

letter from the editors

It really just never stops around here at the *bulletin*. As soon as we finish one issue (and sometimes before we're even close to finishing it) we've started another. While I sit here and contemplate what wisdom should be expounded to y'all this week, there are articles dying to be edited for next week already, calling to me from over on my desk.

It's funny, the reprieve that we late-night-McIntosh-people develop. The security guards come in and check up on you if the door is open—they don't know who could be in the building, they say. Which is, at the same time, both comforting and disquieting. Their presence is appreciated, but they don't know who's in the building? Maybe, I think, I'll just shut the door.

And sit, after dark, in this room of strange dimensions and artificial light. The music of WBAR streams faintly in, if the monitors in Lower Level McIntosh are up loud enough, and the occasional thud of garbage being tossed into bins or tables being moved outside is the only other accompaniment to my clattering of keys and clicking of my uncooperative mouse. I have one silly indie rock CD in the one computer that actually has a sound card, but doesn't have enough memory to support a web browser, and I listen to it on repeat, 'cause it's the only tolerable album here.

The ceiling is still gaping open in this office, from the last big flood last year. The waterstains on the ceiling tiles whisper the songs of the pipes that once exploded here, straining for harmonies with the fluorescent bulbs that flicker in and out, leaving half the room in darkness at their will. Sometimes, the chatter of the keyboard is interrupted by the flash of the instant messenger, as my best friend asks if I'm still at the office, and I affirm that yes, I know what time it is, and yes, I just

have a little more to do. A man from housekeeping or facilities or somewhere comes in to clean out the trash, nodding to me with a furrowed brow, wondering what I'm still doing here. He grabs the white-paper recycling, and dumps it in one big bin, where he just dumped all of the cans and bottles we've collected, along with all of the regular trash. I shake my head as our recycling efforts are defeated, and think that next week, I'll bring those cans to the recycling myself, and laugh quietly to myself knowing that I'll probably be right here next week, watching the same man clear the same trash cans with the same sheepish grin on his face.

This cycle, this effort—it seems that we come out with so little to prove all of the time and energy, blood and tears that go into this thing. And then we have to wonder, when we see copies on the floor on Wednesday afternoon, is this all worth it? Should I be here until the sun rises the night before we go to print, so that the *bulletin* can be tossed aside without ever having been opened? And then we get the little affirmations, the things that make it so that we keep going, so that I come back here on Monday nights, after rehearsals and radio shows, meetings and papers, labs and bowling matches, to put the finishing touches on this little paper that is so much of all of us here, so much a part of all of the people who contribute to it every week. And so we thank you, loyal readers, for your time and efforts, your reactions and responses. You make it worth it. You also are the reason I stay up so late at night, but I'll forgive that and thank you again. 'Til next week,

xy and k8

contributors

Though she was born in the Ukraine, first-year Renata Bystritsky calls Brooklyn her hometown. Renata is a woman of many talents—her interests include music, drama, and writing to name a few. She manages three websites, and in her spare time writes—this week for the features section. Check out her article on the Filmmakers Club.

Junior Lauren Porsh is double majoring in music and women's studies. She came to Barnard from Long Island because she wanted to get more involved in feminist organizing. Lauren is co-coordinator of Students for Choice and wants to be a full-time activist after graduation. This week, Lauren wrote on the Edie Carey/Pamela Means concert for the music section.

Julia Carson, a sophomore, is a history major from New York state. Julia likes to cook, read, hang with her two sisters, and drive through the country when the weather is nice. After graduation, Julia wants to go to graduate school for law or social work and redesign the foster care system. This week, Julia profiled Professor Martin Stute in the features section.

barnardbulletin

editorial board co-editors-in-chief . . . k8 torgovnick, xy thornton co-art directors . . . elvita dominique, liliana segura managing editor . . . kimberly yuen news editor . . . karen shoum news assistant . . . zehra mamdani features editor . . . kiryng haslinger arts editor . . . vanessa garcia arts assistant . . . diana thow music editor . . . anjali george music assistant . . . camella clements nyc living editor . . . stacey mcmath commentary editor . . . odelia avadi photography editor . . . lara crack staff web consultant . . . catherine wallach consultant . . . jamie hardy photographer . . . eliza bang artist . . . corinne marshall columnist . . . mita mallick bad journalism columnists . . . beth blacklow, dana fields, elissa zelinger, corrine marshall staff writers . . . jamie hardy, courtney martin, tiffany bennett, kelly mccoey **management** office manager . . . shannon kearns business manager . . . alice huang advertising manager . . . sarah d'ambrosio academic adviser . . . in paik

table of contents

12 april 2000

news

- 4 Barnard/CBS Essay Contest recognizes high school students
Barnard honors corporate leaders for community contributions
- 5 *Bear essentials*
Barnard events calendar
- 6 Documentary examines single motherhood
- 7 CORRIE Unity Day
Professor Segal speaks on death and the afterlife

features

- 10 Filmmakers Club provides forum, experience for student filmmakers
- 12 Professor receives grant to combat arsenic poisoning in Bangladesh
- 13 *Digital Divas: What's on the web*
Well woman: herpes helper

cover photo by Eliza Bong
Bullet Through the Apple copyright Harold & Esther Edgerton Foundation, 2000,
courtesy of Palm Press, Inc.

arts

- 16 Exploring the nyc art scene: from Chelsea to Madison Ave
Arts Picks

music

- 18 Oldies are goodies at WBAR
Music Picks
- 20 Acapellaoozza rocks Lower Level Mac
Album review: Bernard Butler
- 21 Album review: Startlyer 59
Edie Carey, Pamela Means play the Quad Cafe

nyc living

- 24 Manhattan Wonderland: Central Park in the spring

commentary

- 27 *Mita's musings: thesis, stress, stress and more stress*
- 28 Speaking out about tenure: a call for systematic change

Barnard/CBS Essay Contest recognizes high school students

Rosa Parks, the Virgin Mary, Princess Diana, a twin sister, Amy Tan, Mariah Carey, Hester Prynne, and Aunt Iona. These are only a few of the women that inspire students of the New York Public school system. Through the Barnard/CBS Essay Contest, students got a chance to pay homage to the women who inspire them.

The theme of this year's essay contest was "A Woman I Admire." Students wrote on many different women, ranging from famous women, to religious figures, to family members.

The Barnard/CBS Essay contest is open to female juniors attending a New York public high school. This year, 519 students from 70 high schools entered the contest.

Contest winners were honored in a ceremony at Barnard on April 4. President Judith Shapiro presided over the event, and contest winners, their family members and teachers attended.

Letiah Fraser won the night's top

prize of \$1,000. In addition, \$500 will be awarded to the English Department of John Browne High School in Flushing the school which Fraser attends. Fraser's winning essay was about her connection with her aunt, a teacher who developed her skills as a teacher of the

Shelley Diaz, a student at Townsend Harris High School in Flushing, was first runner up in the contest. Diaz wrote about her sister, who has cerebral palsy. Diaz wrote, "The cruelty of children, when faced by something they don't understand, can scar a person's life forever. My sister was pushed, ignored, and pitied throughout childhood, but she didn't become bitter and unloving because of it." Diaz was awarded \$500.

Eliza Bang



the 28 award winners of the Barnard/CBS Essay Contest

disabled by working with Fraser. In her essay, Fraser said, "[Aunt Iona's] specialization is in the education of children with disabilities, and it was our relationship that sparked her interest. She saw that she had the ability and talent to help me, and by analogy, she was certain she could work with others like me. I have cerebral palsy."

The second runner up, Esther Negron of Harry Van Arsdale High School in Brooklyn, wrote about Maya Angelou. Novelette Forte, the third runner up, wrote about her aunt who took custody of her six years ago. Negron was awarded \$300, and Forte received \$200. In addition, 24 students won Certificates of Merit. Essays were judged by a panel of Barnard English professors and alumnae writers.

—K8 Torgovnick

Barnard honors corporate leaders for community contributions

On Friday, March 30, Barnard College honored two corporate leaders—Karen Katen, president of Pfizer U.S. Pharmaceuticals, executive vice president of Pfizer Pharmaceuticals Group and corporate senior vice president of Pfizer Inc, and Sumner Redstone, chairman and chief executive officer of Viacom—for their civic and charitable contributions at its thirteenth Annual Awards dinner. Katen was the recipient of the Iphigene Ochs Sulzberger Award, named for the alumna and civic leader, and Redstone received the Frederick A.P. Barnard Award, named for the tenth president of Columbia University and founder of Barnard.

The Sulzberger award was given to Katen for her active involvement in the launch of every new pharmaceutical product since 1975, and her contribu-

tions during the 1990s in the U.S. marketing of ten innovative pharmaceuticals from Pfizer's research and development program. She is also on the board of the National Alliance for Hispanic Health, the American Bureau for Medical Advancement in China, the Columbia University School of Nursing Board of Visitors, and Women's Forum Inc. She is also a board member of the United Way Tri-State and Catalyst, and on the national board of trustees for the American Cancer Society Foundation. Her acceptance speech cited her contributions to the advancement of women's health in the past three decades.

Redstone, recipient of the Barnard Award, is a member of the Board of Overseers of the Dana-Farber Cancer Institute, a founding trustee of the American Cancer Society Foundation, and

vice president of The Will Rogers Memorial Fund. He is a member of the corporation of the Massachusetts General Hospital, the Board of Overseers of the Boston Museum of Fine Arts, and the executive board of the Combined Jewish Philanthropies of Greater Boston. In his acceptance speech, Redstone challenged individuals to make better the world around them, with the support of places such as Barnard in which individuals can "make the most of their potential."

Thanks to the generosity of donors, the dinner, held at the Waldorf-Astoria, and presided over by Barnard alumna Anna Quindlen '74, raised a record \$1,112,150 in contributions to the College's financial aid program.

—Xy Thornton

beaessentials

ADVANCE PROGRAM FILING FOR FALL '00: Please read the Registrar's memo and the information on Barnard limited-enrollment courses. Programs must be entered online, and approved by your adviser online, by 4:30pm on Thursday, April 20.

ALL STUDENTS ENROLLING IN FALL '00: Please be sure to check the Registrar's bulletin board and the Barnard Registrar's web page for the latest information on fall classes including corrections and additions to the Early Directory of Classes.

ALL STUDENTS GOING ON STUDY LEAVE: Please fill out the study leave form, available at the Dean of Studies Office by Friday, April 14. If you haven't heard from your program yet, you may turn in the form later, but do so as soon as possible.

TRAVELING ABROAD THIS SUMMER OR FALL? (not Western Europe) you'll need immunization shots, go to Health Services now. The process takes several weeks.

STUDY ABROAD: Applications for the year 2000-2001 are now available in the Office of Financial Aid, Room 14 Milbank. All applications must be submitted by the Wednesday, April 19, 2000 deadline.

