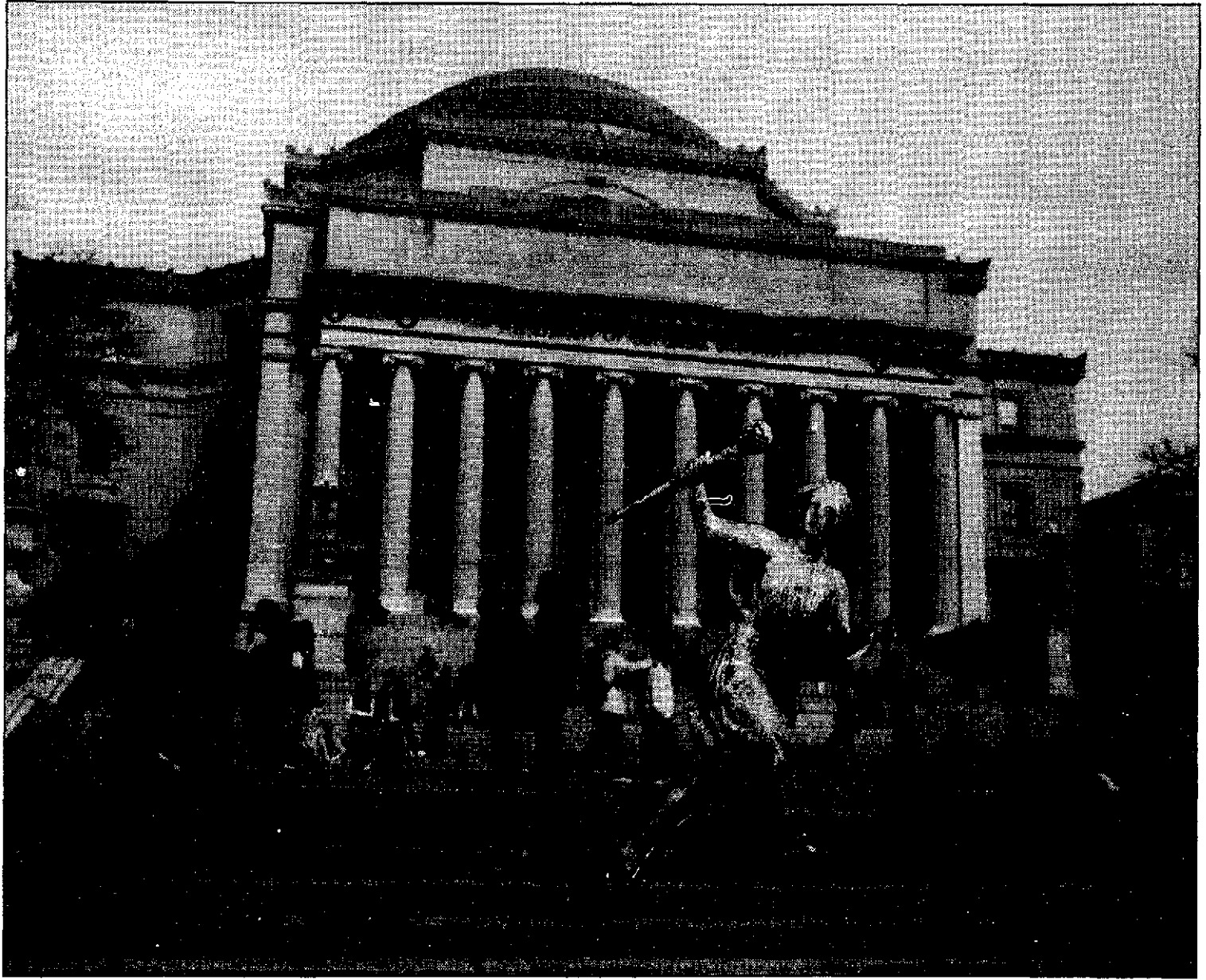


bulletin



Barnard/Columbia
relationship
sexual misconduct policy passes
emergency contraception explained
wbar's motley crew rocks out

letter from the editors

I waited in my chalk square, sitting on one of my many boxes, when I arrived at Barnard for the first day of my first year. Two students, holding a coveted push cart, come to help me move all my stuff into my dorm room in the Quad. The two students were from Columbia, and they chatted and teased—their enthusiasm was just what I needed after waiting in the sun for an hour. They were the first two people I met at college, and they were also the first two to let me in on a little secret—that Barnard and Columbia did not have the mutually respecting relationship that I had expected.

As we waited for the elevator, the three of us talked. One of them asked me, "So what made you decide to come to Barnard?" The top notch education, the all-women environment, the City—all the usual reasons. "Where else were you thinking about?" the other asked. Nowhere. I knew Barnard was where I wanted to go. They both looked slightly confused. The words flowing from my mouth did not compute with their expectations. "You mean you didn't apply to Columbia first?" No.

I'm sure every Barnard student can relate a few similar incidents where the stereotypes of Barnard held by Columbia students came to light. Perhaps this hostility is a natural effect of Barnard and Columbia's affiliation. But whatever it stems from, it is ridiculous.

There are three stereotypes of Barnard that I hear repeated again and again. First, there is the stereotype that Barnard students sit in their rooms primping endlessly with the intentions of going out and stealing Columbia men. This stereotype makes men sound like fossil fuels—rare resources only found deep within the earth. Has competition over men clouded our perception to this degree? This is no better than the women on *Jerry Springer* who throw shoes and pull each others hair fighting for the same man.

Second is the stereotype that Barnard is an easy school and that Barnard students are not academically up to par with Columbia students. This is simply not true—just by looking around our classrooms it should be obvious that students from both schools are extremely intelligent and receive comparable levels of work. This stereo-

type bothers me so much that I will resort to numbers to disprove it. The Princeton Review's 2000 edition of *The Best Colleges* gives Columbia University and Barnard College equal academic ratings—both received a 90 out of 100 possible points. According to the Princeton Review, Barnard's average math SAT score is 652, while Columbia's is 680. However, Barnard's average verbal SAT score is 671, while Columbia's is 620. At Barnard, 96 percent of students were in the top 25 percent of their high school class, while at Columbia 99 percent of students were in the top 25 percent of their class. These numbers are so insignificantly different that the only logical conclusion is that the two schools are academic equals.

Finally, there is the stereotype that Barnard students have snuck in the back door of Columbia. This stereotype is one of the most annoying, because people seem to truly believe it, and seem to resent Barnard for it. Barnard is not a back door to Columbia—it is a front door to an excellent liberal arts education and a female-empowering environment.

In the end, stereotypes are not real. We can sit and compare the student populations of the two schools, but are comparisons really fair? Barnard and Columbia are simply different. They have different compositions, different requirements, different strengths, different weaknesses, and different experiences. Barnard is a unique experience—an experience which I have already benefitted from. So let's stop griping, stereotyping, and complaining and just acknowledge that the two schools are different. No one has to be man-stealers, no one has to be dumber, and no one has to be second-class. We are all peers on an equal plane who chose different schools for different reasons. No value judgments necessary.

B and C

contributors

Kimberly Yuen is a sophomore and the *bulletin* managing editor. She is an Economics and History major, and is from East Brunswick, New Jersey.

kimberly yuen

This past summer, Kim interned at PBS as a researcher in the Educational Publishing Department. She is also talented in making hand-made jewelry. This week, Kim writes about the Sexual Misconduct Policy for the news section.

Chava is a first-year from Baltimore. She is a *bulletin* staff writer, and is thinking of majoring in either Theater, Film or English. Chava dislikes the B train and thinks that it is "evil." Her cat's name is Mittens. Look for Chava's article about the truths behind the Barnard-Columbia relationship in this week's features section.

chava branches

Vanessa Garcia has a double major—she is majoring in English with a concentration in Writing, and Art History with a concentration in Visual Arts.

vanessa garcia

Though she is an Art History major, she hates art historians. Vanessa is also the *bulletin* arts editor, and she hopes that through the arts section people will be inspired to take advantage of great art in New York City.

barnardbulletin

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University senate removes red tape,

by Kimberly Yuen

Columbia University was adorned in red on Friday, February 25 as students shouted on the steps of Uris Hall, "Take a stand for your body! Take a stand for your rights!"

After two years of review and pressure from student groups, including Students Active for Ending Rape (SAFER) and the Policy Reform Organization (PRO), the University Senate approved all five resolutions of the Sexual Misconduct Policy proposed by the Senate Task Force. According to SAFER representatives, "The new policy makes Columbia the only university in the nation with a full-time position devoted to dealing with sexual assault on campus, and the leader in combating sexual assault among Ivy League institutions."

The Senate meeting, presided over by President of Columbia University George Rupp, was attended by more than 200 students, filling every seat in 301 Uris Hall. According to University Senator and Barnard History Professor Lars Tragardh, "The pressure put to bear by the students played, no doubt, a great role, and thanks to the students the Senate itself was forced to work in the democratic manner that it was meant to."

The meeting was also covered by several major news organizations around New York City. Video recorders and cameras, however, were barred from the meeting. Columbia College Sophomore and SAFER Co-Coordinator Sarah Richardson expressed some concern about the banning of media from the meeting. She said, "When there are issues that are of interest to the broader community there needs to be a better way of handling media."

In Resolution I, the Task Force proposed that the University continue to define sexual misconduct as it was defined in the 1995 Senate Resolution: "Sexual misconduct is non-consensual, intentional physical conduct of a sexual

nature, such as unwelcome physical contact with a person's genitals, buttocks or breasts. Lack of consent may be inferred from the use of force, threat, physical intimidation, or advantage gained by the victim's mental or physical incapacity or impairment of which the perpetrator was aware or should have been aware."

University Senator and Columbia



christy thornton

students rejoice over the hard-fought policy change

Astronomy Professor James Applegate, proposed an amendment, asking for the redefinition of the term "sexual misconduct." Applegate recommended that the definition be reworded to clarify that "default consent is no consent" and to explicitly define what actually constitutes lack of consent. Applegate suggested lack of consent be defined by the "use of force, threat, physical intimidation, date rape drugs, or by the recognizable incapacity of the individual, such as by debilitating intoxication."

Task Force Chairperson Patricia Sachs Catapano declared that the Task Force was not, at that particular time, prepared to accept Applegate's proposal as a "friendly amendment."

The second resolution called for an improvement in education and training about sexual misconduct in order to prevent any such incidences. Specifically, the Senate Task Force proposed the creation of three subcommittees for education, training, and oversight of the policy.

An amendment was raised by the Student Senate Caucus proposing that the

members of the three subcommittees be comprised of at least one-third students. The change was accepted by the Task Force as a "friendly amendment" and was quickly adopted.

According to Task Force member and Barnard Dean of Studies Karen Blank, the Task Force is meeting this week to consider the suggested revisions of the definition of sexual misconduct and rewording of the conditions for student membership on a hearing panel.

In the third resolution, the Task Force recommended the creation of a new full-time position to carry out and coordinate the policy and disciplinary procedure. The Task Force estimated a maximum total cost of \$125,000 to fund this new position. Catapano also noted that there are grants available from the United States Department of Justice to combat violent crimes against women on campuses that would help to alleviate any University budget constraints.

In Resolution IV, the Task Force advised that other alternative methods of complaint be available to complainants, namely the proposed Disciplinary Procedure for Sexual Misconduct, Dean's Discipline, and mediation through any accredited mediator affiliated with the University.

The first four resolutions were unanimously accepted by the Senate.

Much debate was raised before the passing of the fifth and last resolution concerning disciplinary procedures. Specifically, discussion focused on the statement of confidentiality and suggestions aimed at strengthening due process rights of the accused. The Sexual Misconduct Policy states, "Confidentiality about the facts or existence of the hearing must be maintained by all participants" and "Breaches of the confidentiality of the proceedings, or retaliation against a student bringing a complaint will constitute separate violations of the

passes new sexual misconduct policy

Sexual Misconduct Policy." University Senator and Law Professor Gerard Lynch questioned whether these statements would allow the accused to talk about his or her trial if he or she felt it was unfair and proposed an amendment to rephrase the confidentiality clauses.

Task Force member and Dean of General Studies Richard Ferraro opposed Lynch's amendment stating, "There is a problem of balance. If you bind everyone to confidentiality and you release one or two parties to non-confidentiality, then what you get is a distortion of the situation." Ferraro also noted that removing confidentiality might even discourage the victim from coming forth with a complaint.

Tragardh supported Lynch's amendment to increase due process rights of the accused. He explained, "The Task Force was motivated by a desire to correct what has been seen as shortcomings with the old procedure: the difficulties experienced by complainants required to describe the incident(s) in the presence of the accused and concerns about the involvement of attorneys, which allegedly has the potential to place the complainants at a disadvantage. While I respect this argument, I feel the Resolution went too far in weakening the due process rights of the accused."

Despite some support, both of Lynch's amendments faced much opposition from the Task Force and SAFER representatives. The fifth resolution passed with two "nay" votes and one abstention.

Columbia College sophomore Jennifer Glaser of the Policy Reform Organization was pleased with the senate's decisions. She commented, "These resolutions represent a proactive and responsible University response against sexual assault. Sexual assault is a problem. . . and it is a problem that we all need to feel safe from. This policy, whatever flaws or minor emendations need to be made at some point is a valuable and necessary move forward."

