, *Inappropriate*'s song about the initial stages of a relationship is exactly like *Rent*'s "Light My Candle," except without the heroin (or the candle).

Despite its similarities to the successful *Rent*, or perhaps because of them, *Inappropriate* is most likely not Broadway-bound. At

the same time, it is a shame that *Inappropriate* only remained in New York for its brief week run. The lyrics may be unoriginal, but the songs themselves are catchy and fun and sung with enough passion to make them lovable. This is actually the greatest similarity between *Inappropriate* and *Rent*. Despite their flaws, it was originally the cast of both shows, with their passion and sincerity which made them so intense.

While *Inappropriate* will probably not be seen taking over the Nederlander Theatre any time soon, its young cast more than likely will. Hopefully, their time at the apparently remarkable Desisto School will give them the confidence to burst onto the Broadway scene and infuse it with a dose of the next generation's vitality and talent. Perhaps this will happen just in time for them to fill their predecessor's shoes in a revival of *Rent*. That would be, above all, exceedingly appropriate.

Jodi Lipper is a Barnard Junior and Bulletin staff writer.

→ **SPARKLE** from page 11 Freddie Prinze, Jr. (*She's All That* and both *I Know What You Did Last Summer* films) and Steven Peiraca respectively, leave as quickly as possible, but not before giving Melba a business card with a cell phone number. Melba makes her way to Vegas where her prophesied but unbelievable-even-for-fiction lucky streak begins.

If life in Victorville is presented as dismal, the view of Las Vegas is many times worse. *Sparkler*'s mood is very anti-glamour. The costumes, sets, and soundtrack stay so true to this seedier lifestyle of past their prime strip clubs and the gambling-addicted elderly that Melba's lucky streak seems implausibly out of place amidst the rest of the plot. Melba's big wins in Vegas convince the boys, whose good looks can't even make their characters likable in the beginning, to overcome their shallow disdain

for "the sparkler," as they call her. As a result the four become, again somewhat implausibly the best of friends.

The plot has a few such glitches that become problematic, including a homosexual revelation from Joel that does nothing to aid the action's development. The film is, after all directed by Darren Stein, whose cinematic work includes the less-than-Oscar worthy but nonetheless entertaining *Jawbreaker*. If overlooked, these specks reveal a decent story line of a jilted middle-aged woman's personal growth. By the film's end, Melba is able to stand up to her cheating husband and assert her own independence once and for all, without the aid of her "three kings".

Don't go see *Sparkler* to see a comedy or for Freddie Prinze, Jr., go for Park Overall's performance and a happily-ever-after-without-her-man ending. Yet, at the same time, don't expect Darren Stein to be nominated for Best Director any time soon.

Sparkler is in theaters now.

Britt Bandel is a Barnard junior

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Your Mama Ain't Here to Clean Up the Mess

by Mita Mallick

have roaches?"

Each Sunday, an intense anxiety begins to grow within me. It is the beginning of a new week. It is the realization

that I have not done any work all weekend. It is the last morning I can sleep in until next Saturday. But it's clearly more than that. It is that moment of walking over to our suite bulletin board and taking a deep breath. Then my fate is determined. Guess whose turn it is to clean the bathroom this week?

Living in Plimpton, we have to clean our own kitchen, common hall, and bathroom. We do not have the luxury of having Facilities clean it for us. Yes, I said luxury. We can make the argument that Facilities should be required to clean every dorm building. But the fact is that they don't, and I chose to live in a Plimpton suite with that understanding. Nevertheless, as I hold the toilet brush in one hand and the cleaner in the other, I have a newfound respect for the men and women of Barnard Facilities.

It was the other day that my friend who lives in Brooks was telling me about the nasty horror stories of her hall. Someone had smeared a dish of chocolate pudding onto the wall next to the garbage between Brooks and Hewitt. It was stuck by a paper plate as the pudding oozed down the wall. Shortly a note appeared. "To the sicko who did this—You better stop your shit or else I will get you!" The RA took the note down, and soon ice cream was smeared on the wall of the very same spot. This time another note appeared stating "To the sicko—I will find you!" The mess was cleaned up, by Facilities I am sure, and the culprit was never found.

Apparently it is not unusual to find entire cartons of Chinese food in the sinks the Quad. Students will try to empty food into the Hewitt sinks, clogging up the drain. Food is constantly left around computer terminals. I have seen trays of trash left on the tables of the dining hall and student center. In the Quad, many get trays of food from the dining hall to eat in their rooms, and never take the trays back. Stacks of trays appear piled up outside the elevators near Hewitt Dining Hall and near the garbage cans on floors. With uneaten, leftover food sitting on trays in the hallway, Barnard women sit and ponder the age-old question, "How on earth do we

I am appalled and disgusted by the total and utter lack of respect we as students exhibit towards Barnard Facilities. Time and time again we take their services for granted. Sure we pay dorm fees, and that covers the expense of cleaning the bathrooms, the hallways, the lounges, and our kitchens. But there is a distinct line Barnard women cross. Many seem to think that they live in a hotel or this is a maid service provided by the college. The majority seemed disillusioned, thinking that their mothers are here to clean up their messes. I recently had to post a sign in my kitchen which reads "Don't wait for your Mama to clean it up because your Mama ain't here and I ain't your Mama!"

But let's be realistic, whose mother *would* put up with this? Certainly not mine. Tampons and pads that are disposed of inappropriately. Toilets that are continuously clogged with more than just the "normal items." Moldy food left in the hall. And other incidents which are so graphic and repulsive that even I cannot mention them in my column. It is simply animalistic, fiendish. The Admissions Office is right. Barnard does seek women from diverse geographic regions—I am convinced some of who were raised in the woods and do not have a clue as to what etiquette, hygiene, or manners mean.

I used to think that only men could possibly be this dirty. My sixteen-year old brother is my evidence of this. My male friends who live on single-sex floors or dorms at other colleges always share stories with me of the consequences of having a large concentration of men living together. Yet my own college experience has proved me wrong. Women can be even dirtier.

There is not a moment that I am not stressed. "Stress" becomes an active part of a college student's vocabulary. For work, I will sacrifice everything—sleep, food, movies, boys—well, I stand corrected. Almost everything. Even before my Anthro reading and writing that paper, I take out the trash, wash the dishes, wipe the sink, flush the toilet, brush my teeth, take the daily shower, brush my hair, apply the deodorant and other things which for most people should be the first priority. It is a sad day when anyone claims that work and stress take priority over hygiene and cleanliness.

Mita Mallick is a Barnard junior and Bulletin columnist.

SENIORS! SENIORS! SENIORS! SENIORS! SENIORS! SENIORS!

BE A CLASS LEADER AFTER GRADUATION

Keep in touch with your classmates as Barnard Alumnae Nominations are now open for Class of 1999 for the following positions: President, Vice President/Reunion Chair, Correspondent, Fund Chair, Treasurer. You can nominate yourself or a friend - or encourage a friend to nominate herself.

DEADLINE: Friday, April 9

Come to the Alumnae Affairs Office (224 Milbank) or call x4-2005 for further information.

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