28. Applications can be picked up in 210 McIntosh.

REMAINING PROGRAM PLANNING MEETINGS FOR MAJORS AND PROSPECTIVE MAJORS: CHEMISTRY, see Prof. Lessinger, Monday-Fridays from 9-11am in 705 Altschul, and departmental lunch on Friday, April 14 from 12-2pm in Altschul Atrium; **ECONOMICS,** Thursday, April 13 at noon in 202 Altschul.

PROGRAM STUDENTS: If you were not able to attend the meeting on April 10 with Dean Tsu, please pick up the materials from Ms. Abdo in the Dean of Studies Office.

SENIORS: Please be sure to check the Commencement list that has been posted in Upper Level McIntosh to make sure that your name and major are listed correctly. If you notice a problem or if your name doesn't appear and you believe that it should, please see Ms. Appel in the Dean of Studies Office.

FINANCIAL AID: Applications for the year 2000-2001 are now available in the Office of Financial Aid, Room 14 Milbank. All applications must be submitted by the Wednesday, April 19, 2000 deadline.

barnard events calendar

Wednesday, April 12
Speaking of Women presents *New Voices in Fiction: Galaxy Craze '93, Jhumpa Lahiri '89, and Eliza Minot '91.* 8-9:30pm in Altschul Atrium. For information call, x42067.

Jane Pratt comes to Barnard. A discussion with the editor-in-chief of *Jane* magazine. 8:30pm in Plimpton Hall.

Thursday, April 13
Take Back the Night. The march begins at 7:45pm in front of Barnard Hall. Speak out at 9pm on Lehman Lawn. The first part of the march is for women, men join later in the march. For information call Heather Josephs at x37823.

Centennial Scholars presents *In the Margins: Culling History from Medieval Hebrew Manuscripts.* A presentation by

senior Rachel Furse. 8pm in Altschul Atrium.

Friday, April 14
Third Annual Marathon Reading of Paradise Lost. Join this year's Milton class in an all day reading of *Paradise Lost.* Interested readers with their own copies are welcome. 8am-5pm in the Spanish Lounge, 207 Milbank Hall.

Peace Games Festival. This festival is the culmination of a year-long program of non-violent conflict resolution in NYC public schools. For information, call Susie Freeman at x37003. 9am-3pm at the Riverbank State Park.

Friday, April 14 and Saturday, April 15
Spring Dances. A concert of contemporary dance featuring works of faculty and students performed by Barnard

Monday, April 17
Centennial Scholars presents *War Monuments, Cityscapes, and Power: Why Nineteenth Century London and Berlin Looked the Way They Did.* A presentation by senior Whitney Ayers. 8pm in the Weed Room, Third floor Barnard Hall.

Tuesday, April 18
Speaking of Women presents *Women, Prison, and Punishment: A Conversation.* 6:30-8pm in the Julius S. Held Lecture Hall, Barnard Hall.

Centennial Scholars presents *Stories: Raising Awareness on Acquaintance Rape.* A presentation by senior Judith Messer. 7pm in the Weed Room, Barnard Hall.

Independent Film Festival. Celebrations made by students, including two Filmmakers Club projects, *Shrug* and *Le Debat.* 8-11pm in the Julius S. Held Lecture Hall, third floor Barnard Hall.

APAAM Mother and daughter Discussion. 12-2pm in Sulzberger North Tower. Featuring Sunhee Paik and her daughter In Paik of College Activities.

Monday, April 24
Centennial Scholars presents *Malcolm: A Muslim Perspective.* A documentary by senior Umbreen Bhatti. 7pm in the Sulzberger Parlor.

Tuesday, April 25
Centennial Scholars presents *The Good Life: A Work in Progress.* A presentation by senior Katherine Aaron. 7pm in Altschul Atrium.

documentary examines single motherhood

By Jargalan Batbayar

And Baby Makes Two, a documentary co-produced and written by a Barnard alumna Judy Katz, was screened at Barnard College on Tuesday, March 28. The film focuses on the modern day dilemma of single motherhood, highlighting social and psychological struggles that women face when they choose to have children on their own.

Feminist Gloria Steinem, who makes a cameo in the film, calls this artistic endeavor "an excellent expedition of women pushing boundaries." The documentary, filmed with home camera equipment due to financial restraints, offers an insider look into the lives of six New York City women, all members of a support group called Single Mothers by Choice.

Even though these women do not have much in common, they share a single dream—becoming a mother. As a member of the group puts it: "We didn't know each other out of this context, but it is a powerful context." Brought together by a strong maternal instinct, they guide each other through their tumultuous quest of creating a loving family. However, the structure of this family is defined as highly untraditional by our society—a single woman volunteering to have children on her own is a very unorthodox picture. The camera follows these brave women, as they question conventional values and battle conformist morality.

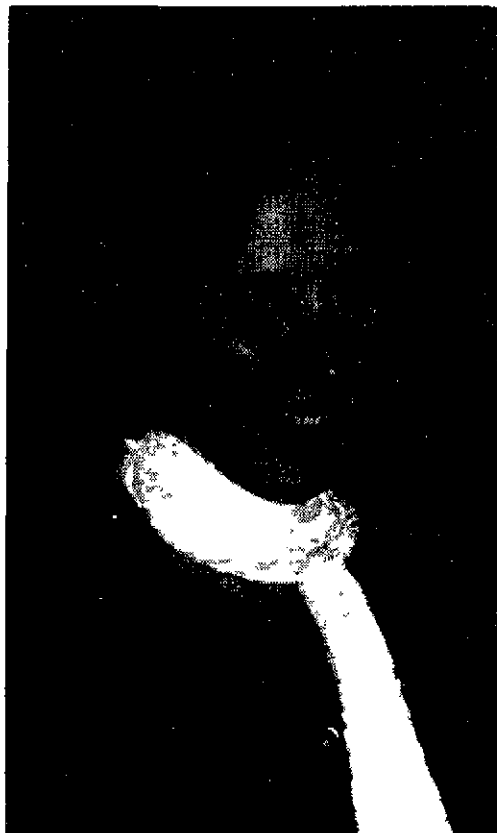
At the heart of *And Baby Makes Two* is the story of two women in the group, Debbie and Jan. Both are forty-somethings and are at a point in their lives when they experience a tremendous biological urge and longing to have a baby, as well as a need for a stable family unit. Debbie, a professional midwife, decides to pursue artificial insemination with a known donor once she realizes that the next few years of

her life are her only chance at motherhood. Luckily, her attempts result in a pregnancy—Debbie gives birth to her son Joshua later in the film.

the structure of these families is defined as highly untraditional by our society—a woman volunteering to have children on her own is a very unorthodox picture.

Jan, Debbie's birth coach, is not as lucky. Despite a dozen artificial insemination procedures and thousands of dollars spent, she fails to conceive. Desperate, she even tries fertility

Lara Crook



Judy Katz, Barnard alumna and director of *And Baby Makes Two*

drugs, but her attempts are unsuccessful. As she devotedly strolls through the streets of New York from one clinic to another, she starts to lose hope in

her ability to conceive through artificial insemination. Inspired by another member of the group, Lori, who adopts a little girl from China, Jan decides to pursue international adoption as well.

Besides the essential problem of getting pregnant, Debbie and Jan faced other issues—their own ambivalence, disapproving parents, and negative social connotations about single motherhood. But guided by passionate maternal instinct, they succeed in reaching their goal of motherhood. Yet their quest does not end here—as their children grow up, they have to face the inevitable questions, "Who's my daddy?" and "Why is our family so different?"

As the members of the group look into the future, they anticipate these concerns; nevertheless, they seem very confident in their decision and happy about their new family circumstances.

The screening was followed by a discussion with Katz and Debbie. They shared with the audience their experience while shooting the film and related the circumstances in which the documentary actually came into being. Debbie also talked about the fate of the group after the documentary was shot—all of the initial members of the group (eleven in total) now have children; at present the group still meets, although they discuss different issues—bringing up children, the Daddy Question, etc.

Overall, the night was devoted to pursuing fresh options and exploring new boundaries. Debbie and Jan's success should serve as an inspiration and encouragement to everyone who's beginning their journey into adulthood.

Jargalan Batbayar is a Barnard first-year.

CORRIE Unity Day fashion show, reception a success

Eliza Bang



On April 6, students, faculty, and the general community celebrated Unity Day, sponsored by Barnard College's Committee on Race, Religion, Identity, and Ethnicity (CORRIE). Unity Day included a dinner reception and a fashion show in Lower Level McIntosh.

The fashion show, organized by Gloria Anderson, Barbara Stover, and Rose Gladden, featured clothing by Ann Taylor, gowns from Jordan's (designed by Fre Mangiaracina), and make-up by Scott Jay's Salon.

"The theme of the fashion show was to bring unity to the community," said Anderson. "[The goal was] to bring a variety of people together, and join in a sense that everyone can be unified."

Anderson was very pleased with the fashion show overall. The models were great, and the crowd gave good feedback. Anderson particularly enjoyed community involvement in the event. Students attended, as well as people from the Interchurch center and children from local public schools.

Prof. Segal speaks on death and the afterlife

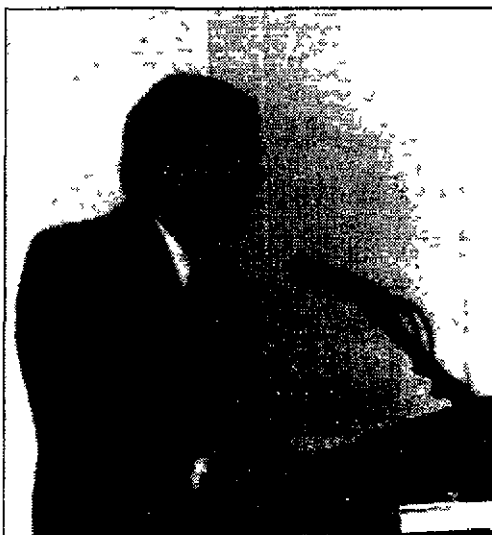
On Wednesday, March 29, Professor Alan Segal held a lecture on the *Social Sources of the Afterlife*, celebrating his assuming the Ingeborg Rennert Professorship of Jewish Studies. Professor Segal has taught at Barnard College for twenty years now, and has been known to be knowledgeable in a wide range of studies including Christianity, Judaic Studies, Religion, Comparative Studies, Psychology, Anthropology, and English Literature. He attracted a mostly older crowd that filled up the newly opened Julius S. Held Lecture Hall with very few seats to spare.

The professor was introduced by President Judith Shapiro, who praised him for his many accomplishments, and also expressed her gratitude for his many contributions to the school.

He started the lecture by introducing the subject of "near-death experiences"

and how they teach us moral lessons of our value on Earth. He showed a clip

Lara Crook



Professor Alan Segal at the lectern

from the TV drama *The Sopranos*, where the character Christopher Soprano describes his near-death experience in a

hospital bed. He sees the classic tunnel, white lights... and his father in hell. Professor Segal also mentioned fascinating statistics such as the fact that 70 percent of Americans believe in some form of afterlife, and explored subjects such as astro-projection and altered states of consciousness.