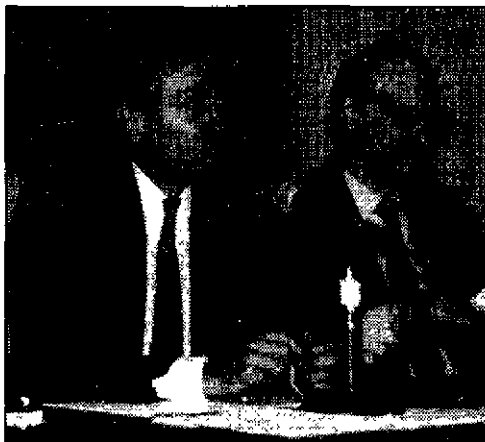
While the University Senate has

voted in favor of the improved Sexual Misconduct Policy, student groups, Columbia University Administration, and Task Force members recognize that the implementation and maintenance of the policy will be crucial to the success of the procedure. University Senator and Task Force member Sofia Berger, a Columbia College junior, said, "I think right now what is most important is to concentrate on getting the ball rolling on the implementation of the policy."

Dean Blank agrees. "The implementation will require a great deal of effort on the part of many individuals, as well as a pretty substantial amount of money," she explained.

The Task Force hopes that the policy will be in effect by orientation of next fall. Richardson explained SAFER's role in overseeing that this deadline is adhered to. She said, "This policy only means something to the extent that it becomes more than just words on a piece of paper. It has to happen and that is what SAFER

christy thornton



George Rupp presides at the meeting

will be doing next—monitoring step by step, setting time tables for the University to get this policy into motion by orientation of next year. If I foresee any problems it's that: pressuring the University to really get going on this. They need to start today if they are going to do that by orientation."

The majority of the Columbia University population emphasized that education about the procedure and education about sexual misconduct in general are

the most important aspects of the revised policy. Dean of Barnard College Dorothy Denburg explained, "The key to the effectiveness of this policy will be in educating the community, first about its provisions and the resources available on campus, and second, but perhaps more important, about behaviors that can reduce the risk of sexual misconduct in the first place." According to Barnard senior and SAFER activist Sonia Van Dyne, SAFER intends to conduct a conference with other colleges and universities, with emphasis on policy reformations and sexual assault prevention.

Many hope that education about sexual misconduct will reduce the necessity of the policy. Richardson said, "We acknowledge that probably no more than five or six people will go through the policy during the course of a given school year, but many more people could be effected by the educational aspect."

Dean Denburg furthered, "I hope that over time the campus climate and the behavior of members of the community will change sufficiently so that incidents of sexual assault and/or harassment will become so rare that we will look back at this time with a historical perspective and be grateful for how far we've come."

The success of the policy and the accomplishment of its goal to educate will be determined once it is implemented and exercised. After the Senate approval for the revised Sexual Misconduct Policy, SAFER removed the red duct tape that students have been wearing for months, symbolically removing the red tape of silence and ignorance about sexual assault.

But, Dean Blank points out, "It is too soon to celebrate. I hope that there is reason to do so following the mandated review of the Procedure in two years." The review will determine whether or not the policy and the resolutions have been effective and successful.

Kimberly Yuen is a Barnard sophomore and is the bulletin managing editor.

barnardessentials

PROGRAM PLANNING MEETINGS FOR FIRST-YEAR STUDENTS: First years must attend one of the following meetings with Dean Krega: Thursday, March 23, from 12-1pm in 202 Altschul; Wednesday, April 5 from 5-6pm in 304 Barnard; or Friday, April 7 from 12-1pm in 304 Barnard.

MANDATORY PROGRAM PLANNING MEETINGS FOR JUNE SOPHOMORES: Sophomores must attend one of the following meetings with Dean Webster: Tuesday, March 21 from 5:30-6:30pm in 202 Altschul or Wednesday, March 22, 5-6pm in 304 Barnard.

PROGRAM PLANNING MEETINGS FOR MAJORS AND PROSPECTIVE MAJORS: ANTHROPOLOGY Monday, April 10 from 4-5pm in 237 Milbank; CHEMISTRY see Professor Lessinger, Mondays-Fridays from 9-11am in 705 Altschul, and department secretary on Friday, April 14 from 12-2pm in Altschul; COMPUTER SCIENCE Friday, March 30 from 6-6:30pm in 202 Altschul; ENGLISH Monday, March 27 from 4-5pm in 202 Altschul; ENVIRONMENTAL STUDIES Monday, March 27 from 4-5pm in 202 Altschul; HISTORY Monday, March 27 from 4-5pm in 202 Altschul; JOURNALISM Monday, March 27 from 4-5pm in 202 Altschul; LAW Monday, March 27 from 4-5pm in 202 Altschul; LINGUISTICS Monday, March 27 from 4-5pm in 202 Altschul; MATHEMATICS Monday, March 27 from 4-5pm in 202 Altschul; MEDICAL STUDIES Monday, March 27 from 4-5pm in 202 Altschul; MUSIC Monday, March 27 from 4-5pm in 202 Altschul; NURSING Monday, March 27 from 4-5pm in 202 Altschul; POLITICAL SCIENCE Monday, March 27 from 4-5pm in 202 Altschul; PSYCHOLOGY Monday, March 27 from 4-5pm in 202 Altschul; RELIGION Thursday, March 23 from 10:30-11:30am in 403 Barnard; SPANISH AND LATIN AMERICAN CULTURES Monday, March 27 at 4:10pm in 207 Milbank; THEATRE Tuesday, April 4 from 6-7 pm in 229 Milbank; WOMEN'S STUDIES Monday, March 27 from 5:30-6:30pm in 202 Barnard.

PREMED, PRE-DENTAL, PRE-VETERINARY, AND PRE-OPTOMETRY STUDENTS If you are planning to apply to medical, dental, veterinary, or optometry schools next year and have not already done so, please inform Ms. Abdoo in the Dean of Studies Office (x47599 or email at jabdoo@barnard.columbia.edu).

([bia.edu](http://www.barnard.columbia.edu)). There will be an important meeting on Wednesday, March 23, 6-8pm. (location to be announced) for all of next year's applicants. You will receive a notice of this meeting only if we know you are applying.

SIGN UP FOR HISTORY SEMINARS If you intend to take a History 1000 Seminar, you must apply beginning now through Thursday, Friday, March 10. Seminar applications and seminars are available across from the History Office, 415 Altschul. You may also get a list of seminars and apply online at the History Department website, located on the Barnard website at <http://www.barnard.columbia.edu/dept/history>.

STUDENTS SEEKING TUTORING Please speak with your instructor first, but if you need additional help from peer tutors, they're available for many (unfortunately not all) courses. Fill out a tutor request form in the Dean of Studies Office. For more information contact Ms. Pearson, x42024.

NEED HELP IN PHYSICS? Stop by the Physics Help Room, located in 202 Altschul, on Thursdays, 1-5pm.

NEED HELP IN MATH? Stop by the Math Help Room, located in 202 Altschul, on Wednesdays, 9:30am-12pm and on Thursdays, 1-5pm. See the schedule on the door or contact the instructors or check the Help Room website at www.math.columbia.edu/~my/Help_Room_Milbank.shtml.

CLARK FELLOWS The Clark Fellows Program provides fellowships to students with a strong academic record and a demonstrated interest in management and leadership of non-profit and community-based organizations. Those selected will receive \$10,000, which includes a stipend and tuition assistance toward an appropriate master's degree. Contact Dean Runswick, x42024.

barnardevents calendar

Thursday, March 9
Speaking of Women presents *The Women Who Wrote the War: Women War Correspondents in WWII*. A lecture and reading with Nancy Caldwell Sorel. 6:30-8:30pm in Altschul Atrium. For information, call x42067.

Saturday, March 11 to Sunday, March 19

day, March 19
Spring Break
Tidal Mysteries Uptown Concert. 9pm-2am in Lower Level McIntosh.

Monday, March 20 to Thursday, March 24
Week of Dialogue on Relationships. Times, topics and locations TBA.

Wednesday, March 22
Centennial Scholar Presentation *The Uighurs of China*. A presentation by senior Maia Ma-Sharon. 7pm in Berger Parlor.

Friday, March 23
Managing Your Wealth. 6-8pm

at the Sanford C. Bernstein, 767 Fifth Av. For information call x42005.

Thursday, March 23 to Saturday, March 25
Classics Performance. 8pm in the Minor Latham Playhouse, Milbank Hall. Sponsored by the Barnard Theater Department. Tick- << page 11 >>

letter to the editor

The *bulletin* regrets any errors made in the article, "Tenure denial of two Barnard professors sparks controversy." We are committed to correcting and clarifying all inaccuracies made in the article, and we thank those who wrote letters to the editor for calling these inaccuracies to our attention.

To the Editor:

The *bulletin* is to be commended for tackling such an important issue as tenure—a subject that, particularly at Barnard, can be misunderstood by those inside and outside the community. I did, however, want to correct several misimpressions that the article in the March 1 issue might leave.

For one thing, it is important to distinguish between the tenuring of faculty who have been here for a lengthy probationary period and the hiring of interim faculty for limited periods of time. Like many institutions, Barnard hires a group of faculty (who are on what we call the "tenure track") with the expectation that, if they complete six years as assistant professors and demonstrate excellence in scholarship and teaching, they will be considered for tenure. At the same time, the College hires other faculty with the understanding that the position is for a limited period of time. This was the case with Professor Uleman, and is explained more fully in the letter from Professor Alan Gabbey, Chair of the Department of Philosophy.

In the case of Professor Chancer, the confidentiality of our process prevents me from speaking about the details of her tenure review. There are, however, a couple of specific corrections I can make about the *bulletin*'s reporting of this case. First, though, let me make several important general points.

Barnard has a unique, two-stage tenure process that reflects our partnership with Columbia. At the College, a candidate is first recommended for tenure by her or his department, then considered by a faculty committee that makes a recommendation to the President who then makes a deci-

sion whether to forward the nomination to a University committee. At the University level, an ad hoc committee (called "ad hoc" because a special committee is constituted for each individual candidate) is convened, composed of two Barnard faculty, two University faculty, and one member in the candidate's field who is not affiliated with either institution. This committee makes a recommendation to the Provost of the University, who then makes a recommendation to the Columbia President. After both Barnard and Columbia Presidents have approved a candidate, the Boards of Trustees of both Barnard and Columbia must confirm all tenure decisions.

In Professor Chancer's case, contrary to the account presented in the *bulletin*, Columbia was not involved; tenure was denied at Barnard. As far as the Barnard process in that case is concerned: Since the actual votes taken on a tenure candidate by the ATP are confidential, any information presented on that matter should be considered unreliable, being based on gossip rather than fact.

No tenure process is guaranteed to provide outcomes that prove, over time, to have been right in all instances. Time is, in fact, the only real test, since tenure decisions are essentially bets on the future. The best we hope for is a process that achieves better institutional outcomes than might be achieved in other ways.

The tenure process in which Barnard and Columbia participate together is one that ideally balances Barnard's distinctive mission and integrity as an outstanding liberal arts college with its unique and highly valuable partnership with a distinguished research university. Historically, about 80 percent of cases rec-

ommended by Barnard departments are approved by Barnard, and of those, about 85 percent are then also approved by the University.

This dual process does, indeed, set a high bar for faculty, though one that also reflects their great strength as superb teachers and researchers. In short, the system seems basically sound. Nevertheless, there are several issues that we are addressing.

First, we are giving junior, tenure-track faculty additional means to pursue their research with extra research and travel funds and course relief, so that they can present the strongest possible case.

Second, we are working to better understand why Barnard has lost a number of women faculty in recent years who leave before being nominated for tenure. Though we are confident that discrimination is not a cause of this, we need to explore what other factors are at issue. Our current maternity and child care leave policy, for example, may need to be improved or revised to sufficiently address the pressures of work and family, which continue to have a greater impact on women.

Finally, it is worth emphasizing that tenure decisions are among the most difficult and most important that a college can make. They are among the most important because, for the next three to four decades, they will determine the kind of education that the College can offer. They are among the most difficult because of their impact on one person's life and on the community.

Thank you for the chance to respond. As always, I welcome continued discussion of these issues.

— Judith Shapiro
President of Barnard College

lecture stresses teaching as feminist choice

By Jen Ang

"Confident, competent, sassy, silly, rambunctious, energetic," Dr. Susan Sacks reads off her list. "These are all adjectives I'd use to describe girls before classroom culture cuts down on them, before they go underground as teenagers."

Dr. Sacks, chair of the Education department at Barnard, presided over the event titled *From Schoolgirls to Schoolteachers: A Feminist Choice*. The event took place in Altschul Atrium, February 23, from 6:30-8:00pm and was sponsored by The Center for Research on Women, with center director Janet Jakobsen as emcee. The panel contained five teachers with ties to Barnard: a professor, a recent graduate, two seniors and an alumna.