Professor Segal's lecture was, to say the least, immensely entertaining. He was humorous and charming, and his references to Dante, Shakespeare, and Plato as well as *The Sopranos*, *Days of our Lives*, and Carlos Santana was refreshing and innovative. His lecture appealed to the crowd, and I could see why he would be popular in a classroom as well. His clever usage of words and extensive wisdom found ways to make religion compelling.

—Akiko Kurematsu

CU SPECIAL EVENTS, CSC STUDENT
INITIATIVE, BARNARD COLLEGE
MUSICAL THEATRE, 2003
TOGETHER WITH LATE NITE THEATRE PRESENT:

The Exchange

**A CELEBRATION OF ORIGINAL
STUDENT THEATRE, ART AND MUSIC**


April 14th and 15th
Lerner Basement Space

www.columbia.edu/~cja17

only tickets on sale at lerner box
\$5 office april 7th-14th, 2-10pm

8:30 doors open 9pm late nite pieces 10pm josh perlman
10:30pm the skylight exchange 12-2am after party with band

Extreme science



grand canyon
sea of cortez
sonoran desert
bio2 laboratory

COLUMBIA UNIVERSITY'S

BIOSPHERE 2 CENTER

Enroll Now!

Earth Semester or Universe Semester
September - December 2000

Four Summer Programs Offered - A total immersion experience

Environmental science in Arizona - 16 Ivy League credits

Spend a semester at Biosphere 2 Center for the same
tuition you pay at Barnard - Financial aid available

www.bio2.edu - 800-992-4603 - email: arizona@bio2.edu

Filmmakers Club provides forum,

By Renata Bystritsky

What do you get when you combine two first years, a dormant club and some ambition? The Filmmakers Club.

Corinne Marshall and Elissa Zellinger, both Barnard sophomores, had been trying to create a club of their own, some sort of forum in which people could get together and pool their resources and creativity. Since both were interested in film, a film club seemed like a logical choice. After some research, they found out about an existing film club which had been inactive for some time. A few weeks and a little paperwork later, the club had been resuscitated.

Marshall, president of the Filmmakers Club, said that one motive in forming the club was to round out her film education. As a film major, Marshall said that there are only a handful of production courses. "I like the Film Studies major. It's shown me the value of film history and theory—but it's thinking, not doing," she said. "Doing is the ultimate goal. I want to make films."

The focus on film history and theory within the film major is problematic, said Marshall. "It doesn't afford you the opportunity to do guerrilla filmmaking. You aren't immersed in the technique of cinema," she said. "As a theorist, you can think. 'I'm going to do a montage.' But when you start planning to shoot it just

doesn't work."

Also, Marshall restarted the club as a way to give students who are not film majors a chance to learn about filmmaking, since production courses are limited to majors. "[The Filmmakers Club] is a place to try your hand in the most amateur way," she said.

The club is financed in part by the University—but in fact, they are fairly self-sufficient. "We borrow each other's equipment all the time, as well as the equipment from the media center," said co-founder and vice president Zellinger. Most of the films made are low-budget shorts, shot on video tape around the campus and Manhattan.

Video is the ideal medium for the Filmmakers Club. "Film is expensive and hard to work with," said Marshall. "Video is much easier as an introductory thing. Digital video is replacing film on the amateur level."

Next year, the club will be receiving top-notch equipment from Nibblebox.com, a website begun by Doug Liman, the director of *Go* and *Swingers*. In return for equipment, the Filmmakers Club will be making a series of shorts. Marshall said that nibblebox.com is a way for a successful filmmaker to help along amateurs by giving them equipment they would normally not have access to. Marshall is very excited about the new equipment. "What this means for the future of the club is that money will no longer be a limiting factor for making films," she said. The club will be free to make more expensive shorts and will not have to worry about editing costs.

In addition to making shorts, the Filmmakers Club hosts film festivals, which feature the works of Barnard and Columbia students. There was a festival last November, and the club is currently getting ready for another one, on April 21.

There are about 150-200 people signed up for the club, but there are only about 30 active members—still an impressive amount. Only a few projects get produced every year, for lack of resources and time, but everyone keeps busy. Anyone can submit a film idea, and everyone is welcome to contribute in any way—whether it be in a leading role, as an extra or a member of the crew. All sorts of people can be involved in the Filmmakers Club—aspiring writers, actors, even composers.

Several weeks ago, the Filmmakers Club began production of this semester's two projects—*La Debat* written and directed by Zellinger and *Shrug* written and directed by Marshall. *Le Debat* tells the story of a girl who is in love with



experience for student filmmakers

Max, a member of her debate team. She accidentally confesses her love for him during a tournament while making an argument for why the drinking age should remain 21. *Le Deba'* explores the nature of crushes, showing that people are often infatuated with their ideal of the person—not the person themselves.

On Saturday, April 1, the Filmmakers Club shot scenes for *Shrug*. Despite the usual difficulties encountered in creating a film—locked shooting spaces, for example, without a security guard in sight—the atmosphere was in no way tense. There was no inter-club tension, no loud demands for quiet, none of the insane pressure that seems linked to the business of making films.

"This is a social sort of club," Marshall says between takes of a scene. "It's just a way for people with similar interests to get together, and create art."

Sophomore and Filmmakers Club secretary Kate Torgovnick agrees. "It's a really laid-back atmosphere—nice and normal. We have a meeting every few weeks," she said. "There is no pressure; it doesn't consume your life."

Most of the active members initially heard of the club through friends.

The members seem to be a close-knit group—many of them knew Marshall and Zellinger when they were first resurrecting the film club.

The rest simply received information through word-of-mouth.

Shrug is about two female friends, who are zealously competitive with one another, although there is no real ground for this competition. Kathryn Bezella, a Barnard senior, who plays Sarina, one of the two friends in the movie, comments on the plot. "It's about the shallow, superficial nature of some female friendships—about typical friendships in an urban setting. It talks about the competitive aspect to friendships. It's definitely true to life." The script is cleverly written; the story is perceptive. The roles have been cast, and the only thing left to do is to actually will this project into reality.

Is it difficult to make films? The members of the club don't seem to think so. They agree that the best way to learn is to jump right in and do it. "You can be clueless and make movies," Zellinger says. "I'm clueless, and I made a movie!

It's a sort of teaching situation, a Socratic kind of environment." Everyone learns new things as they go along. Zellinger herself has done various jobs in the club, from acting to directing. "Beginners are very welcome," she stresses.

Actors don't have to be veterans, either. This is the first acting experience for Columbia College junior, Ari Dolid, whose role is known simply as "Bad Actor" (this role is not an indication of his acting skills). "I've never done anything like this before," Dolid says. "But... it's a way to eventually get on Saturday Night Live." Dolid's monologue pokes fun at the melodrama of New York theater scene.

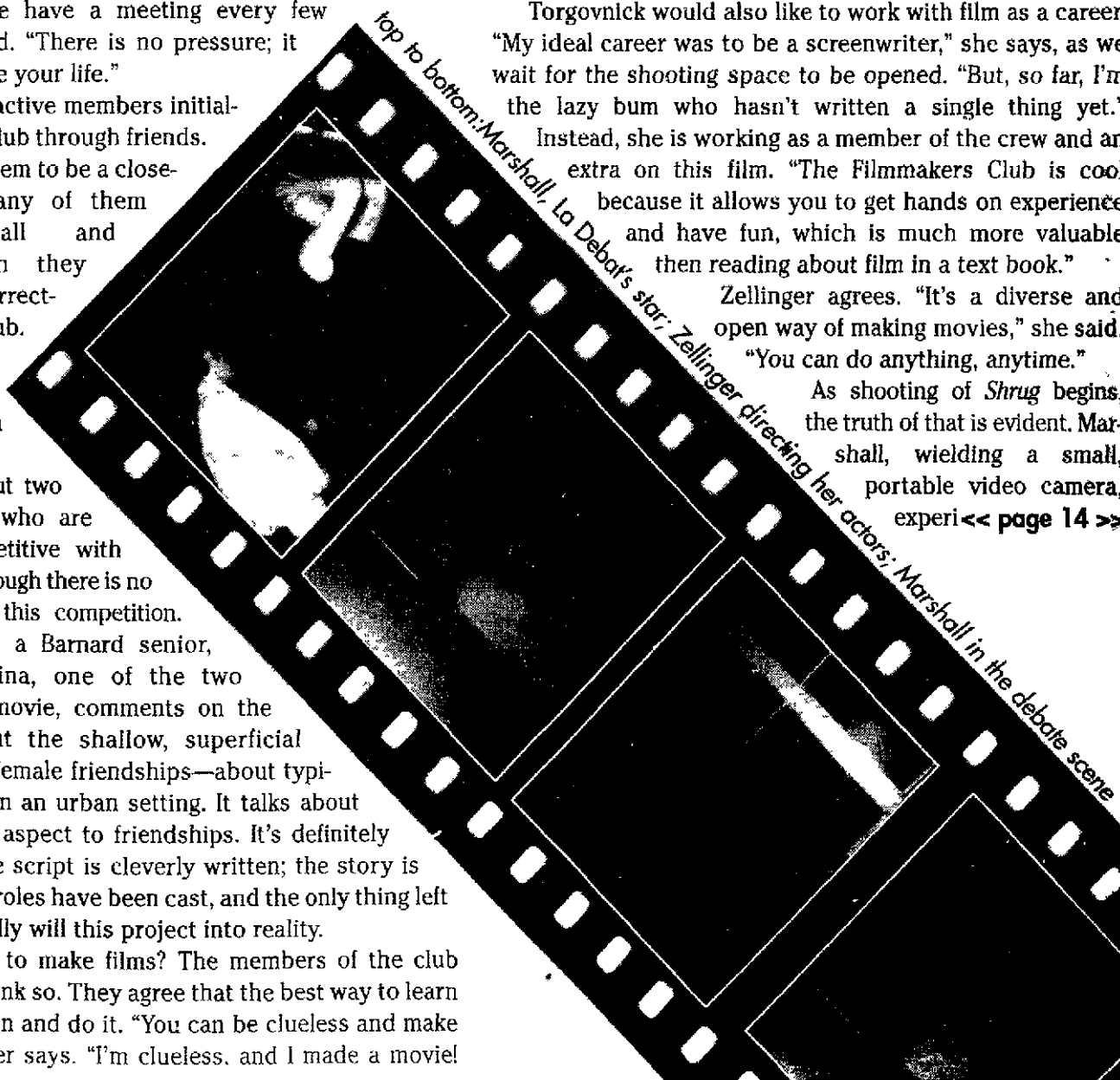
Along with Dolid, several other members of the club have show business aspirations. Bezella has been acting and singing since high school, and plans to continue on that path professionally. Nonetheless, this club is not taken so seriously that the possibility of fun is obliterated. "You get to meet cool people and get free pizza lunch," Bezella laughs. "Plus, it's fun getting your makeup done."

Torgovnick would also like to work with film as a career. "My ideal career was to be a screenwriter," she says, as we wait for the shooting space to be opened. "But, so far, I'm the lazy bum who hasn't written a single thing yet."

Instead, she is working as a member of the crew and an extra on this film. "The Filmmakers Club is cool because it allows you to get hands on experience and have fun, which is much more valuable than reading about film in a text book."

Zellinger agrees. "It's a diverse and open way of making movies," she said. "You can do anything, anytime."

As shooting of *Shrug* begins, the truth of that is evident. Marshall, wielding a small, portable video camera, experi<< page 14 >>



Barnard professor receives grant to combat arsenic poisoning in Bangladesh

By Julia Carson

Barnard Assistant Professor of Environmental Science Martin Stute, along with 23 colleagues who are mainly from different sectors of Columbia University, recently received a grant with a highly specific intention from the National Institute of Environmental Health. The different projects this investigative team will undertake should prove crucial and determine government and relief responses to the looming health crisis now descending painfully upon Bangladesh. Naturally occurring arsenic, in soil and rock formations deep below the earth's surface, has made its way into aquifers pumping groundwater to the surface for mass consumption. The story of what many have called the most terrible mass poisoning in human history started with the good intentions of UNICEF and Bangladesh's government.

During the late 1970s, leading international donor and relief organization UNICEF began to attempt to solve Bangladesh's surface water problems. The majority of the population used water from nearby ponds where animals bathed and where animal and human waste was deposited. This contaminated water was responsible for the staggering child mortality rates that UNICEF hoped to ameliorate. UNICEF provided plans for tubewells and the materials to install them while the Bangladeshi government dug these wells.

The results initially seemed positive. Although it took some time to convince the population that these tubewells were better and safer sources of water than the surface ponds, soon child mortality rates did drop significantly. Though it failed to occur to either the government or UNICEF to

test the water from these wells for the following decade or so, the problem of safe water seemed to be solved.

The effects of the arsenic in drinking water slowly began to consume certain villages, and citizens found themselves plagued with skin lesions, nervous system disorders and chronic internal infections. No one knew where the source of these health problems lay. Some attributed it to Allah's will,



Professor Martin Stute received a grant to study water in Bangladesh and find ways to save residents from arsenic in the water supply.

others to superstitious snakes believed to have been killed during the digging of wells, now enacting their revenge.

When in 1988 Dr. Dipankar Chakraborty, an analytical chemist visiting his parents in adjacent West Bengal where similar tubewells had been installed, heard that naturally occurring arsenic was suspected of village health problems, he took samples of water back with him and had them tested. After finding outrageously high dosages of the poison in his samples, and by testing many other wells in West Bengal, he became an outspoken member of the community of scientists convinced of the enormity of the water's poison and of the numbers of people it would inevitably affect

The more he tested West Bengal's

wells, the more Chakraborty feared that the problem was not only confined within the borders of West Bengal, but that the arsenic could be found in tubewells in Bangladesh. In 1994, he began to write urgent letters to the Bangladeshi government, UNICEF, and the World Health Organization, but they were disregarded. Finally in 1997, UNICEF decided to fund the testing of 25,000 tubewells, less than one percent of the total number in Bangladesh. They found staggering doses of arsenic in the water, often far higher than the 50g allowed by the government or the 10g advised by the justly conservative World Health Organization. Although the UNICEF tests were only preliminary and reported on a fraction of the total number of wells, it did increase awareness around the world regarding this massive health crisis.

The grant recently received by Stute and his colleagues will hopefully answer the many questions surrounding this and other arsenic problems. Bangladesh as a site will be used for the purpose of research, and should determine the most effective and realistic remediation strategies for UNICEF and the Bangladeshi government.

Professor Stute said that already one of his colleagues is busy designing an affordable and effective kind of arsenic filtering kit for Bangladeshi households. One basic way to rid water of arsenic is to boil it, but few homes have the financial means to do this. The per capita income of Bangladesh is \$266; the wood or coal needed to heat the water to boiling is far too expensive for most people. Even rainwater collected from rooftops or basins becomes the breeding grounds of insects during dry seasons. Hygienically containing this water is an impractical and expensive alternative for << page 14 >>

digital divas: what's on the web

A weekly column by RCAs—write to resnet@barnard.edu with column suggestions.
This week's digital diva is Bhavana Nancherla

The size of the Web increases rapidly each year, as more and more people, businesses and services get online. It's hard to keep up with all the new sites to explore. After all, we're students, and who really has the time to spend surfing the net? So, here's a list and descriptions of some sites that you might find worth visiting:

www.dialpad.com

This service allows you to make local and national long distance phone calls for no charge, after registering yourself as a member. All you need to have is a microphone and speakers, and you can use your computer to call someone via the phone or their computer. Having used it myself, I'd recommend it as an alternative to the phone every now and then. It works well; the connection is clear and smooth, with very little lag. The cons are that it takes a little time to get used to talking into your computer, and the other person hears him/herself on your end if you don't use headphones. (The latest version of AOL Instant Messenger has this feature as well.)

www.555-1212.com

Find the phone number of anyone listed in the US

www.bestbookbuys.com

Here's a site that makes it easy to save on textbooks. Just enter in the book you're looking for by title, author or ISBN, and this site searches over 20 different online stores to find you some of the best prices out there.

www.thehungersite.com

Visit this site once a day, and click the button to donate food to the needy worldwide. The site is financed by sponsors who each donate 1/2 a cup of food for every person who visits the site each day.

www.greatergood.com

Another good charity: this site donates 5-15 percent of anything you buy from it to the charity of your choice, at no extra charge.

www.hardrocklive.com

Play back some of their rock concert archives. Another site like this is www.rto.com.

www.wplj.com

Play WPLJ radio via your computer—there are many other radio sites like this, as well, such as www.wnyc.org for Public Radio.

www.777film.com

Find out what's playing at the movies at any theatre in the City.

www.imdb.com

The Internet Movie DataBase can tell you anything you ask for about movies/TV and everyone involved.

www.classicgaming.com,

www.emux.com

Miss those video games you used to play as a kid? Here are two sites for emulators, which take the code from old games (like arcade games, or Atari) and turn it into code for your computer.

www.google.com

This search engine uses a new technology called PageRank, and was designed for speed. It's very direct, getting you the helpful web pages without bombarding you with irrelevant information and options.

www.newyorkcitysearch.com,

www.timeoutny.com

These sites are great guides to the city around us. After all, while the Internet is a great tool in and of itself, procrastinating, it's also a great way to find out about things to do around the city!

wellwoman: herpes helper

Q If I have a cold sore on my mouth, can I spread that to my partner during oral sex?

A If you have a cold sore, it means that you have the Herpes Simplex Virus in your body.

Do not be alarmed, however. Many people have this virus in their body.

There are two strains of HSV: HSV 1—usually characterized by cold sores on the lips or face—and HSV 2—characterized by sores on the genital region.

However, there can be some crossover where HSV 1 (cold sores) could be spread to the genital region. Therefore, you should refrain from oral sex with your partner until the cold sore clears up.

If your cold sore has scabbed over, you will not be contagious and would not spread the sores to your partner from kissing or oral sex. When cold sores heal, they scab over and are no longer contagious.

Thanks for your question. If you need more information, feel free to call x43063 or stop by 135 Hewitt.

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

<< film page 11 >> ments with lighting and placement as she shoots Dolid's comically dramatic monologue. She does several takes of the reactions from the principals. Sarina and Isabelle (played by Bezella and Zellinger), using various kinds of exposures. Everything is still an experiment, but, in the end, all the various takes and angles get pulled together into a film that will last approximately 10-15 minutes.

Despite the lack of formality, there is definitely a certain degree of professionalism to the proceedings. The actors snap into character quickly, and respond well to Marshall's direction. As shooting begins, all of the extras quiet down.

It is fascinating to watch the interaction between the director and the actors, particularly as it takes place about two feet away from your nose. The scene calls for Zellinger to giggle quietly, they try several different versions of that before deciding the amount and quality of takes are sufficient.

"It's a forum for filmmakers," Zellinger says about the club, as we walk away after the filming is finished. "The film club is a place where people involved in film can meet one another. Film is a collaborative art form. It's impossible to accomplish anything without a good group working together on a project."

Quickly, she remembers, "Make sure to mention the site!" The site in question is an online forum for anyone who wants to be involved in the Filmmakers Club. It contains announcements and notices posted by the members, and can be viewed at <http://www.columbia.edu/cu/filmmakers>.

The Filmmakers Club will sponsor a film festival this year, on April 21; it will feature *Shrug* and *Le Debat*, along with other student-made films. Based on the work that I have seen, I would recommend paying it a visit.

Renata Bystritsky is a Barnard first-year. Photos by K8 Torgovnick.

<< bangladesh page 12 >> such an impoverished country; at least at this point in time.

While Bangladesh receives lots of viable rainfall during its wet season, Professor Stute explained that building proper reservoirs to utilize the water efficiently is a possibility difficult to achieve. All the purification systems, reservoirs, and wells from which Americans drink water are extremely expensive to build and maintain. Bangladesh does not have the resources for these solutions at this time. Maybe in time, he explained, when this immediate crisis is averted, there will be the time and money to build these systems.

The most immediate concerns of the projects that Stute will be involved in are to effectively protect the population from further arsenic poisoning,

to figure out how the arsenic is mobilized underground from the sediment to the groundwater and to understand how different dosages effect human beings. One can only hope that whatever the team discovers will be understood and taken into account by the World Health Organization, UNICEF and the Bangladeshi government's response to this problem.

Specifically, the grant will fund seven projects, of which the first four are biomedical, and the last three are non-biomedical. Professor Stute, as an environmental scientist and an expert in hydrology will be working on the last three. He will study arsenic mobilization in Bangladesh groundwater, the redistribution of arsenic and other contaminants in New Jersey and Maine, and do an assessment and remediation of

arsenic in groundwater.