Sacks said her most important reason for teaching was to affect at least one child's life in a lasting way. For her, teaching is "clearly not for salaries." She posed a question to the audience: Why is teaching a feminist choice? First only men could teach. Eventually women were allowed into the schoolhouse, but nowhere else. Finally, women's opportunities expanded, so the pursuit of the teaching profession became a choice. Sacks said, "[Teaching] is making and remaking a public space for growth and learning. Everything is open to inquiry, and once inquiry begins, every possibility is open."

Lynn Yellen, the first panelist to share her experience, graduated from Barnard in 1985. She now teaches humanities at the Brooklyn School for Global Studies. Although she loves teaching now, there was a time when she wasn't so sure what she wanted to do, and didn't feel like anyone gave her very many options. "I had career choices and they were thrust at me," said Yellen. "Everyone said 'Oh, you should be a doctor or a lawyer' and then their imagination ran out." She mentioned two of her former teachers, who

inspired her to go into education, who were present in the room. Yellen feels that teaching provides, "endless opportunities for intellectual growth and endless outlets for creativity and energy." She finds the work heroic, comparing teaching to firefighting or police work, which were professions that appealed to her when she was younger. "Every day I was putting myself on the line, having a connection to the public," she said. "Don't expect to see the results of your work. It taught me faith." She also sees the role of teacher as a complex job.



panelists share their experiences teaching

"Teaching is an art. When you encounter a student, they have a complex need and there is no prescription and there is no one way," she said.

Adrienne Iwamoto, who graduated three years ago, originally comes from Hawaii, where she was raised by a family devoted to teaching. Her parents were both teachers, as were a host of uncles, aunts and other close relatives. "Nobody looked at it as a girly thing to do," she said. Full of emotion, she described the difficulties of being an Asian female in the United States, as well as many of the stereotypes she met with and challenged. At one point she had to stop talking as she tried to fight back the tears that came pouring out. "[I wanted to] stop being the one who is photographed and framed and defined." She desires to reverse that regarding her own pupils. "As a teacher I wanted the children to take their own pictures of themselves

and show me who they were," she said. She concluded her testimony by reiterating what the other teachers on the panel all avidly agreed with. She said, "Teaching can have its rewards. But it's got its prices too."

Anne Motto, currently a senior minor-ing in education, called herself the quintessential school girl. Educated in a tiny Catholic school with only 11 people in her graduating class, she had many fond memories of her teachers who took the time to be more personal with their students. Motto said, "The ones that stand

out in my mind are the ones who wanted to know me." Impressed as she was by her former teachers' competence in the classroom, she was appalled at the reaction of friends and family when she announced that she wanted to be a teacher. Some reactions were, "you're too smart for teaching. You can do anything," which Anne felt was belittling her choice of career. She shared her frustrations with a society that claims to need excellent teachers, but then

discourages women from becoming teachers. Yet she is still as determined, if not more so, to pursue a career as an educator. "It's something I look to that I want to do. The most exasperating, challenging, rewarding thing I could do," she said.

Sophia Sarozhnikov, a Russian student in the Education program, always wanted to be a teacher. She felt she always had an instinct for it, which was confirmed by her teaching experience last year, when she amazed one of the faculty members of the school with her teaching ability. However, even she received some negative reactions when she told her family she wanted to teach. Her grandmother nearly burst out crying. As the first of her family to get an education in the US, she felt like it was expected of her to become a doctor or a lawyer, not a teacher. Her dedication and passion for teaching was apparent as she described her feelings << page 11 >>

Azmi Bishara discusses possibility of a binational Israel

by Daphna Berman

Azmi Bishara, a member of the Palestinian minority in the Israeli parliament and the only Arab ever to run for the country's prime ministerial position, addressed the Columbia University community last Thursday in a program sponsored by Professor Edward Said and Turath, the Middle Eastern Student's Association.

This was Bishara's first appearance on campus, an event postponed since last Spring because of his involvement in the Israeli political race. Despite his obvious jetlag and fatigue, Bishara spoke and answered questions for nearly two hours.

Born in Nazareth and educated at the Hebrew University in Jerusalem and the University of Berlin, Bishara is a politician, philosopher, educator and human rights activist. In his introduction, Said described him as a "daring leader and thinker...a provoker of discussion and an audacious iconoclast."

Bishara's speech, entitled *Israel the Secular Unity Between State and Religion* addressed issues pertinent to Israel's current and historical political controversies.

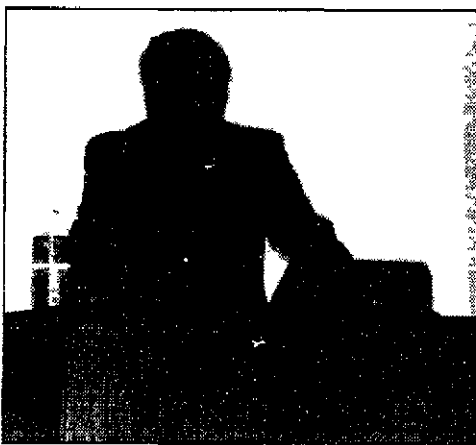
A member of the Knesset since 1996, Bishara has, according to Said, played an "important role in galvanizing the minority." One of his larger goals includes bringing international attention to issues such as ethnicity and nationalism, issues he sees as the core of the Palestinian political dilemma. Nationalism, he explains, is a modern phenomenon that stems from the recent inventions of eighteenth and nineteenth century Europe; no nation—Jewish or Palestinian—is two thousand years old.

Bishara also dealt with some of his more fundamental problems with Zionism, namely the contradiction between

the secular nationalism and religious affiliation of the State. Referring to the Rabbinic role in civil issues such as marriage and divorce, Bishara explains that the line between the religious and political elements of the Israeli justice system is often blurred. As a Palestinian Christian, he sees democracy as an inherent impossibility.

Bishara discussed alternative ideas for citizenship, hoping to perhaps model a system in which religious and political identities can be maintained altogether

lara crack



Azmi Bishara

separate from issues of citizenship. Only with the implementation of this system, he argued, can the Palestinian refugee problem be solved.

Bishara discussed the possibility of a binational state in which two nations are recognized as autonomous. Each would have an independent parliament and there would be a supra-parliament of sorts, which would govern the entire area. This system, he claimed, would solve the problems of the present majority versus minority political situation.

Additionally, he hopes that Israelis will identify themselves as part of a greater Hebrew, rather than Jewish, tradition

Bishara is optimistic that this model system, in which culture is separated from civic duty and citizenship, will increase dialogue between the two sides.

Yet the ideal system that Bishara discussed is hardly without critics. Columbia College first-year Liza Steele said, "I think that binationalism only encourages factionalism. As idealistic as integration is, I think it's worth the investment of time because ultimately, all religious groups have an equal claim to the land."

Shana Filene, a Barnard sophomore, agrees. "In order for there to be a binational state, Israelis have to feel comfortable relinquishing power and in order for that to happen, Israelis have to feel comfortable with their status in the Middle East. They need to feel secure that their ethnicity is no longer threatened by their neighbors."

Despite the fact that he has served in the Parliament for nearly four years, Bishara denies Israel as a "status quo." He continues, "I don't want to be recognized by Israel. Israel should first recognize me."

Junior Mary Nazzal is human rights activist and President of the Middle East Initiative, an on-campus dialogue group between Arab and Jewish students. A longtime supporter and admirer of Bishara, she explains, "I can only imagine how difficult each day on the job is for him. He takes his Palestinian-Israeli identity—which in itself is a contradiction—and uses it to work within the system, to change the reality on the ground. . . . He recognizes the overriding importance of finding a just solution to the Palestinian refugee problem."

As Bishara says, "The national question is not yet finished."

Daphna Berman is a Barnard first-year.

Have a great Spring Break!

It's about time, right?

To the Editors,

The article by Renee Gerni on tenure denial at Barnard (March 1) contains two serious errors that relate to the Philosophy Department. First, it is claimed (p. 4, l. h. column) that Jennifer Uleman was "denied tenure this year" at Barnard. This makes no sense. Professor Uleman joined the Barnard Philosophy Department in Fall 1998 on a two-year contract as Visiting Assistant Professor, and the question of tenure cannot even arise in the case of fixed-term contracts.

Second, it is claimed (p. 5, l. h. column) that "Uleman's case was reviewed to determine if she would be offered a tenure track position in the philosophy department", and that she "was denied the opportunity to continue on a tenure track at Barnard". What review of what case? What opportunity to continue on what tenure track? Given Professor Uleman's contractual situation, as explained above, there was no case to "review" to determine anything, no tenure track on which "to continue," and therefore no denial

of any "opportunity" to do so. Professor Uleman did take the opportunity to apply for the tenure-track Assistant Professorship that the Barnard Philosophy Department announced last Fall in the American Philosophical Association's "Jobs for Philosophers". Of the very large number of applicants, Professor Uleman was one of those short-listed for interview, though her candidacy was ultimately unsuccessful. There are serious errors too in the account of the Lynn Chancer tenure case, but I leave their exposure and correction to others.

Perhaps the Barnard *bulletin* should conduct an in-depth investigation into why it's so easy to get the facts wrong, and so hard to get them right. It should prove to be an instructive article. Provided the writer gets the facts right, of course.

— Alan Gabbey
Chair, Department of Philosophy
Barnard College

To the Editor:

The story by Renee Gerni just published in the Barnard *bulletin* contained four significant inaccuracies about my tenure case. This letter is to request that the Barnard *bulletin* issue a correction of these errors in its next issue.

Listing these inaccuracies in the order they appeared: first, as checking CLIO quickly verifies, I have published two books rather than four at this point in my career. As I explained, I am in the process of finishing a third contracted book *Provoking Assaults*; I have also signed a contract for a fourth. At present, then, two books are in print.

Secondly, as I also told Ms. Gerni, the exact information I received about the disposition of my tenure case was that Barnard's ATP committee passed me before that committee's positive recommendation was declined by Judith Shapiro. Due to rules regarding confidentiality, I have no idea of the exact vote, despite the "unanimity" reported in the article.

Third, the effect of President Shapiro's denial following the decision of the Barnard ATP was to prevent my case from moving further through the Barnard/Columbia tenure process. Thus, it is completely inaccurate to report that the case went to an ad hoc Committee at Columbia. Whether one believes the case ought to have been advanced to Columbia, as a sheer factual matter, it was not sent "across the street." Last, and following from this third error, it was false to report that the case passed a Columbia University ad hoc: this was impossible, since an ad hoc committee was never formed. In this regard, it makes no sense that Judith Shapiro would have vetoed mine or any case at this last stage of the Barnard/Columbia tenure process: had the case passed onto Colum-

bia, she would have already approved it. Ms. Gerni may have confused the Columbia ad hoc with the decision of the corresponding Columbia department; as I told her, the Columbia Department of Sociology did pass and support my tenure case.

I understand that students have no reason to learn as much as do faculty about the workings of this complicated tenure process. I also understand that the larger question of how two things can be possible is a challenging one to explain: namely, that at one and the same time, individual tenure cases are specifically different from one another; yet patterned outcomes can still result as a cumulative, collective by-product of these individual cases' dispositions. But accuracy about specifics is a relatively easy matter to fix, and comprises a key component of any brand of good investigative journalism. Moreover, an article about the tenure process ought presume that some basic background information has already been gathered.

Thus while I appreciate the *bulletin's* sympathetic reporting on this subject, I hope that future articles are written and edited with greater care to their precision and accuracy. Otherwise, whatever their topic, they may unwittingly trivialize serious matters about which students, faculty and other members of the Barnard community have reason to be concerned. On a personal level, though, I am glad that the *bulletin* and Ms. Gerni did correctly express something which remains extremely meaningful to me: how much I enjoyed teaching, and in fact loved, the many students I encountered during my years at Barnard/Columbia.

Sincerely,
Lynn Chancer

<< page 6 >> ets are \$5. \$3 with a CUID. Open to the public, but reservations are recommended. Call x45638 for information and tickets.

Saturday, March 25
The Scholar and the Feminist Conference XXV presents *Next Wave Feminism. Feminist Intersections and International Alliances*. Pre-registration required. 10am-4pm. Registration in the lobby of

Barnard hall. For information call x42067.

Tuesday, March 28
Fabulous Film Women presents *And Baby Makes Two*. A screening and discussion with Judy Katz and oren Rudavsky. 7-9pm in the Julius S. Held Lecture hall, 302 Barnard Hall. For more information about the event call x42067.

Wednesday, March 29
Women's History Month Closing Reception. 6-8pm in Lower Level McIntosh.

Social Sources of the After-Life. 5:30pm in the Julius S. Held Lecture hall, Barnard Hall. For information call x48021.

Thursday, March 30
The Rennert Women in Judaism Forum presents *Israeli Feminism 2000: A*

Report from the Field. A lecture and discussion with Martha Freedman. 6:30-8pm in Altshul Atrium. For information call x49011.

Barnard Forum on Migration presents *Paper Son*. Actor and writer Byron Yee performs his theater piece exploring his father's migration to America from China. 7pm in the Minor Latham Playhouse, Milbank.