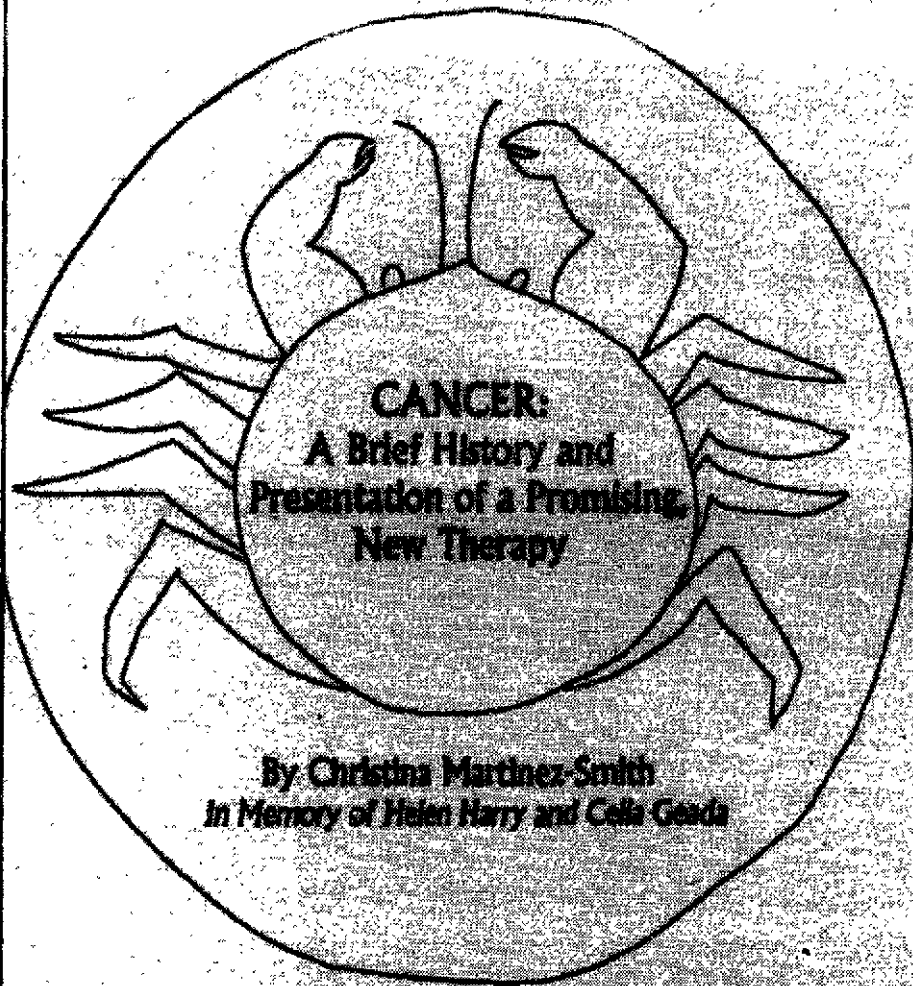
Over the next ten to twenty years, the health effects of this exposure are expected to grow increasingly worse. Dr. Allan H. Smith of the University of California at Berkeley, an epidemiologist affiliated with the World Health Organization, said, "Arsenic in drinking water poses the highest cancer risk ever found." Already bladder and lung cancer is widespread in Bangladesh and incidences increase as consumption of the water continues. With all luck, the projects of Professor Stute and his colleagues will hopefully help the health of millions of people, and provide crucial information on how to prevent and mediate arsenic poisoning around the world.

Julia Carson is a Barnard sophomore.

got a beef?

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

**You Are Invited to a Centennial Scholar
Presentation**



**By Christina Martinez-Smith
In Memory of Helen Harry and Celia Gada**

**Thursday April 20, 2000
7:00pm
Ella Weed Room, 2nd Floor of Milbank
Please RSVP to Monica McIntosh at 654-6146**

help wanted

***aspiring writers*
inform, expose,
provoke, explain,
ask, tell, vent,
change an online
community.**

email:

earn@

maincampus.com

**\$25 per
article**

**Mexico/Carribbean or Central
America \$229 RT. Europe \$169
OW. Other worldwide destina-
tions cheap!**

**ONLY TERRORISTS GET
YOU THERE CHEAPER!**

book tix online at
www.airtech.com or
call
212.219.7000.

take back the night

The annual march will take place on Thursday, April 13th. Everyone will meet on the Barnard Hall steps at 8pm. Columbia Men Against Violence will then hold a meeting in Upper Level McIntosh, while the women make the first lap of the march. All men are then invited to meet up at the 116th St. Columbia gates at 8:30pm to join the march.

The speakout will begin at 9pm on Lehman Lawn. The entire Barnard-Columbia community is invited.

The march is wheelchair accessible and there will be free child-care in Upper Level McIntosh throughout the march. Women who would like to be marshalls should meet at 6:30pm in front of Barnard Hall.

**TAKE BACK THE DAY.
TAKE BACK THE NIGHT.
TAKE BACK OUR BODIES.
TAKE UP THE FIGHT.**

artspicks

for the week of april 12

art

Picturing the Modern Amazon

At the New Museum of Contemporary Art (583 Broadway). Tickets are \$3 with a student ID. For information call (212) 219-1355. Through July 2.

This exhibition explores images of the female body-builder and other physically strong women, focusing on the politics of body and gender. Works by Matthew Barney, Judy Chicago, Louise Bourgeois, Renee Cox and Cindy Sherman.

dance

Playhouse 91

At 316 E. 91 Street. Tickets are \$20. Through April 16. For information call (212) 996-1100.

Motherwell Armor The Erick Hawkins Dance Company performs this piece inspired by the abstract expressionism of artist Robert Motherwell. Choreographed by Lucia Dlugoszewski.

exploring the NYC art scene:

by Vanessa Garcia

You would be a fool not to take advantage of all the art in New York, right? Well, that's the way I see it, which is why every Saturday I dedicate myself to gallery hopping. I've decided to take you along with me, just in case those papers are piling up and you haven't had a chance to pick up *Frieze*, or *Time Out*, or the *Voice*.

the Chelsea area

Fashion Institute of Technology

I was walking down 7 Av. towards all the galleries I had circled in *Time Out* I saw FIT and remembered they had that show, *The Corset Fashioning the Body*, which shows corsets from the 1800s to the present. The best part about this exhibit was the room of the more modern "corset fashion" (dresses and the like)—it's just great to look at. It'll make you wish you were Madonna. The exhibition also deals with the more controversial aspects of the corset: *Corset exhibition at FIT* the corset as oppressive. It will be up until April 22

Also at FIT is a show called *Girlfriend*. Here David Levinthal has taken Polaroids of Barbie in her many outfits from Matinee fashions of the fifties to wedding gowns and 'black magic' gowns.

Andrea Rosen Gallery (525 W 24 St. between 10 and 11 Aves.)

Rita Ackerman is showing new paintings here in a show called *Corvette*. These are collage paintings that include cars and photographs and young women ripping out their hearts—hearts stabbed with pencils and paintbrushes.

Also at this gallery are Michael Lazarus' circular paintings (if you look

long enough, they'll make you dizzy). Both these shows are up through April 15.

Lucas Schoormans (508 W 26th St. between 10 and 11 Aves.)

John Descarfino shows recent paintings and works on paper. The works on paper are drawings in ink and other materials that have been torn out from a small sketchbook. My favorite is a study of a room filled with light. There are others though, of feet and hands bandaging cuts, among other things. The paintings are renditions of classrooms.

Matthew Marks Gallery (522 W 22 St. between 10 and 11 Aves.)

The ever-trendy Matthew Marks is showing *Love invents us*, which includes photographs, a film installation, and paintings by Ugo Rondinone, a young Swiss. I didn't particularly like this stuff; it was half S&M and half something else. Nevertheless the film installation surrounds you and you may enjoy standing at the center of the room, black and white projections all around you. This exhibition is showing through April 15.



Corset exhibition at FIT

Derek Eller Gallery (529 W 20 St. between 10 and 11 Aves.)

I was really, up until this point, trying to be unbiased. However, I wouldn't even bother with this one. Cary Smith is showing new abstract paintings, except that there isn't anything really new about them. Colored stripes on canvas. It's showing through April 15.

Caren Golden Fine Art (526 W 26 St. between 10 and 11 Aves.)

I went to see Martha Benzing's paintings *Portraits of Young Stars*, but I discovered the sculpture of Richard Klein, who was showing these great glass sculptures (made out of the lenses of glasses), some

from Chelsea to Madison Ave.

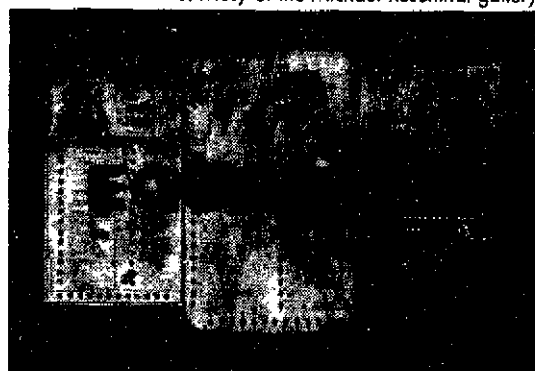
of which I thought were quite beautiful. Benzing, surprisingly, uses M&Ms in her paintings of stars. Both will be over by the time you read this, but you should keep a look out for Klein.

the Soho area

Exit Art (548 Broadway between Prince and Spring Sts.)

This show was supposed to close on April 1 but has

been extended through April—it's called *The End*. Basically, Exit Art is showing highlights of what they've shown since 1982, a retrospective of sorts with some pretty big names and a



Betye Saar's *In Services*

lot of sculpture, painting, drawing, and even some cartoons by Art Spiegleman. I recommend this one.

Pace Wildenstein (142 Greene St. between Houston and Prince)

Chuck Close is back after his retrospective at the MoMA and he's showing new work. I was excited about seeing this, except that the when I got there it didn't seem like new work. Like my friend said, "He's kind of in a rut." Nevertheless, if you didn't see the retrospective it's worth checking out especially since he has another show of photographs showing simultaneously at Pace/MacGill on the Upper East Side (32 E 57 St). The paintings are up through April 29 and the photographs through April 22.

Phyllis Kind Gallery (136 Greene St.)

Attila Richard Lukacs is showing *Myths About my Garden*, a group of spectacular paintings. These are totally new, and they're great. While this is now over, I'm mentioning because it was by far my favorite. I really suggest that you look him up and somehow take a look at these paintings—inspired by Persian and Indian miniatures. They aren't like anything

that's out there right now. Seeing these was utterly refreshing.

the 57 St. area

Michael Rosenfeld Gallery (24 W 57 St. between 5 and 6 Aves.)

Betye Saar, for those of you who are interested in art with social commentary, gives us *In services: A Version of Survival*, in which Saar has taken racist signs she has found and placed them on serving

trays. This is up until May 6, so you have time. Also at this gallery are works by Louise Bourgeois, Jay DeFeo, and Nancy Spero from the '50s. (And, a p.s. on Nancy Spero: have you seen the new mosaics

which are still in the process of being made, at the 66 St. subway stop on the 1/9? They're hers).

Pace Wildenstein (32 E 57 St. at Madison Av.)

George Baselitz is showing characteristically upside down paintings, this time of dogs. They are all new. Thru April 22.

Well, by this point it was almost six o'clock, but the day wasn't over yet. There was still the night and art doesn't stop at 5pm. At 9pm a friend and I headed down to Gavin Brown for a performance of the ever-popular Fischerspooner. The performances only lasted a week, but if you keep an eye out they're sure to be back. Basically it consists of a group of people dressed like glam rock stars dancing and lip syncing in platforms. They were overbooked every night. I might add that there were quite a few celebs there, among whom was Stephin Merritt of the Magnetic Fields. After a full day of art exploration, we decided to call it a night. Until, of course, next Saturday.