<< page 8 >> towards her students. In front of a classroom, Sophia feels that she is the one who is learning just as much as her students. As if addressing a class, she told the audience, "I am here to learn. You will teach me how to be a teacher." More than anything else, she wants to empower the students and give

them something that they will be able to use later in their lives. She agreed that often the rewards are reaped further down the line, so teachers often can't see the rewards of their efforts. But for the moment, she is only concerned with engaging the children as they are, telling the audience what she presumably tells

her classes on their first day: "I need to hear your voice." That is, perhaps, the greatest gift that these once schoolgirls, now schoolteachers, can give their students based on their own experience of speaking out for what they believe.

Jen Ang is a Barnard sophomore.

The Barnard College McIntosh Activities Council,
in conjunction with
the Associate Alumnae of Barnard College and the Office of College Activities,
invites you to attend the twenty-sixth annual

Emily Gregory Award Dinner **honoring**

Kathryn Johnson
Assistant Professor of History

Tuesday, March 28, 2000
6pm in Sulzberger Parlor
Students — \$5.00
Alumnae, Faculty and Staff — \$15.00

Please make your reservations by March 22, 2000
in the College Activities Office, 209 McIntosh



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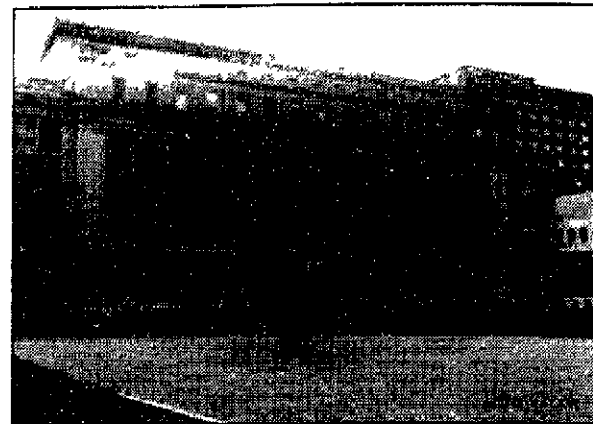


Barnard and Columbia



Jamie Haydy

the
truth
about
the



affiliation

By Chava Brandriss

"Barnard occupies a unique niche in American higher education. Added to its status as a highly selective liberal arts college for women, it is affiliated with Columbia, the Ivy League university known for its contributions in fields from journalism to medicine."

"Barnard is one of three traditional undergraduate colleges of Columbia University—the others are Columbia College and the School of Engineering and Applied Science."

Both of the above quotations are from literature that Barnard makes available to prospective students and parents, and both say something entirely different about Barnard's connection to Columbia University. The first describes Barnard as "affiliated with Columbia" the second describes Barnard as an "undergraduate college of Columbia University." If the College's own literature is contradictory in its descriptions of its connection with Columbia University, it is no wonder that so much confusion exists among Barnard students as to their school's actual relationship with the University across the street.

Barnard is completely unique in its situation as an independent women's college connected to a large research University. To quote Barnard's on-line literature again, "Barnard students reap all the benefits of a small, independent liberal arts college, and they are also in the curricular and extracurricular mainstream of Columbia University." As students, we enjoy all the benefits of Columbia University, its extensive course offerings in which we can cross-register; its libraries; its computing facilities; its research facilities; the greater University community; its athletic facilities, anything that comes with a major research University, while still enjoying all the benefits of the small liberal arts

women's college which we chose to attend. We have a supportive advising system, attentive, approachable faculty, a small, close-knit community, strong female role models, and a tradition of excellence in women's education that is unparalleled among women's colleges.

When questioned, the majority of Barnard students are unanimous in their agreement that the benefits of being affiliated with Columbia as described above are indeed a part of what makes a Barnard student's college experience unique and wonderful; however, it has also been the experience of many students that this affiliation can lead to confusion, and in many cases, wounded feelings and misunderstandings between themselves and the students of Columbia College and the School of Engineering. Many Barnard students, when first arriving at the College, find that they are sometimes made to feel like they are "second class," as

first-year Alice Wang puts it, when compared with Columbia students. The Colleges are closely connected socially, and while this connection should foster a sense of camaraderie and community between the undergrads, it often results with Barnard students feeling "looked down upon." Columbia senior Anne Kopley, who transferred to Columbia from Barnard after her first year felt a tremendous amount of hostility from Columbia students when she first arrived on campus. She resented degrading comments directed toward Barnard students, like "typical dumb Barnyard girl," and felt that many Columbia students, particularly males, saw Barnard women as "lesser girls to be dated." This is an unfortunate problem that has existed for many years, since even before Columbia went co-ed in 1983. comments Provost Elizabeth Boylan. President Judith Shapiro points

It is important for Barnard students to understand exactly what the connection with the University across the street is . . . because as President Shapiro points out, "in absence of facts, what you get is stereotypes."

out, "Whenever you have a situation where places are linked but separate, there will always be ritual rivalry."

Many of these feelings that arise between students of both Colleges can be said to be attributed to the fact that students just don't know enough about the other College and what it stands for, what the actual connection between the two Colleges is, and often, what their own College represents socially and academically. A student's comment at the "Barnard, What's It to Ya?" event points out an important truth, or rather, statistical fact that is at the heart of this misunderstanding; in answer to the question, "What would you want to see changed (or the same) by the time your daughter attends Barnard?" a student replied, "I'd like to hear someone say I'm going to Columbia because I didn't get into Barnard." It is true that, by the admissions standards, it is "harder" to get into Columbia than it is to get into Barnard. It is also true that

because of the fundamental difference between the schools, Columbia College is the undergraduate college of a larger, Ivy League, research University, and Barnard is a small, independent, liberal arts women's college, Columbia naturally has a larger applicant pool, and so Barnard cannot have as high an acceptance rate. It is a statistical fact that more men and women apply to large research universities than do women to small women's liberal arts colleges. One of the unique qualities about Barnard is that it does represent a certain self-selected group of women who choose to be in this environment because they want exactly what Barnard can offer them. Although it is true that the "putting down" of Barnard women by Columbia students is something that has been felt by many Barnard students, it is also true that those who usually take the most offense are those who fulfill the Barnard stereotype and may not have selected Barnard for what Barnard stands for, but because they didn't get into Columbia. "The ideal thing," says President Shapiro, "is for the students from both schools to be proud of their own College, but also be glad to be partners in a greater University."

It is important for Barnard students to understand exactly what the connection with the University across the street is, theoretically and practically, because, as President Shapiro points out, "in absence of facts, what you get is stereotypes." President Shapiro shared that the Barnard Public Relations Department is currently working on

putting out a brochure describing the connection between Barnard and Columbia which can be shown to prospective students, and perhaps given out at Orientation as well. The administration does indeed recognize that students are unclear about the affiliation—with good reason, of course—and are working on solutions that will seek to demystify.

The "intercorporate agreement" between the two institutions has recently been re-signed for another fifteen years. This affiliation agreement covers the many basic things. There is full cross-registration between the Colleges at the undergraduate level (although Barnard reserves the right to restrict registration for first-year and senior seminars, and Columbia can restrict the core, with some exceptions). Barnard faculty will teach about 30-40 graduate classes at Columbia each year. Because Columbia students can take Barnard classes and Barnard professors teach

photos by Lara Crock collage by KB Torgovnick



Columbia courses, Columbia makes the final decision in offering tenure to Barnard faculty. Barnard pays Columbia a lump sum each year in order to cover cross-registration costs, and in return for Barnard students having full access to Columbia's libraries, athletic facilities and computer facilities. Barnard faculty may live in Columbia housing. Barnard and Columbia women compete together in Division I sports and in the Ivy League through the athletic consortium, and the Colleges split the costs evenly. The costs for intramural sports and shared clubs are split. Barnard students have the same access to the Lerner Student Activities Center as Columbia students do, and are required to pay the same Lerner fee. Barnard students may live in some Columbia housing, and vice versa, through the Barnard-Columbia exchange program. Barnard buys certain services

from Columbia, such as telephone service.

Barnard is, however, an independent institution with its own president, board of trustees, land, government, endowment, fundraising, and budget. Barnard is not a College of the University like Columbia College or the School of Engineering and Applied Sciences. The closest comparison in terms of legal affiliation to Columbia University would be Teacher's College, which also has its own president, board of trustees, etc. Barnard is, however, really unique in its affiliation in that because it is an undergraduate institution, there is a connection between the students of the two Colleges that is not found between graduate students at

Teacher's College and the students at Columbia College

Barnard and Columbia also share certain departments, such as drama, theater, dance, architecture and urban studies, which are based at Barnard; studio art, instrumental music, math and computer science, which are based at Columbia; and the art history and religion departments, which share space across campuses. This sharing of departments allows both Colleges to offer more in each of these areas, such as stronger faculty and better and more advanced facilities, as well as providing for the practical issue of space-saving.

The fact that Barnard students have access to Columbia's facilities in the math and computer science departments, however, has caused there to be a lack of a strong presence in these fields—fields in which women have traditionally been academically suppressed—on the Barnard side of the street. To quote Barnard's on-line literature once again, "Perhaps more subtle—but inestimably important to women's success in

the long run—is the way Barnard strengthens students' abilities in the sciences and mathematics." Both President Shapiro and Provost Boylan emphasize the efforts that Barnard has been making toward strengthening Barnard's support of women's development in math and the sciences since both of their arrivals at Barnard. Barnard has hired four math faculty members quite recently, and

although due to space restrictions their offices are still across the street, the problem is being addressed. Barnard is also working on a course, scheduled to be offered in Fall 2000, geared toward preparing Barnard students for getting ahead as women in the computer science field.

A difference that many students and faculty talk about was the perception of what a "Barnard professor" is, and what a "Columbia professor" is. In the general spirit of Barnard's unique support system of advising and close student-faculty relationships, the "Barnard professor" is generally perceived to be more available to the students, more approachable, more of a "complete mentor to the student," says Dr. Anne Shinnar, Barnard Professor of Chemistry, "from the smallest details up to the biggest concepts." The "Columbia professor" is often painted as not as concerned with teaching, because he or she is wrapped up in his or her own research. These, however, are gross generalizations.

because there are certainly many Columbia professors who are completely accessible to their students, and are excellent teachers and mentors, as well as brilliant researchers. To the extent that the stereotypes do prove true, the hiring process of Barnard faculty is one that many students and alumna will say is unique to small, independent, liberal arts colleges such as Barnard. When hiring faculty, Barnard looks for quality in research as opposed to quantity, because at Barnard, while professors are expected to do research and publish, a teacher is first and foremost a teacher, and the Columbia approval committee is expected to be aware of this when a Barnard faculty member comes up for tenure review.

Another issue that came up when talking to students and faculty was the question of whether students or faculty saw a difference between the actual students who make up both Colleges. Professors emphasize that within a college classroom, students are students, and the college a student

photos courtesy of the Mortarboard collage by KB Torgovnick



comes from is neither relevant nor evident. Many professors see no difference between a Columbia student and a Barnard student, although as Barnard first-year Flo Low comments, "I see Barnard students as always being more optimistic than Columbia students. When there is a problem, Barnard students take things into their own hands and solve whatever needs to be solved. It's refreshing and inspiring to see this feeling of empow-

erment really evident among Barnard women. It's like there's an energy here, and people feed off of each other's energy."

Barnard's affiliation with Columbia University is truly unique among colleges and universities in that it maintains its independence while being able to fully benefit from the resources of the major research university with which it is connected. "It is an exciting time to be at Barnard when the strength of the College and of Columbia University is really gaining," says Provost Boylan. As Barnard women, President Shapiro urges us to see that "the very complexity of the University and Barnard's place in it is interesting and exciting," and that "rather than trying to simplify the situation too much, we should embrace it."

Chava Brandriss is a Barnard first-year and a bulletin staff writer

new improvements in emergency contraception

By Dorene Marinese

Emergency contraception is known as "the nation's best kept secret"—most women in the United States and many clinicians know little about it.

There are many women who have heard of the "morning-after pill," but don't know how and when it can be used, according to a 1997 survey by the

Henry J. Kaiser Family Foundation. The Kaiser survey also found that only 11% of women in the United States have heard about emergency contraception and know that it is available in this country. One of the major reasons why so many people are unaware of the existence of this type of contraceptive is that it is not a topic routinely dis-

cussed by most obstetrician/gynecologists with their patients. Although the FDA has declared Emergency Contraceptives (ECs) to be safe and effective, no major pharmaceutical company advertises or markets them. American women are left in the dark due to the lack of educational materials available to the public. ECs also tend not to be as widely accessible as most prescription drugs. Some pharmacists refuse to dispense emergency contraceptives because of moral or religious beliefs. "Some pharmacies won't sell them because they think it is a kind of abortion," said Giselle Harrington, director of Barnard's Well Woman.

Although often referred to as the "morning-after pill," most of these pills can be taken up to 72 hours after intercourse and will be effective. However, the sooner they are taken within the 72 hour window, the more effective they will be. Two doses of the prescribed pill must be taken with a period of twelve hours between them. Emergency contraceptive pills do not interrupt established pregnancies as do medical abortion pills like RU486, which is not currently available in the US. Instead, ECs are believed to work mainly by pre-

venting ovulation or fertilization by altering the tubal transport of sperm and/or ova. It is believed that ECs may also inhibit implantation by altering the endometrium, or uterine lining. They are not effective if a woman is already pregnant and will not terminate an already established pregnancy.

Most emergency contraception pills consist of a mixture of synthetic hor-

mones that are commonly found in the standard daily birth control pill. These hormones are called levonorgestrel and ethinyl estradiol and are basically synthetic forms of progesterone and estrogen, respectively. These combined emergency contraceptive pills have been around for over fifteen years and are the type used most frequently at present.

There are many brands available like Preven, Levora, Ovral and Lo/Ovral. Unpleasant side effects, similar to those of birth control pills, may result from the use of combined hormone ECs. The most common side effects are nausea, vomiting and headaches. About 50 percent of women who use this type of contraceptive experience nausea and 20 percent, vomiting. Barnard Health Services currently has Lo/Ovral available for students. The cost of this, which includes a pregnancy test and anti-nausea pills, is ten dollars.

A Barnard Junior related her experience with a combined hormone EC. She suffered no physical reaction to the drug. "The most uncomfortable aspects of the experience was the uncertainty of the procedure and lying to my mother that I was going shopping that morning," she said. "I was a little paranoid that the emergency contraceptive would not work." She wanted to use this method of contraception because during

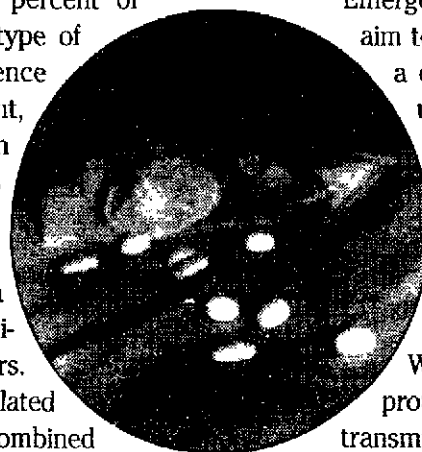
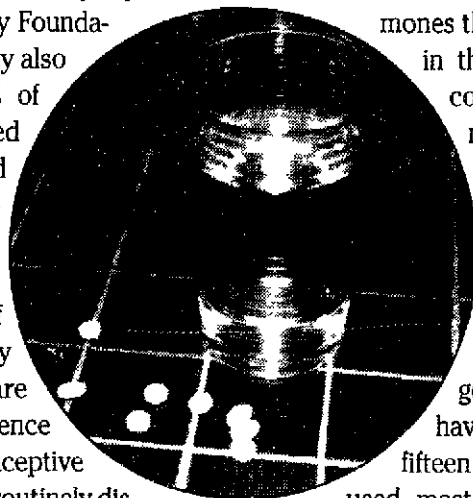
sex with her boyfriend the night before, their condom broke. Filled with anxiety, she went to Planned Parenthood, where they administer ECs. "Emergency contraception worked and prevented me from having an unwanted pregnancy or abortion," she explained. "I recommend it to anyone who has any uncertainty about the success of their contraception used during intercourse."

A new type of emergency contraception was approved last July. It is called Plan B and is a progestin (Levenorgestrel)-only pill. It is more effective than the combined ECs. On average, if 100 women have unprotected intercourse once during the second or third week of their cycle, eight will become pregnant. Following treatment with combined ECs, two will become pregnant (a 75 percent reduction in the risk of pregnancy). Following treatment with progestin-only ECs, one will become pregnant (an 89 percent reduction in the risk of pregnancy). Also, because this pill does not contain estrogen, it produces much less nausea and vomiting than other ECs. Plan B will be available at Barnard Health Services within a few weeks. The cost will be the same as the Lo/Ovral that is currently available.

Emergency contraceptive pills aim to prevent pregnancy after a contraceptive accident or unprotected sex. "Emergency contraception should not be used as a substitute for regular contraceptive methods," said Director of Barnard Health Services Dr. Polly Wheat, because it does not protect against any sexually transmitted infections. However,

they should be used in situations of uncertainty after a condom slips or breaks, a diaphragm moves out of position, sexual intercourse was not consensual or any questionable situation where birth control was not used.

Dorene Marinese is a Barnard junior. Photos by Lara Crock



homesuitehome

A monthly question and answer column about how to make dormitory life more pleasant. Please submit questions about improving your dormitory experience to Liz Werner at ew150@barnard.edu.

Dear Liz,

I live in Plimpton in a suite directly above the dumpster of a restaurant. After classes every evening, I am welcomed home by the overpowering musty smell of deteriorating food that fills my room. Even my clothing and bed sheets have begun to adopt this unpleasant odor. I don't want to use the aerosol sprays to deodorize my room because they destroy the ozone layer and the burning of fragrant candles is prohibited in dormitory rooms. Liz, what can I do to conquer this horrible stench?

Sincerely,

Stinkin' in Plimpton

Dear S. I. P.,

The aroma of one's environment can have a great impact on mood and physical wellness. In other words, you feel what you smell and according to this logic, you feel like garbage. I have several suggestions for improving the fragrance of your room that are both earth-friendly, inexpensive and within the restrictions of Barnard's housing code.

First of all, I have found that if you place several highly aromatic tea bags in a ceramic bowl filled with hot water and allow the bowl to sit in your room while you are in class, you will return to a deodorized and freshly scented room. Cinnamon teas create a cozy, warm aromatic atmosphere that has been proven to combat exhaustion, depression and weakness. Teas flavored with lemon provide a fresh, clean fragrance that stimulates mental activity, improves concentration, and enhances memorization ability.

In order to improve the scent of your clothing, place a bar of your favorite scented soap in each of your dresser drawers and on the floor of your closet. This will hopefully guard against the putrid stench that is invading your wardrobe, and instead leave your clothing subtly scented with a pleasant fragrance.

Creating a delightfully fragranced environment can improve the health of both mind and body. So remember, when your room is stinkin', it affects your thinkin'.

have a suggestion for the *bulletin*?
e-mail us at bulletin@barnard.edu

wellwoman: menstruating while swimming

Q Fact or Fiction? Is it true that you don't bleed while swimming when you have your period?

A Surprisingly, many women have heard the rumor that being in water makes you stop bleeding when you get your period. Contrary to what your grandmothers may have told you, you can still

get your period when you swim. According to Dr. Polly Wheat at Health Services, once your period starts, there is nothing you can do to change or stop your bleeding.

There is no evidence that water has any effect on menstrual bleeding. It is true that during your period you don't bleed all the time, which may contribute to the observation by many that when they had their peri-

ods they didn't bleed while swimming. There is also the distinct possibility that any bleeding is simply washed away in the water of a lake, pool or shower. Women can go swimming at any point in their cycle provided they follow proper hygiene guidelines. In other words, be courteous of those who are swimming with you and wear a tampon if you're going to swim during your period.

"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 in this column is for informational purposes only. Please take medical concerns to your healthcare provider.

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arts picks

for the week of march 8

dance

TANGOkinesis

At the World Financial Center Winter Garden and Plaza (West Street, between Liberty and Vesey). For information call. (212) 945-0505. Admission is free.

This performance group combines the rhythms of tango with the emotions of modern dance. Dances are choreographed to an array of music from vivaldi to urban street sounds.

March 9 at 7pm.

theater

Porgy and Bess

At the New York State Theater at Lincoln Center (20 Lincoln Center). For information call (212) 496-0600. Tickets are \$25.

George Gershwin's opera was written in the thirties for an all-black cast. The score includes classic songs like, "Summertime" and "I got plenty o' nuthin".

Through March 25.

Splendor not so splendid

By Renata Bystritsky

Imagine a quaint little Texas town, population 745. It contains a quintessential Southern micro-society—complete with the Hilary-Clintonesque wife of a corrupt sheriff, the blonde, adorably dense town slut, a giggly, plump dance teacher and a host of other representative busybodies. Throw in a lovely, mysterious newcomer named Jessica Gatewood. Make her fall in requited love with the handsome preacher. Stir in the fact that Jessica Gatewood is a man in disguise. Add a dash of psychological conflicts, up-tempo comedy numbers and a hoote-

returning to the day that Jessica Gatewood and her mysterious, oddly quiet male companion arrive in Splendor, Texas to live in the house of his deceased grandmother, an eccentric woman, by all accounts.

Immediately, the elegant, serene newcomer fascinates the entire town, including the handsome young preacher. Her companion is apparently neither seen nor heard by the people. Slowly, it becomes apparent that he is Jessie's alter ego—Timothy John Coldridge, a pretty boy who had been ridiculed by the entire town before he left, fifteen years before. He returned to Splendor in the guise of "Jessica Gate-

courtesy of Carol Rosegg



Tod Mason, Mark Cortale, and Teri Dale Hansen in *Splendor*

nanny or two, and you've got *Splendor*, the musical by Peter Webb (book), Stephen Hoffman (music) and Mark Campbell (lyrics), now playing at the Chelsea Playhouse.

The story opens on a group of townsfolk reminiscing about "Miss Jessie," Jessica Gatewood, the beautiful woman who gave the town a facelift and inspired all and sundry, just before dying in a fire "Her body was burnt, but our memories weren't," the female chorus sings. It is unclear whether Campbell's lyrics were intended to be funny, but the audience does laugh.

Most of the sequence is a flashback,

wood", who resembles his grandmother. The problems crop up when Jessica/Timothy begins to fully return the affections of the misled young pastor.

The interactions between the two sides of Timothy John are fascinating to watch. Unfortunately Mark Cortale is only mediocre in his role as the nondescript, suppressed male half. In Act II, his transition into

the stronger personality half is compromised by his barely adequate voice and weak acting abilities. His work, however, seems even paler when compared to his other half. Teri Dale Hansen, as Jessica, is absolutely astonishing, the true star of the show. Her soprano voice is superb; her singing is blessed with a precision and strength that is seldom found off-Broadway. She executes the exaggerated role of the Southern belle with dry humor, yet her breakdown as Timothy John's dominant side is chillingly poignant. Her facial mimicry, the movements of her body and the passionate way she

throws herself into the part are pure star quality.

Tod Mason, as the innocent preacher, lacks Hansen's fire onstage, but then, his part doesn't call for it. He performs the role of the infatuated suitor, bewildered by his own passion for a strangely engaging woman, and he does it endearingly. He possesses a sweet, lovely tenor voice that tugs at the heartstrings, even when his words are a bit trite ("I serve God in small and simple ways").

The town busybodies are extremely amusing in their choral and solo numbers, always arriving at the perfect moment, with comic relief. In particular, Susan Roberts, in her role as the 'sleeparound-gal', newly infatuated with books, is hilarious in her solo number, "A Man Named Dewey", a tribute to the Dewey decimal system. Carol Tammen, as the diamond-encrusted sheriff's wife, Culver Casson as the plump, squaky-voiced dance teacher and Shannon Carson as the town crackpot, make a great comedy team, and a great vocal choir, although their brief, one-line solos are only passable.

Kristin Zbornik is terrifically funny as Sue Ella Lightfoot, the incisive town busybody, who later becomes the new sheriff. Her facial movements, her gruff, androgynous mannerisms and her uninhibited, forthright way of speaking to people made the audience laugh every time she made an entrance. She is the one who figures out the truth about 'Miss Gatewood' in the number "What Is, Ain't", and yet, she promises to keep Timothy John's secret. She even encourages him in his pursuit of the preacher ("I Got Faith In You"), and at the end, she is the one who ensures the young man's happiness. Through it all, her comedic timing is impeccable; she manages to turn a character part into a starring role with her striking stage presence. Although most of her lines are sung in the low-intensity register, the few times she does belt are impressive.

The actors, talented as they are, however, cannot change the fact that the music is unremarkable, the lyrics are often forced and the storyline is

predictable. Tickets to see 'Splendor' are \$35—an exorbitant price in my opinion. Possibly, they are trying to cover their budget, since the theatre only sits about 50 people. It is a tiny place; the only restroom is backstage. During the entr'acte, when I had gone to get a cup of coffee, the young woman who was ticket salesperson/usher/refreshments salesperson apologized profusely—they had run out of hot water. Perhaps it was an attempt to add to the quaint 'Texas-small-town' experience.

The orchestra—comprised of three musicians—plays their part well, but the music sounds more like elevator music than a musical production. About 75% of the show is sung; in my opinion, the creators could have done better had they concentrated more on the development of the slightly two-dimensional characters than on the musical numbers. As it was, the comedy numbers were entertaining, but the only dramatic/romantic songs that made any sense were the ones that were saved by the talents of Teri Dale Hansen. Otherwise, they sounded overdone, overemphasized and overacted.

The script was nothing out of the ordinary; funny in some parts, it was done in by the unfeasible, impossibly happy ending. A few cute one-liners brought smiles and laughter, but there is very little in the script that either makes one think or react to the storyline emotionally.

For \$35, although every seat in the tiny theatre is literally a few yards away from the actors, 'Splendor' seems overpriced to me. It is an enjoyable way of spending an evening, if there is nothing else to do; it is an interesting story, but you could easily read the 1978 novel of the same name by Edward Swift, upon which the musical is based.

The only thing that saved the script and score from being boring and mundane (besides the subject matter), were the skilled performances of the cast. I sincerely hope they will soon switch to a production that can better showcase their talents.