Vanessa Garcia is a Barnard junior and bulletin arts editor.

artspicks

...continued

Beau Travail

At Lincoln Plaza Cinemas (63 St. and Broadway). Tickets are \$9. Through 4/15. For information call (212) 757-2280.

Claire Denis's loose adaptation of Melville's "Billy Budd" in the French Foreign Legion in East Africa. A soldier offends his sergeant when he saves the life of a fellow officer. French with English subtitles.

Who is Afraid of Virginia Woolf?

At Raw Space (529 W. 42 St.). Admission is free. Through May 14. For information call (212) 279-4200.

Edward Albee's play about an embittered couple whose marriage literally self-destructs during the course of an evening. Directed by Arthur Penn.

musicpicks

for the week of april 12

april 15

Lois w/ Mark Robinson
At the Knitting Factory,
(74 Leonard St. between
Church and B'way). For
information call (212) 219-
3006. Tickets are \$10.
Lois, lo-fi poster girl for the love rock revolution and pillar of the Olympia scene, is here to rock you. Come and see what you missed while this KAOS-FM DJ was launching the riot girl scene and you were still riding your bike to the mall. Mark Robinson boasts some pretty impressive credits: you may recognize him as the voice of Air Miami, Unrest and now FLin FLon.

Looper

At Maxwell's (in Hoboken,
NJ 1039 Washington St.).
For information call (201)
653-1703.

More than merely a side project of members of Belle and Sebastian, these Scottish cuties employ the same tender charm of their mother band with an electronic twist. They sound like Belle and Sebastian

oldies are goodies at WBAR

Lara Crook



Flannery Wilson, WBAR's oldies gal, high atop the University.

By Flannery Wilson

Have you ever heard a radio station play "I'd Like To Buy the World A Coke," the 1970s commercial jingle? Or the television theme to "Get Smart"? How about "They're Coming To Take Me Away," a novelty song that hit the charts in 1966 about a humorously crazed mental patient?

Well, now it's possible to hear rare gems like these, as well as all your favorite oldies such as "Ain't That A Shame," by Fats Domino or "White Rabbit" by Jefferson Airplane. All you have to do is tune in to 87.9fm/1680am, WBAR radio, from eight to eleven every Monday morning. Or you can even log onto WBAR's web site at: www.wbar.org, and listen to it from around the globe.

The show is called Flannery's Fabulous Oldies and I specialize in pop songs from the '50s and '60s, but, the songs can range anywhere from 1935 to 1975. I take pride in the great range of songs because I feel that, unlike most oldies stations today, my show remains true to a consistent definition of what the term "oldies" should mean

In the '70s and '80s, when people

used to describe a song as an "oldie," they were almost always referring to a song from the '50s. However, in the '90s, the definition of an "oldie" came to include songs from the '60s.

Unfortunately though, when a station claims to be an "oldies" station, this can mean that they play anything from the late fifties (the beginning of rock and roll) up until 1980! Since this was the year in which I was born, I hardly want to be considered an "oldie." Therefore, my show decidedly draws the line at disco, which I don't feel to be a particularly enlightening movement in music, fun as it may have been.

Also unlike most oldies shows, I tend to go backwards in time a lot. I like to play a few pre-rock and roll songs, simply because so many of them were so good! It would be a shame to forget such great artists as Perry Como, Louis Jordan and Doris Day. Moreover, it is depressing that the only station on which I can find these songs is not called "Oldies," but "Legends," and the majority of their commercials are for either graveyard plots or adult diapers. So exposing this type of music to a younger audience is part of my "mis-

sion," if one could call it that.

All of my songs are from my personal collection—or to be more exact, my father's personal collection. My father was born in 1942, and thus grew up in a great period for music. After all these years, he has never lost his love for the music of his youth, and thus has created an extensive collection of his favorites. I'd estimate that he owns probably every number one song from 1945 to 1963. Plus a whole lot more. After all, in my opinion, a lot of the best songs never even reached number one—for that matter, not even in the top 40! So, because of my father, I have literally grown up in a household surrounded by oldies.

My father used to always tease me about all the "extraneous" knowledge I have of old music, saying that it would never be put to use. But indeed, there is a use for all of this seemingly meaningless knowledge, and that is through being a DJ! I think it's great how WBAR allows students to showcase the stuff that interests them—after all, musical

taste shows a lot about a person.

I like playing oldies because it is the one type of music that is truly universal—there is not one person who does not have a favorite. The fact that this music has survived for so long proves that there is something special about it. And of course, besides only playing music, which I find to be "influential" and "important," (i.e., Buddy Holly, Little Richard, Chuck Berry), I like to play a lot of stuff which most people would dismiss as pure fluff. After all, one has to have fun and laugh at music history every once in a while.

A couple of times when I was doing my show last semester, a WBAR person would come in and say: "You know, there are people outside dancing to your show." Of course, besides having the effect of building pressure within me to play an endless stream of fast songs, this fact made me proud. "Great," I would think, "then at least I'm doing my job."

Flannery Wilson is a Barnard first-year.

musicpicks

...continued

doing a gentle Arab Strap with lots more sampling. If you can't make it to Maxwell's, they're opening for the Flaming Lips at Irving Plaza on April 17.

**The Loud Family w/
Aspera Ad Astra**
At the Knitting Factory.
Tickets are \$8.

The Loud Family bring their signature rousing smart and catchy power pop the best venue in TriBeCa. Scott Miller, previously of Game Theory, is a sensational writer. Come early to hear Philadelphians Aspera Ad Astra, a band on the fringe of emo, reminiscent of Hum.

**Cerberus Shoal w/ Creep
and Sonna**

*At Brownies, 169 Ave. A
between 10 and 11 Aves.
For information call (212)
420-8392.*

Cerberus Shoal cling to their punk rock roots in their more emo-ish sound. They can be poppy and melodic, too, but they always rock.

Drop us a line. . .
bulletin@barnard.edu

Acappellooza rocks Lower Level Mac

by Chava Brandriss

On Thursday night, March 30, a silver-star-studded Lower Level McIntosh was packed wall to wall with avid a cappella enthusiasts.

These fans were gathered for the seventh annual spring concert featuring Barnard/Columbia a cappella groups—Acappellooza 2000.

The evening began with a smooth, sultry performance from Uptown Vocal, who ended off their trio of songs with Tori Amos' "Cornflake Girl," featuring a soloist who did a pretty intense and quite impressive Tori.

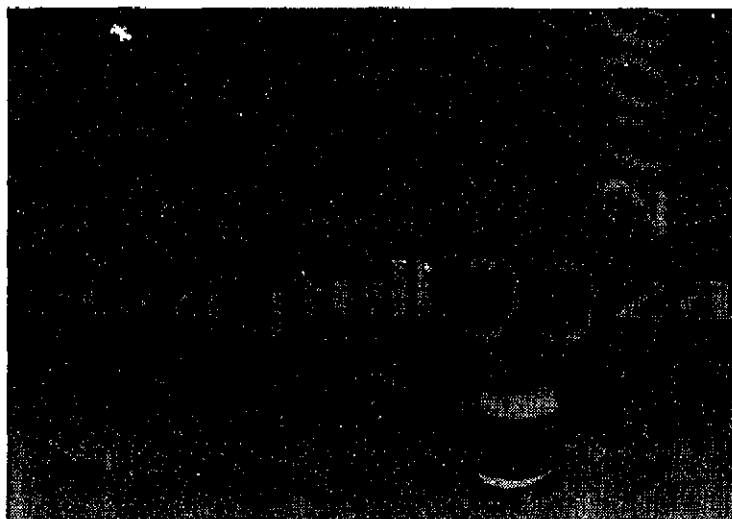
Next in the lineup were the Clefhangers, always a highpoint in any a cappella concert. The Clefhangers combined their great sound with their terrific sense of humor and sang enthusiastic renditions of "Gotta Have Faith," "Wrapped Around Your Finger," and "Respect," which featured a stunning male Aretha.

Barnard's own Bacchantae followed the Clefhangers, singing soft, pretty, gentle versions of "Come on Eileen" and "Yesterday," and ending with a rousing version of "Son of a Preacher Man," which really got the audience clapping.

Notes and Keys celebrated the birth-

day of one of their singers with an inclusive singing of "Happy Birthday," after which the birthday boy sang Stevie Wonder's "Superstition."

Next came Barnard and Columbia's Gospel Choir. Their powerful voices and enthusiasm for Jesus had the whole room clapping and praising the Lord.



Pizmon, Barnard and Columbia's Jewish a cappella group, followed the Gospel Choir. This blue t-shirt clad group sang "Shine," a song about the creation of light, in English, and followed it with two Hebrew songs, "Panim El Mul Panim" ("Face to Face") and "T'munah" ("Picture"), both lyrical, pretty songs.

Next up was Jubilation, Barnard and Columbia's Christian a cappella group. Their first song had the same name as

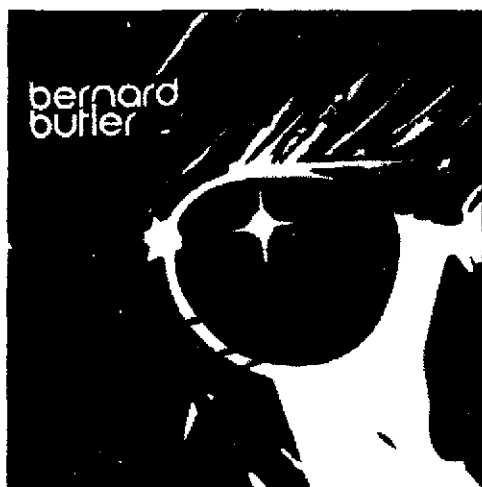
their group, "Jubilation," and was a fun, clap-along rendition of Simon and Garfunkel's "Cecilia," but with the words changed to praises of Jesus.

The last group to ascend the stage in Lower Level Mac was the all-female Metrotones, but just as they were about to begin their first selection, the fire alarm began to clang. After a few confused moments, everyone crowded outside, and the feisty Metrotones just picked up where the concert had left off and gave the audience what was definitely the performance of the evening, right outside on the flagstones in front of McIntosh. After they sang their last song, "Mustang Sally," the audience had to have more, and the only group to be encored ended off on a high note (no pun intended), with "Sadomasochism," a sure crowd favorite.

After the Metrotones's performance, the crowd disbanded, heading back to dorm rooms, or back down to Lower Level Mac, since the fire alarm had been false, to enjoy refreshments and talk over what had been a fun, exciting night of terrific a cappella performances.

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

albumreview



Bernard Butler missing variation

Out of the ever so hip London music scene, comes Bernard Butler with his latest release *Friends and Lovers*. The sound of the album is electric guitar-based rock 'n' roll, a little like Oasis with a touch of Robbie Williams.

There are a few up-beat alternative rock songs such as the title track "Friends and Lovers" and a few mellow ballads like "Precious". However, vari-

ation is a major failing on this album. My personal favorite was "You'll Feel It When You're Mine" for its catchy tune and lyrics, such as "...you won't need a mirror to look in my eyes..." You can find out more information on this British rocker at the website www.bernardbutler.com, and even download some of his music.