Renata Bystritsky is a Barnard first-year.

artspicks

...continued

art

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film

Beautiful People

At Quad Cinema (34 W. 13 St between Fifth and Sixth Aves). For information call (212) 255-2243. Admission is \$8.50

A film by first time director Jasmin Dizdar, *Beautiful People* takes place in London and tells the intersecting stories of refugees from the war in Bosnia.

Holman's *The Dress Lodger* appeals to all readers

Julia Carson

"Grave: A place where the dead are laid to await the coming of the medical student," says Ambrose Bierce in the *The Devil's Dictionary*.

Spooky, huh? By the close of Sheri Holman's second historical novel, *The Dress Lodger*, the reader begins not only to empathize with the poor, working classes of nineteenth century Sunderland, England, but actually begins to feel the horror of these people. Ransacking the graveyard, digging up graves long unmolested, only to find a mother, brother or child gone, having disappeared years ago, into the laboratory of some prying doctor, who was "trying to uncover the secrets of science".

Picture the cholera descending upon Sunderland, a wet city, riddled with health and hygiene violations. The doctors of the city steal the dead bodies of the working classes, searching for the cure for cholera, hoping to save countless lives. But to the average worker in Sunderland, the doctors are in cahoots with the government that has long schemed to decrease the number of this burdensome population. There is a constant juxtaposition of these two sides, as Holman occasionally alternates the perspectives of her chapters. Overwhelmingly though, however firmly rationalized the doctor's actions may be, by the conclusion of this novel, we feel the rage of the working class. The doctors can go to hell, we want our friends and family back. We want to be able to go to the pub again, drink an unassuming pint of beer without the danger of the cholera on the rim of the glass, ready to transfer onto our lips and poison us.

The title *The Dress Lodger*, refers to our heroine, Gustine, a girl of sixteen who works as a potter by day and as a prostitute by night. A dress lodger is a particular kind of prostitute, who wears a beautiful dress to attract a higher paying clientele. Gustine rents her stylish blue dress from her landlord, who has hired a malevolent woman named "Eye" to follow his dress through the streets and ensure that Gustine does not run away with it as several other of his girls have done.

I initially worried that the topics of this magnificent story wouldn't appeal to the mainstream American reader: the cholera, death, old-fashioned medical narrative, long paragraphs detailing scenes as though describing a multi-faceted Breugel painting. At times it is dense with historical details which educated readers describe as "Dickensian", but which I feared less well-read readers might miss, skimming over the sections.

These fears rapidly disseminated. I myself, who hasn't tolerated the little Dickens I have read, was sucked into Holman's powerful story. However much she is compared to Dickens, Holman differs in several significant ways. Most importantly, her characters entice the reader and demand sympathy and atten-

tion almost instantaneously. Gustine is compelling because she is so young, fragile, and quick-witted. A prostitute working with every ounce of energy she has, Gustine's determination to support her newborn infant and her perseverance to prevail above the odds of the cholera and the malevolence of the doctor who betrays her, make Gustine a ferociously powerful heroine.

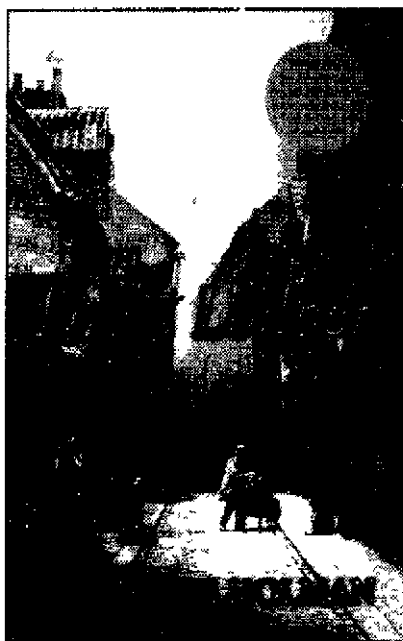
Although I was initially afraid that some readers would skip in-depth descriptions, I was proven quickly wrong at her first reading before her national tour at the 82nd St. Barnes and Nobles. She has loads of friends here, as this is her hometown, who were all dying to show their support by attending the event. I doubted the reading would reflect *The Dress Lodger's* true reception. Would her readings be this well populated in Ohio?

Since all the seats in the audience were filled by her cheering squad, I could only judge by the surrounding filled rows of Barnes and Nobles customers who were waiting for Holman to begin speaking. The reading had obviously attracted many who had never heard of Holman before, but were drawn by the power of her written word. Moreover all of the security guards had somehow managed to relocate themselves to new spots flanking the podium.

It suddenly occurred to me: Holman's descriptions aren't like Dickens'. They are profoundly readable. This is why her approach will be so popular in the year 2000. Dickens can't even compare to Holman's intimate, emotional descriptions. This is why *The Dress Lodger* has just received a full page review in the Sunday *NY Times Book Review*, and has made the extended list. Her scenes taking place in Sunderland have the magical quality of reflecting the town and also every city in the world at that late evening market hour. On the first page, Holman writes, "You notice it most on Saturday nights when the markets are set up along Low Street. The orange sellers have secretly boiled their fruit to plump it up, though the practice causes it to turn black within a day; the cherry vendors have weighted their pre-packaged boxes with cabbage leaves to tip the scales. Not everyone is dishonest, but nearly every merchant prefers to sell his wares after dark when their imperfections are softened by candlelight and men's eyes are less discerning after a full day's work."

I urge not just the reading of this book, but its purchase. My own copy of has become dog eared from its travels. This book has been read by all kinds of readers and people, from New York, NY to Pocatello, Idaho. I personally await Sheri Holman's next novel called *The Mammoth Cheese*, retelling the quintessentially American story of the gift of the monumental (and rotten) cheese given to president Jefferson in 1801, and all of her literary beauties to come.

Julia Carson is a Barnard Barnard sophomore.



Sheri Holman's latest novel

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musicpicks

for the week of march 8

march 11

Sun Ra Arkestra

At the Knitting Factory (74 Leonard St. between Church and B'way). For more information call (212) 219-3006.

Led by 74 year old Marshall Allen, the thirteen piece Sun Ra Arkestra has been the clarion of the Space Age since your parents were in kindergarten. Technically, they fall under the arbitrary category of "jazz," but they've been called the missing link between Duke Ellington and Public Enemy. They've played with everyone from Phish to Sonic Youth. Their sets are non-stop high energy, so eat a Power Bar or something before.

march 11

Kristin Hersh and Vic Chesnutt

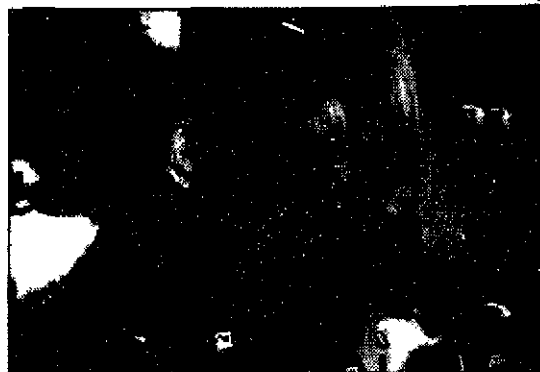
At Maxwell's (1039 Washington St., Hoboken, NJ—Take the PATH train to NJ for \$1)

Frontwoman for the defunct Throwing Muses, Hersh has been in business for herself since 1994. The coy poster girl for '80s college rock is one of the most talented musicians of her generation (on her last album, she played every single instrument). Strong, honest, and soulful Hersh is sharing the stage with fellow advocate

WBAR gathers a motley crew

By Patty Virasin

Friday night, February 23. Altschul Atrium. There is a strange mix of kids milling about, united only by the fact that they are sucking on the complimentary lollipops served in a large punch bowl at the side of the room. They are all separated into little groups, talking too loudly and checking each other out. It reminds me of a junior high dance. But no, this was the scene of the WBAR evening of



Philly's own The Clocks

rock 'n roll, featuring The Hissyyfits, Dirt Bike Annie, The Clocks, and Drive On. It was clear by the looks of the crowd that each band would sound wildly different from the next. I knew it would be fun.

NYU's Drive On performed first. It was clear to me that the members of Drive On started playing together because they wanted to live the teenage-boy dream of being in a band and having groupies. They tried to pull off a cool boy image, as Brad, the bespectacled lead singer, would stomp around in frustration, crying out barely audible vocals.

They flirted with their fans—their NYU circle of friends—pointing out that one of their audience members was wearing her "rock 'n roll" pants just for the occasion. I was annoyed by their obvious desire to be popular, as if they were in high school again. I felt a kind of uppity-ness on the part of these kids and their fans, this

"NYU is cooler than Barnard" attitude, especially when one of the band members screamed out "So, who here is from below 50th street!" and was greeted with a cheer.

Musically, they weren't too bad,—actually much better than I expected—

Jamie Hardy

considering what I had heard about them—they were described as painful to listen to and embarrassing to watch. Even though their music was better than I expected, they lacked spirit and personality, and I didn't get

the sense that what they played was something I had never heard before. They were your average indie rock kids—far from spectacular.

Next came The Clocks, from Ambler, Pennsylvania. That's when I understood what the guys from Drive On were lacking, what they were striving for. The four

Jamie Hardy



Dirt Bike Annie

members of The Clocks—Jim, Rick, Sean, and Will—were aloof, confident, all dark hair and pale skin. They had a little bit of a Catholic-school-boy-gone-bad-quality. They had skinny pants, pointy shoes, spaghetti arms, and man, they had hair. Afros, flips, flops and shags—without their hair, well, their outfits would have just looked trailer-trashy or boring.

The Clock with the most cake was the lead singer, Sean, who, in my personal Bop magazine, would have been the centerfold. For some reason. (and this is not to be taken as an insult), Sean

of bands for a night of rock

musicpicks

...continued

reminded me of a young Partridge Family-era David Cassidy with dark curly hair. His long torso and thin hips rocked to the music and his hair swayed and bounced as he beat his tambourine on his head and in his palm. Their web page (www.trackstarrecords.com, where you can vote on who is the hottest Clock) described them as "snot-rock" which I thought was a fitting phrase. But they managed to pull it off unpretentiously. The Clocks were loud, but not noisy; unintelligible, but intelligent, and had a cool boy image, but still managed to be likable.

Dirt Bike Annie, a NYC based pop-punk band, came on next. I was surprised by the gang of teenaged boys gathered at the front of the stage, anxious to see them play. Some of them had Dirt Bike Annie patches sewed to the back of their hoodies—I didn't know they had such a following. The four band members, Adam, Dan, Jenie, and Buzz,

bounced onstage like little children. In fact, Adam and Dan (whose sister is Barnard student Diana Paquin) sounded like singing Rugrats, and Jenie would occasionally jump in with the ferocity of a Powerpuff Girl. They weren't exactly my cup of tea, but they were really fun to watch. They incorporated some clearly practiced choreography into their performance, hopping around and shaking their tails in unison. Even their facial expressions were in sync. Their speedy songs were humorous; they even sang the "That 70s Show" theme song. But except for the teenage groupies up front, most of the crowd who had come to watch Drive On and The Clocks had left, which was a shame because they missed the WBAR ticket giveaway for two tickets to see the Magnetic Fields and missed the perfor-

mance of the Hissyyfits.

I have a crush on The Hissyyfits. I had never seen them before, but when they came onstage, I was immediately enamored. The Hissyyfits—Princess, P-Girl, and their new bassist Fly—are also based in NYC. These women are awesome, particularly the tough red-headed drummer P-Girl, who I was told, is getting her Masters or PhD or something at Columbia. They were gorgeous and they weren't going to take any crap from anybody. Quite simply, they rocked. Their songs swirled as P-Girl's vocals layered

Jamie Hardy



Fly and Holly, members of The Hissyyfits

Princess' vocals, with Fly's voice occasionally letting out a scream. They seemed fond of solos, Fly's improvisational solo being particularly impressive (which she dedicated to the statistics majors in the audience, the only one being Dirt Bike Dan). Their songs were heartfelt, but not pretty, and they didn't take themselves too seriously as they cracked jokes and muttered things under their breath. Their performance made me feel envious, but not inadequate. They earned my jealousy, and few people out there are capable of doing that. WBAR brought together a motley crew of fans for last Friday's show, and maybe it was just the sugar high, but I think they all had a damn good time.

Patty Virasin is a Barnard junior.

March 16

Kittie

At the Bowery Ballroom (6 Delauncy St). For information call (212) 533-2111.

They may not be old enough to smoke or drink, let alone drive, but these Canadian school girls sure know how to rock! Ditch the butt-rocker gear and get ready to rock with the coolest chicks in high school!

March 16

Joan Jett, The Donnas, The Plus Ones, and the Smugglers

At the Roxy (515 w. 18th St). For information call (212) 645-5156.

Yes, Joan Jett is still alive and (apparently) kicking out the jams, and since you were in diapers the last time around, you may not even know what you were missing. Spike up your mullet and yell, "I love rock'n'roll" at every passing stranger, but don't be surprised if no one gets it. The Donnas are like the Kittie of the nineties, pink chucks and all. This should be the ultimate old-school rock show.

Ensemble 21's *Martirano* more noise than music

Kelly McCoy

Music has existed from time immemorial. It has been understood as an art of beauty, worship, and introspection since the beginnings of human history. Shakespeare adoringly refers to it as the "the fruit of love", Longfellow praises it as "the universal language of mankind", and for The Roots it embodies "peace to us collectively."

But what is sound actualized? Can sound capture the chaotic and alienated as well as the prolific and heroic? And if so, is disjointed sound to be considered music, or simply expressive catastrophe? Miller Theater's production of *The Music of Salvatore Martirano*, preformed by Ensemble 21 on February 24th, aggressively addressed such questions through a presentation of conceptual sound.

Nietzsche writes, "It is only through the spirit of music that we can understand the joy involved in the annihilation of the individual." Sound has the potential to create, manipulate, and destroy emotions so directly that the listener is often incapable of discerning self-initiated emotion from those caused by the spirit of the music. Destruction and creation are mutually inherent in sound, holding the listener as captive to its potential.

Ensemble 21's performance could be considered the annihilation of music itself, contemplation on sound's ability to express individual alienation through aural alienation. Martirano's efforts are best described as meta-music, a sort of self-reflexive examination of sound. His works propose sound as a space, a place capable of pleasure or pollution, presented with an attitude of despair. Martirano's modern space is dominated by a pollution of sound that is mechanical, random, estranged and meaningless.

The first piece, "Chansons Innocentes" (1957) presents a soprano and piano, united solely by their reckless attempts at clamor. The pianist picked out notes sarcastically—gestural music, as one could imagine it. The vocalist audaciously recited e.e. cummings poetry, making the words have even less meaning than they had in their original context. Agreement or any sort of overlap of the voice and piano was momentary and accidental at best. The musicians seemed almost actors, presenting music not as polished, but as a problematic language of expression, barely capable of conveying the character's ephemeral encounters with emotion.

"The Proposal" (1968) was a recorded piece, broadcast through speakers. This work was an assault on the listener—voices and phrases from the everyday, repeating and quoting relentlessly. The sound of information, non-stop and incomprehensible, became enraging. The experience was irritating because voices repeated fragments of information, overlapping each other, speeding up and slowing down, torquing in pitch so greatly that listeners were incapable of consuming the information. The question of the everyday was brought forth—how is it that we allow our own aural space to be filled? Are we slaves to the sound of information, unrelenting and incomprehensible? Do we alienate ourselves from our own understanding, using and misusing words so repeatedly that what is disguised as informative actually carries no weight?

"L.'s G.A." (1968) is Martirano's ace work. It was the longest piece, incorporating video with live performance,

courtesy of Ensemble 21



Michael Holloway in "L.'s G.A."

and causing the greatest discomfort for the listener. This multimedia sensation is a collaboration by Martirano with filmmaker Ronald Nameth and poet Michael Holloway. Holloway's poetry is injected between lines of Abraham Lincoln's Gettysburg Address, which is read by a live performer wearing a gas mask, who is accompanied by a silent nurse. Behind the pacing orator is a screen on which disturbing images of rotting corpses are shown. Although the poetry may be of interest, it is inaudible through the mask and sounds provide no access to any easy

interpretation. What is most striking is the fear and discomfort evoked by this piece. When the conclusion is reached, the audience feels grateful for the piece's end. With a performance as eerie as this, dreams and nightmares seem unnecessary—they have found a conscious embodiment.

Overall, the encounter with the work of Salvatore Martirano is a disturbing, chaotic, and painful one. Questions of the nature of sound, our current understanding and manipulation of it and our tendency to let sound exist without criticism arise and remain after the performance is completed. I left this performance with a feeling of insurmountable gratitude to the efforts of Berlioz, Miles Davis, and Digable Planets—artists who understand the importance of creating coherent, expressive music.

Kelly McCoy is a Barnard sophomore bulletin staff writer.

Ryuichi Sakamoto a treat for the ear

Ryuichi Sakamoto, the world-renowned, Grammy Award-winning composer and pianist, released two albums late last year: *BTTB* and *Cinemage*.

Each is meant to be a collage portrait of a different aspect of his career and artistry. *BTTB* is a collection of pieces for solo piano which he wrote for purposes as varied as a commercial for a health supplement and for his daughter's album. *Cinemage* is a collection of portions of film scores which he wrote, including those of *The Last Emperor* and *Wuthering Heights*.

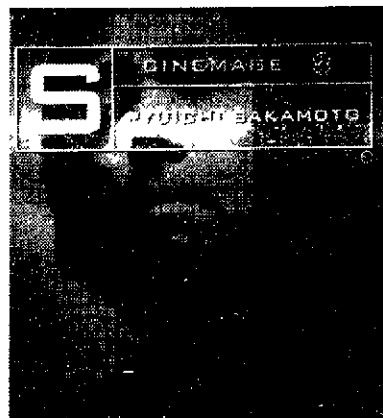
BTTB is largely soothing and placid, yet not simplistic. Sakamoto himself says that many of the pieces were meant to have "healing" qualities. They are also dynamic without being atonal or jarring. This music is neither New Age nor traditionally Classical, although it is released by Sony Classical. It is simply lovely.

Cinemage consists of orchestral pieces, plus one piece with vocals (from the film *Forbidden Colours*) and one

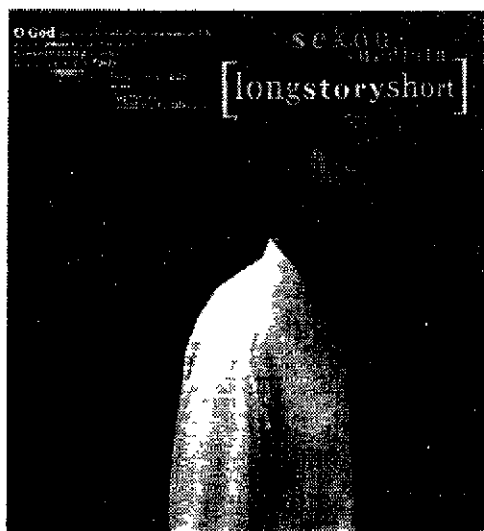
piece that was a collaboration with DJ Spooky (from the film *El Mar Mediterraneo*). These are, in a word, cinematic. These pieces stand on their own, while evoking the films for which they were written, especially the majestic, soaring portion from *The Last Emperor*, for which Sakamoto won a Grammy.

If you don't need to listen to music with vocals or a political statement or both, these albums are tonally fascinating, beautifully recorded, and good ways to get introduced to a musician whose career has spanned multiple genres and decades.

—Catherine Wallach



Sekou Sundiata makes a long story short



Sekou Sundiata's first album, *longstoryshort*, is on Ani DiFranco's label, Righteous Babe Records. Sundiata was DiFranco's poetry teacher at the New School back in the day, and DiFranco has said that Sundiata taught her everything she knows about poetry. That may be true, but he obviously didn't teach her everything she knows about music, because the music behind Sundiata's poetry is not a necessary accompaniment to the poetry, despite elements like the good bluesy backing vocals and electric guitar on "Making Poems" and the moody, brooding organ on "The Sound of the Memory." It's almost a distraction.

Usually, I'm not annoyed when a record can't decide whether its goal is to spotlight spoken words or music, but this record annoys me because it's so ambivalent about whether this is Sundiata's spoken-word album or not. It almost seems like the band is making a soul record and Sundiata's in another studio making his spoken-word record. The spoken-word record would've been the better one. "Black Boys to Run" has no music, and it closes the album well

on a note of bitter celebration of the heritage of the self-made black men.

One of the best moments of *longstoryshort* is in "Droppin' Revolution," when Sundiata's voice slithers in a Barry White-like breathy bass through a sweaty soul breakdown: "Stop. Dangerous cops./Everybody knows what's up.../What should we talk about next, baby?/Homelessness./People be dropping 'revolution' like it was a pickup line./They wouldn't use that word if they knew what it meant./It ain't pretty. It's bloody." The contrast between the sound and the content is eloquent and jarring. In "Reparations," Sundiata demands reparations for the slave industry and cuts deep with statements like "Just because you put puppies in the oven doesn't make 'em biscuits" and "Taxation without reparations." Otherwise, the clichéd music on this track is almost unlistenable.

Overall, *longstoryshort* is interesting, but the intrusive, clichéd music makes it fall short both of Sundiata's reputation and the potential of his poetry.

—Catherine Wallach

Herstory Archives redefine and re-examine history

Shannon M Kearns

There is another side to every story—but sometimes there is no access to that seed of knowledge. The goal of the Lesbian Herstory Archives, located at 484 14 Street in Park Slope, Brooklyn, is to provide an opening to the other side and to shed some light on those who have been in the dark closet for too long. I first heard about the Archives from Barnard professor Liz Weisen in her Litany for Survival: Lesbian Texts class. Weisen put a trip to the Archives on the syllabus and it was a highly anticipated event for class. When we walked into the beautiful brownstone that now houses the collection, I was overwhelmed with the energy that radiated from its contents. Never before had inanimate objects been able to move me like the artifacts that lined those walls.

The Lesbian Herstory Archives were opened in 1973 when Joan Nestle and Deborah Edal, two Upper West Side lesbians, collected their personal papers and books in the pantry of their apartment and made them available to all lesbians in the community. It did not take long for the word of mouth advertising to ignite an influx of others' papers, books, photos, and artifacts to join the

rapidly growing collection. It didn't take long for the word-of-mouth advertising to ignite the enthusiasm that resulted in a massive influx of papers, books, photos and artifacts. As the collection grew, Nestle and Edal had to make a lot of changes, both in structure and location. They moved to the brownstone in Park Slope, became The Lesbian Herstory Education Fund, Inc. in 1980, and recently internally restructured to have 25 volunteers join the three coordinators to form a committee charged with the maintenance of the dynamic archives. The organization is still 100 percent volunteer-run. This creates a very caring environment because everyone who works there wants to be there—and they cared about each and every item that comprises the Lesbian Herstory.

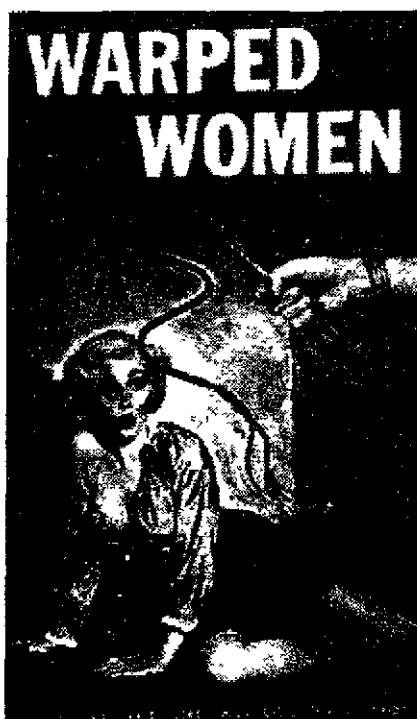
I didn't know what "herstory" meant before our class trip. After our excursion, I created a meaning for myself. I use the word "herstory" to signify an experience, an experience that cannot be categorized by the traditional patriar-

chal telling of the past. The life history on display at the Herstory Archives—one of countless lesbian women—does not depend on men to write it because it excludes men in the most intimate terms. Yes, lesbians rely on men biologically—to father them—and men are not excluded from the existence of the lesbian, but men are not included in one of the most passionate elements of their lives. The walls of these archives demonstrate that in the lesbian world, love and eroticism is for women and women only, as is birth, life, and death. This the definition at which I arrived after I visited the Archives and breathed in the life of so many women who fought and struggled to create a life for themselves outside the traditional sphere. I think one of the most powerful and important thing about the Archives it that it allows you

courtesy of Lesbian Herstory Archives

to reflect upon your own life and create a herstory for yourself.

Unlike any other library, archive or record room I have visited, the life of women, specifically the experiences of lesbians, is what is important to these archives. The items that the Archives house right now include published and unpublished works by and about lesbians (including Lesbian pulp fiction novels—which are my personal favorite), personal correspondence, photographs, videos, music, posters, lesbian and gay activism paraphernalia, and even



Pulp novels from the Lesbian Herstory Archives



a pair of tassel pasties, owned by a Las Vegas lesbian stripper.

The Lesbian Herstory Archives is open to all women who are interested in preserving, creating and supporting the herstory of the lesbian community. Most of the collections are available for use while at the archives, however, they are not a lending archive so it is not possible to take items out. If you are interested in getting involved with the archives, there are internships available through out the year. There are no regular hours because of the volunteer nature of the staff, so please make sure you call ahead before you head out on the F train to see this amazingly redefining place. To contact the Lesbian Herstory Archives, please call 718-768-DYKE or write to LHEF, Inc. PO Box 1258 New York, NY, 10116.