—Eliza Bang

Starflyer 59 makes minor mistakes

Dark rainy nights and clear summer skies are the domain of Starflyer 59. In the time that it took us to go through high school and get where we are now, Jason Martin and his cohorts have established their own sound, producing dreamy catchy pop tunes on more than ten albums.

Saying that Jason Martin is a musical genius is an understatement. He writes every song, plays most of the instruments, and produces every album. Sometimes compared to My Bloody

Valentine and Brit-shoegazer rock, Starflyer 59's sound has gradually morphed from something resembling noisy walls of guitar to a more direct expression of the instrument's sound. Over the course of the band's history, the moog, piano, and other various instruments have been added, allowing for more complexity and innovation in form.

Everybody Makes Mistakes, though musically forward moving, seems a little more blurred than their last album, *The Fashion Focus*. The songs are less dis-

tinct from one another, a trademark virtue that SF59 could always claim before. However, what they lack in diversity is completely made up for by pure quality of the music. It is too bad that I still can't get over the sticky-sweet tunes on *Fashion Focus*. So, go buy their last album and then you'll appreciate this one—Starflyer's newest gives the sensitive ear an offer it should not refuse.

—Camella Clements

Edie Carey, Pamela Means play the Quad Cafe

by Lauren Porsch

This past Thursday evening, Barnard students packed into the Quad Cafe to hear live acoustic performances by modern folk divas Edie Carey, who graduated from Barnard in 1996, and Pamela Means.

Barnard senior, Danielle Marisa, kicked off the evening, with a stunning performance of two original pieces. Then Carey took the stage, prefacing the performance with a delightful greeting. "I'm really excited to be playing here tonight because the last time I played in the Quad Cafe was during my senior year going to school here."

Her set of included songs from her first album, *The Falling Places*, and her new album (to be released in August 2000).

Throughout the performance Carey reminisced with the crowd about her time spent at Barnard. As an introduction to her classic song "Accidental Poet," she told the crowd, "I wrote this song in my dorm room in Sulzberger my first year."

Carey's songs deal with everything

from love and sex to having issues with her parents. Her music coupled with her quirky-yet-adorable style (her lyrics put it best, "I'm funny when I talk and too damn serious when I sing"),

Eliza Bang

Henchmen," for example, deals with crimes perpetrated against people that are motivated by hate. Many of her lyrics stand alone as socio-political statements, like "Truth is ammunition." Her playing became so intense as she sang another lyric ("Why should any woman ever be afraid?") that she broke a guitar string.

Both performers said they felt good about their audience for the evening Means said, "College audiences can be in some ways more appreciative, because they're young and looking for something new and cutting-edge."

And when asked how she felt about coming back to perform at Barnard, Carey said, "I'm thrilled. Barnard is in so many ways the reason I'm doing what I'm doing." Both Means and Carey were named among the Top five Emerg-

ing Artists at the Falconridge Folk Festival (1998 and 1999, respectively).

You can purchase Means's album at www.pamelameans.com, and Carey's album at www.cdbaby.com.

Lauren Porsch is a Barnard junior.



Edie Carey, a Barnard alumna, plays in the Quad Cafe for the first time since she graduated.

won her a flock of new fans before the night was through.

Pamela Means was up next with songs that ran the spectrum from hushed and introspective to commanding and intense. Her powerful songs weave the connection between the personal and the political: "The Devil's

Inner Child



ART ~ PROSE ~ POETRY

Submissions due April 14th

Send to ki68@hamard.edu or drop in Box #10, UL
Mac

Info Session:

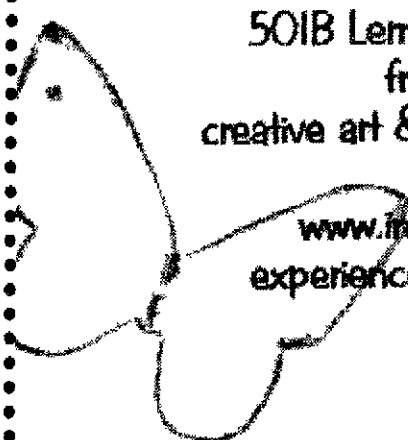
501B Lerner ~ 6:15 - 8pm

free food

creative art & writing excercises

www.inner-child.com

experience the innovation.



help wanted

the *bulletin* seeks an
ad manager to begin fall 2000.

be the mistress of all things
ad-related, learn how to use
quark xpress, and gain valuable
account management
experience.

only fws/bcj students need
apply

starting salary: \$7/hr.
hours: at your discretion, but
apprx. 10-20/week

email sarah d'ambruoso
at sd232
or call x42119

Join us for our 100th anniversary!

*It's YOUR Summer
Session! Tuition for
Barnard students is
lower than last year!*

*You'll find courses
that fulfill your distri-
bution requirements,
courses that count
towards your major,
and fascinating
electives.*

Summer

at Columbia

100th

ANNIVERSARY
SUMMER SESSION 2000

Just a few of this summer's fascinating courses

Centennial Selections

- Harlem then and now • Film, literature, and history in modern China • Federico García Lorca: *Poeta en Nueva York* [in English]
- Salsa, Soca, and Reggae • Native American novel • Magazine and feature writing • Editing, copyediting and proofreading • The anthropology of Wall Street: capital, gender, and cities in transition

Call 854-2786, e-mail summersession@columbia.edu, stop by
Lewisohn 203, or visit the Web, <http://www.ce.columbia.edu/summer/>

help wanted

need money?

have friends?

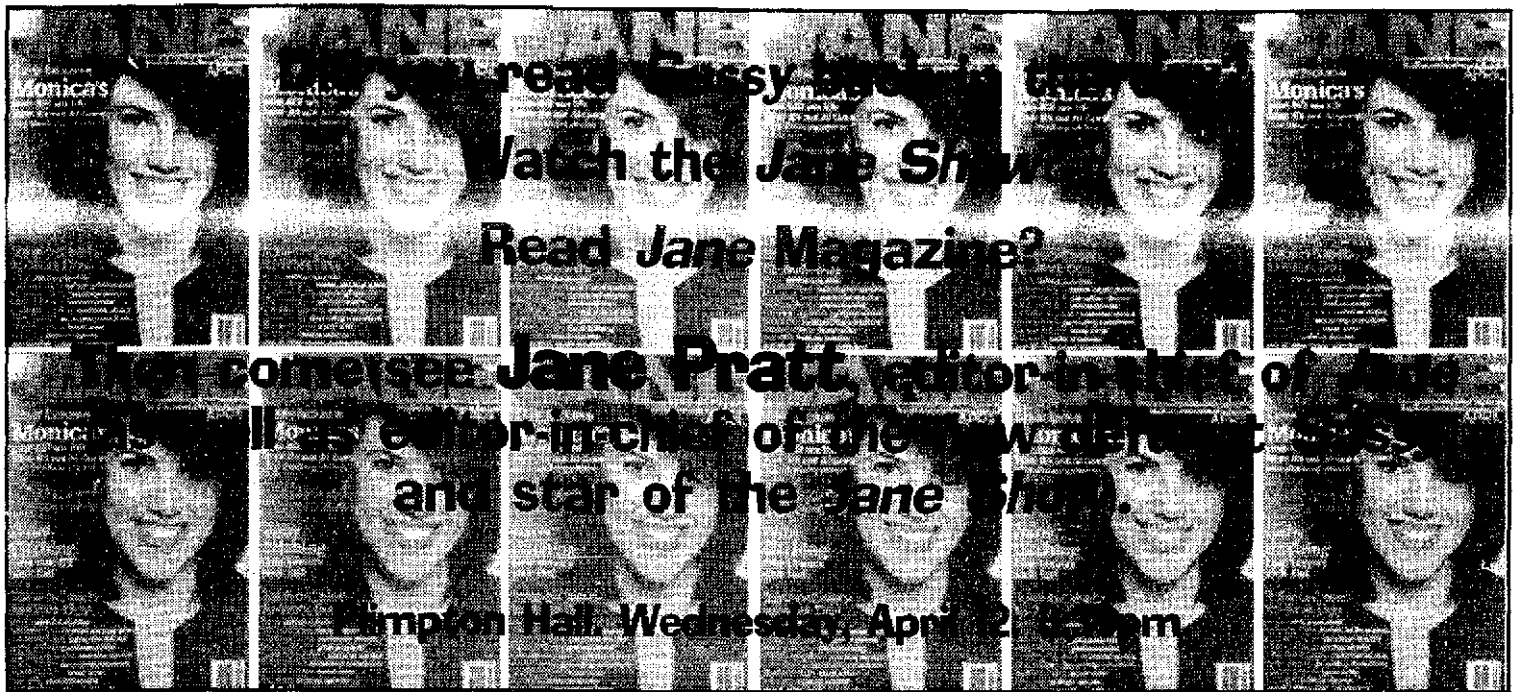
like to have fun?

popular nightclub seeks
promoters.

call 212.493.1200

Please recycle this paper.