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



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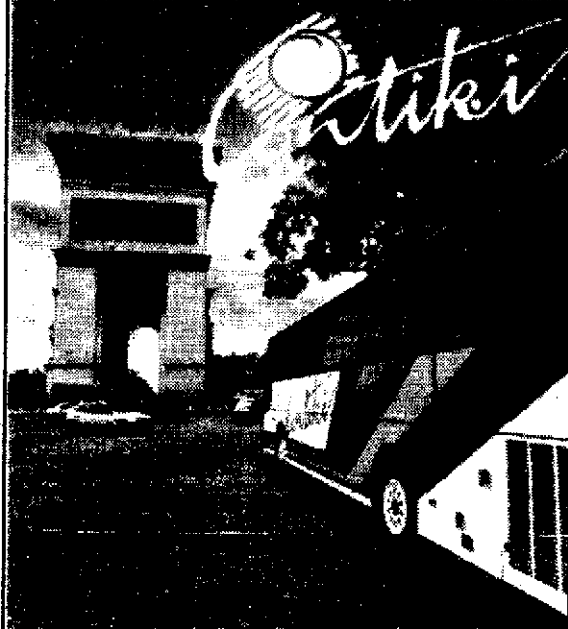
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simply a matter of etiquette

By Mita Mallick

Licking your plate clean to get at that last tasty piece of macaroni and cheese. Slurping soup loudly from the bowl. Spitting juice on your friend as you crunch on the apple. Using your tongue to suck out the spinach caught in between your teeth to reservoir the flavor. To taste the meal you had again. And again.

The things we Barnard women do behind closed doors. Things you would never expect from well dressed, well poised, intelligent, articulate women. For a hungry college student who eats just about anything edible, etiquette does not even factor into the equation.

Hence our journey begins to find the lady within us all. The one who sits with her legs crossed, shoulders back, hands folded in her lap, laughs lightly only when something is humorous, and chews softly, quietly, occasionally inserting small morsels of chicken into her dainty mouth.

But alas, where is this well-mannered woman? Where can we find her?

The story begins at the Etiquette Dinner sponsored by the Office of Career Development. Our hostess, the head of the BEST Program, the Lady of Etiquette herself, is to bring us back from the dark side to the world of the civilized.

Deena, Kiwa, Ting-Ting and I were to be transformed from our gremlin states to the well-mannered woman. So here is the wisdom from the Lady of Etiquette herself:

In a formal business setting, her make-up is neutral tone, her hair neatly combed, pulled back in a pony-tail or bun, or out of her face. Jewelry is kept to a minimum, and no perfume for someone else might be allergic to it. Deodorant can be used, and is highly recommended. Nude panty hose, skirt length past the knees, the suit colors preferably navy blue, the color of power, then black, gray or charcoal are just as suitable. She is wearing a skirt suit, not a pantsuit, because we still live in a man's world.

The handshake is an important part of the first impression. A good handshake is firm but not bone crushing or limp, lasts three to four seconds, and should be done when being introduced to someone and when saying good-bye.

When sitting, keep your shoulders back and head up as if you were being crowned. Hold yourself up and have a proper carriage. When walking stand up straight. Scuff up the new shoes so you don't slip and fall in your efforts to be graceful.

Your place setting is a road map of what is to be served during the meal. The utensils above the plate are for desert. You should

start using utensils from the outside, in. The starter fork, or salad fork, should be the farthest away from the plate. Place the napkin on your lap. It should only be placed on the table at the very end of the meal.

Now the food. Remember, the food is secondary in a business or interview dinner setting. Chances are you are not there to eat. Have a bagel if needed before the dinner to fill up your stomach. That way your stomach won't growl and you can resist the temptation to lick your plate clean.

When ordering food, stick to a mid-priced dish, because most likely they'll be paying. No ribs, no club sandwiches, no stringy pasta dishes, no French onion soup, no poppy seed dressing, and no ordering lobster. Nothing that requires you to use your hands or wear a big white bib. If you have never eaten escargot, now is not the time to experiment. Besides, only Julia Roberts, Pretty Woman herself, with her red hair and big smile can pull off flinging it across the table and make it look ever so endearing.

Always pass food to the right, after offering it to the person on your left. Oh, yes, and feel free to delicately grab a roll out of the basket for yourself. Take small bites. Break pieces of the roll off and butter individually. Chew with your mouth closed. Bring the food up to you; don't hunch over the plate sucking up your peas. When finished eating, utensils should be placed diagonally across the right hand side of the plate.

Never, ever send food back. If it has a strange odor, is not cooked well, or there is a fingernail floating in the soup, play around with the food to make it seem as though you are eating. Remove the fingernail discreetly.

Do not check your teeth in the reflection of the butter knife. No heckling, no laughing at your own jokes, and in fact, avoid bad jokes and off color humor all together. Do not ask to try a piece of someone else's meal. Do not fix the bra strap when you think no one is looking. Avoid sarcasm. Do not fiddle with the sugar packets at the table. Do not use the cell phone at the table. Leave beepers, pagers, and other electronic noisemakers at home. Do not commence eating until everyone else does. And don't ever eat the pretty pink cabbage garnish. No popping whole cherry tomatoes in your mouth. Discussions about religion, sex, and politics? Don't even go there.

And this, girls, is only the beginning. A glimpse into the civilized world of the well-mannered woman. All of you should attend the Etiquette Dinner sponsored by OCD. Learn the tools on how to leave the monstrous gremlin who eats with her mouth open and sits with one leg propped up on the table. It's time to shove that dark side of you in the very back of the closet with all the other dark secrets we hide. It's time you became a lady.

Mita Mallick is a Barnard senior and a bulletin columnist

Do not ask to try a piece of someone else's meal. Do not fix the bra strap when you think no one is looking. Avoid sarcasm.

the Diallo verdict

a wake up call long overdue

by Courtney E. Martin

I keep thinking racism is dead. In my pretty packaged world of Ivy League liberals, affirmative action admissions, and interracial couples in plenty, I decide that maybe the worst phase of the struggle is over. I start to plan a grand funeral in my mind for the internment camps, for the slaveholders, for the KKK. They are all so taboo and loathed now.

And then I am awakened from my complacent dream by 41 loud, resounding shots that tear through my pretty packaged world with a vengeance. Amadou Diallo, an unarmed immigrant from Guinea, is gunned down in the vestibule of his apartment building in the Bronx by four white police officers who allegedly thought his wallet was a gun.

I postpone the funeral in my mind. I remember that racism is pervasive and sometimes hard to spot. I learn that the overt racial discrimination rampant yesterday has mutated into a subtlety dangerous form of pseudo-political correctness: that people now say gangster when they mean nigger, that employers fire their workers for using beautiful Spanish with their friends, that all Asian-Americans are familiar with the strange phenomenon of automatically being spoken to like they are foreign, that a Black man is in danger of being labeled a traitor to his own race if he falls in love with a White woman. I rethink my own experience, my own skin, my own dangerous subconscious.

I go to the march protesting the acquittal of the four officers who murdered Diallo. I take stumbling steps among a crowd of passionate protesters who chant, who wave their fists in the air, who seem relieved that they are not the only ones who were jolted free of complacency by 41 echoing shots. The New York City Police Department lines 5th Avenue attempting to control the pumped mass, to pacify the collective agitation. Protesters look at them hatefully, scream in their faces. They remind me why, in large part, racism is not dead.

We keep it alive with our misdirected anger. We hate the symbols of it: the Carrolls, the McMellons, the Bosses, the Murphys. We attack them on a personal level, spend valuable energy and time degrading their names, paint them as rare monsters, defame them. We look around at one another, arms linked in collective protest of the unjust death of an innocent man, and declare these four officers the enemy. We are good. They are bad. We resuscitate racism through our aversion to the problem.

The truth is that racism dwells in a place far more collective than the damaged souls of those four officers. Racism is inherent in our day to day complacency...

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able like poverty in a disproportionately minority problem. It exists in the fact that each one of us scurries through our busy, busy days here at 116th street and averts our eyes to anything further uptown. It exists in our willingness to believe that if we have a rainbow of friends and a good heart, that we are doing enough.

The acquittal of the four officers is ludicrous. 41 shots are indicative of 41 chances to recognize Diallo's innocence, to see the wallet for what it was, to stop and get help fast. The justice system has failed us. The jury has failed us. But we should not fail Diallo by dwelling on the details.

Instead, we should commit ourselves to an open-eyed search for the source of his undoing. We should be proactive in eliminating poverty. We should overhaul the recruitment and training processes of police officers. We should volunteer at the Grant Housing Projects just four blocks north.

I mourn Diallo's death for what it is in a symbol that racism is not dead. I am committed to seeing justice pursued in the wake of his undeserved death. Most of all, I am thankful for the painful wake up call. Complacency's dangerous lullaby will lull me to sleep no longer.

Courtney Martin is a Barnard sophomore and bulletin staff writer.

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Barnard students not a bunch of Columbia rejects

by Christy Thornton

I am the first to admit that I knew very little about Barnard before I walked through those tall, iron gates at 7am on what was only my second day ever in New York City. I had visited only once, on a cold rainy day in November and I didn't even take a tour. I knew Columbia was across the street, and that I'd be playing basketball over there somewhere in that maze of multi-leveled buildings.

I had no idea, however, exactly how integral to my college life Columbia would be, and how much the fact that I lived on *this* side of the street would affect that. I was also unaware exactly how glad I would become that I had come to Barnard and not Columbia.

I, like many of my Barnard-ian counterparts, came to resent with a fiery passion the phrase "Barnard-girl." I came to disdain the rolling eyes when I tell my friends that they have to come down to sign me in to Columbia residence halls. I abhorred the fact that my card, despite having a "Columbia-stripe," wouldn't swipe at the gym. I hated the ignorant questions I got from my friends and teammates at Columbia, those who didn't know where Milbank was or that there was a bowling alley on campus.

More than any of these trivialities, however, I began to loathe the fact that to those across the street, I am just at Barnard because I couldn't get into Columbia.

I didn't apply to Columbia. I didn't want to go to Columbia. Now, having been in numerous Columbia residence halls and dining facilities, I am all the more happy that I didn't even consider attending school across the street. Knowing the President of the college, establishing relationships with professors outside of the classroom, having the ability to make my voice heard by those who *need* to hear it—all of these are opportunities I might have missed had I chosen the other side of the street.

I grow tired of defending myself to those who attend Columbia. I grow tired of the stereotypes and the misjudgment.

Perhaps worse than those who label us from the other side of Broadway, however, are those who perpetuate the stereotypes, by promoting them or by labeling those who live around them—the other members of their community—acting as if Barnard is something of which to be ashamed.

A few weeks ago, the first-years who live around the hall from me assembled a large poster of their complaints about Barnard—a healthy, cathartic exercise, I'm sure. The complained about food. About the hairballs in the shower, the dry heat in rooms. About Rolm phones and 10am classes. One in particular stands out. It reads, "I need a boy—Barnard would be perfect if it just accepted boys. I want to live across the hall from boys."

What, I wonder, was this girl thinking when she came to Barnard? I always wonder when people lodge this complaint—we live in a city of eight million people. If you really want to meet a boy, how hard can they be to find? I've certainly done it. Was this girl aware that this was an all-women's college? I began to wonder, is she the typical Barnard girl, and those like me are simply the exception to the rule?

Someone, presumably the RA in the hall, put up a large, blank poster labeled, "Things I love about BC." For quite a few days, the only thing it read was "notice the pathetic blankness of this display compared to the bitchy, bitter one." I wanted to attack it with multi-colored markers, expounding all of the reasons that I'm glad that I stumbled upon Barnard. It really shocked me that these girls could come with so few positive things to say about the school that they had all presumably chosen. Maybe I was wrong. Maybe all of these girls just *didn't* get into Columbia. Maybe they were all sex-crazed maniacs dying to meet a nice pre-med boy from Columbia with which to settle down. Maybe everyone around me is just the embodiment of all of the stereotypes that have been placed on women who attend Barnard. But somehow, I just didn't believe it.

And I know that there are others like

me. I'm pretty sure of it, as a matter of fact. I've seen people roll their eyes at that poster. Heard them talking about their disdain for the stereotypes. They're out there. Hell, they're probably even a majority. So why aren't they, *we*, the stereotype?

Why does it seem like no one came to Barnard to come to *Barnard*? If there is any consolation in all of this, however, it's that outside of our little microcosm of this silly, melodramatic world, this discrepancy doesn't exist. True, I can take much harder classes, many of which will be at Columbia, and graduate with a 3.9, while a guy from Columbia can breeze through with Cs and still hold his nose in the air to me because his degree says "Columbia University" first, while mine says "Barnard College." And yeah, that still makes me mad. But out there, in what they're always referring to as the "real world," *none of this matters*.

The politics of comparison will most likely go on for all time. As long as Columbia and Barnard maintain the relationship they currently have, in all of its ambiguity, the stereotypes will continue. But, like the tranquility that consumes these ten blocks on a weeknight, none of this exists outside our tiny little institution.

So yes, I will continue to be angry when someone labels me a "Barnard girl" with that insinuating look on their face. And it will continue to frustrate me that I have to pay in cash at Cafe 212. But in a few short years, I probably won't even remember. I will remember, however, that I went to a school that afforded me all of the opportunities of a small, liberal-arts college and everything that a large research university has to offer. That I had both an amazing sense of community and incredible leadership opportunities as a woman, and all of the best research and athletic facilities available. And I will remember wondering, "Why would a girl go to Columbia, when she could go to Barnard?"

Christy Thornton is a Barnard sophomore and bulletin co-editor-in-chief.

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