wbar

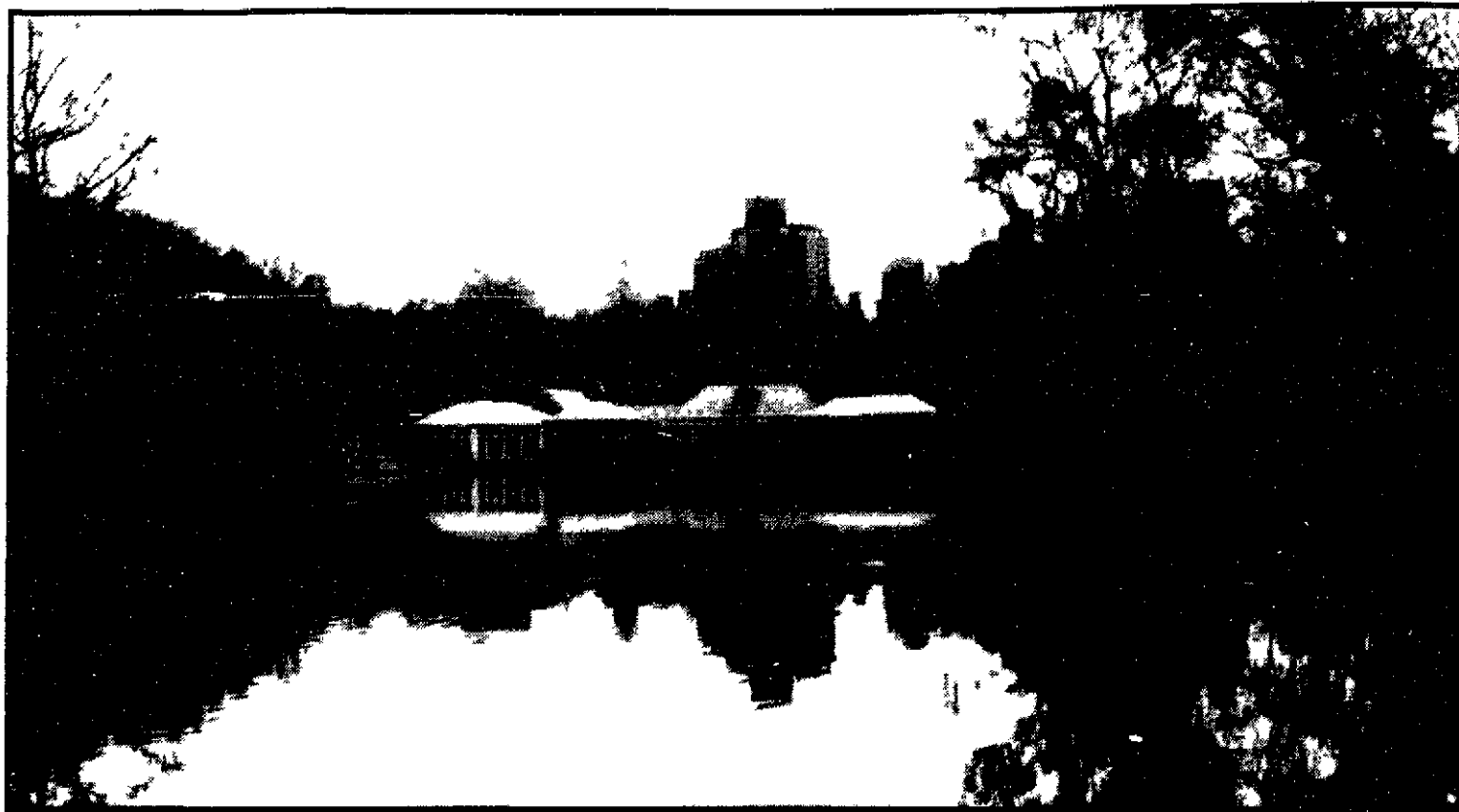
barnard college radio

punk.

www.wbar.org
1680am 87.9fm

Manhattan Wonderland

Looking for a place to celebrate your rites of spring? Look no further than 110 St. Manhattan's Central Park provides the escape that spring (not to mention school) necessitates. Photos and text by Stacey McMath.



Central Park (or, as the natives pronounce it, Centralpark) is the place to celebrate the arrival of spring. Rent a rowboat. Borrow a bicycle. Adopt a dog for the day. Look at the water and the sky and the people, and revel in the sunshine. Be a child for a little while. Visit the teacup mouse and Alice's other friends, or listen to a story with Hans Christian Anderson. Have ice cream at the boathouse. Watch the ducks, the daisies, and the dachunds. Make friends with some trees. Get outside, and stay there until the winter melts out of your soul.



The Boat Basin (top) provides lunch and dinner, as well as a breathtaking view of the Belvedere Terrace, complete with fountain (bottom right, facing page) Rowboats can be rented nearby and cost ten dollars for a half hour. Near the Sailboat Pond, one can find statues to climb on (bottom left and right) and children (top right, facing page) to play with. The reservoir (top left, facing page) is a favorite with runners and ducks (bottom left, facing page).

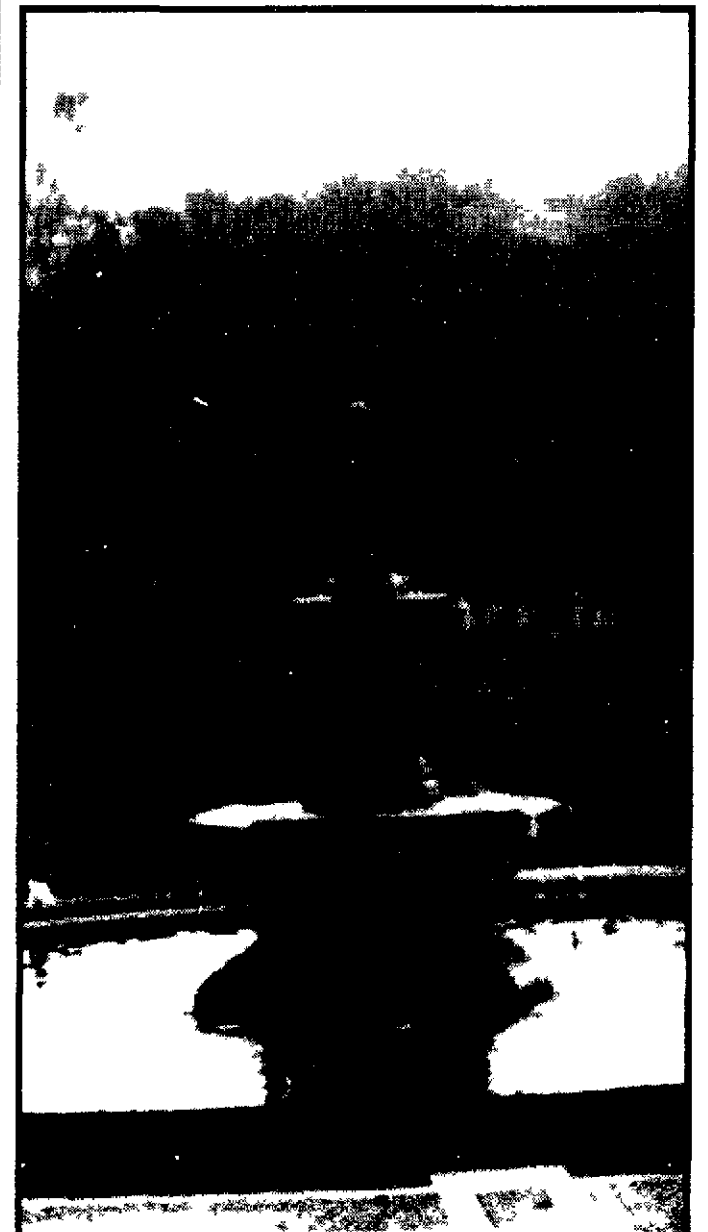


In 1857, the City of New York held a contest in order to find the best design for Central Park's 843 acres. Frederic Law Olmsted and Calvert Vaux, whose design comprised pastoral, picturesque and formal elements, won. Separate paths were designed for carriages, equestrians, and pedestrians, and Vaux designed over 40 bridges to avoid any unsightly grade crossings. It took more gunpowder than was used in the Battle of Gettysburg to transform the park's rocky, swampy terrain to rolling hills and meadows. Olmsted saw it as a manifestation of democracy, a place where all of the classes could come together to enjoy the outdoors. Immigrants and others who lived on the south end of Manhattan could take the omnibus or later the elevated train for a

nickel, and those who lived in stylish Grammercy Park or Washington Square arrived in fancy carriages for the daily promenade.



Stacey McMath is a Barnard junior and the bulletin nycl editor



THE CENTENNIAL SCHOLARS PROGRAM
CORDIALLY INVITES YOU TO
THE PROJECT PRESENTATION
OF
BETHANY AYERS
ENTITLED
IMPERIAL EPICENTERS:
19TH CENTURY LONDON AND BERLIN

MONDAY, APRIL 17, 2000 AT 8PM
IN
THE ELLA WEED ROOM
(2ND FLOOR OF MILBANK HALL)

RSVP TO MONICA MCINTYRE AT 854-6146

Academic couple seeks:

EGG DONOR 21-28
for East Clinic.

Right candidate compensated approximately **\$20,000.**

Outstanding SATs, dark hair/eyes, 5'7" or taller,
with lean/athletic build.

Please describe motivation along with
several [returnable] photos to:

PO Box 22, W. Kingston, RI 02892.

All serious replies answered.

thesis: stress, stress and more stress

mita's musings
mita's musings
mita's musings
mita's musings

by Mita Mallick

At this very moment, I am feeling quite stressed. Stressed. I am having one of those episodes when I am having a hard time breathing. I need someone to hand me

a paper bag. Could this be a sign of a nervous breakdown coming on? All of a sudden, after weeks, no months, of senioritis having permanently taken over my life, the pressure's on. I have been cruelly shoved back into reality. I have one word for you. THESIS!

It's the one topic I have refused to devote my column to. Because writing about it makes me realize that it's not an illusion, not a figment of my imagination, not a good joke that I can laugh at. It's causing me an ulcer. It's making me eat nasty vending machine crap at 4am. It's the reason that I am back on my Diet Pepsi kick. The damn thing is permanently implanted in my thoughts. I am even dreaming about it.

It has crossed the line. It has taken over what little life I had left. It must die.

Before and after spring break most majors had portions of entire or parts of their rough drafts due. That afternoon in Lehman I printed out a few copies of my draft to submit to my advisor and my thesis group a few hours before the deadline. I waited patiently next to some obnoxious first-years who were printing out first-year seminar papers. They rolled their eyes as page after page of my thesis came out. I wanted to strangle them with their five page papers on some Woolf piece. Instead, I stood there smiling, and chuckling. Hahahaha. Let's see who has the last laugh. Because in about three years, when I am still living in my hole in Flushing, I will be a petty alum and get my redemption. They will experience the joy which most every Barnard senior goes through, a right of passage. They will be immersed in their own personal thesis hell.

In the beginning I remember being so excited about it. Loved it. Was inspired by it.

It was good to me, I was good to it. I even liked talking about it, discussing it with friends and family. Then the inevitable happened. I did the best I could. It just wasn't working. It was temperamental; too moody, expected too much, demanded too much. My inspiration turned to dis-

gust. I'd had enough. Wasn't I supposed to have my own life? I needed my own space. I felt like it was becoming who I was. I distanced myself. Hid it in my closet. Stuffed it under my bed. Ripped up old copies of it to find some piece of satisfaction. I should of known that it was a relationship I couldn't get out of it. We would be together until that moment I would step out of Kinkos with the overpriced, crappy fake bound book. Only then could I hurl the miserable thing onto Broadway and out of my life. Forever.

The word thesis has such awful connotations. I despise using the word. But it's no longer about the word, but rather the turmoil, the pain, the hurt, the sorrow—aahhh, all the memories. Late nights in front of my computer. Printer jamming. Losing parts of it. Searching in CLIO. Crouched in the dusty stacks of Butler. Runs to Kinkos. Printer jamming again. Hours upon hours of reading. Then the revelation that none of that material is applicable to my argument. Then the infamous thesis meeting when you're asked: So what exactly is your argument? What's the point of your thesis? The point of my thesis. Well it's to help my GPA

plummet with a whopping eight credits. "Nada" Cum Laude, here I come.

Tings sums it up best with her infamous quote: Theses rhymes with feces.

So that time of year for seniors has come when you can feel that stress and anxiety heavy in the air. The hype around the thesis surrounds us. Of course we ourselves perpetuate this stress, this nonsense. The worst possible thing to say to a senior right now is, "How's your thesis going?" I suppose we want to be stressed together. To know that we are not alone.

I told myself I would not be sucked into this thesis mania. But I fell, became a victim. Now I am running around with everyone else, like a crazed creature. The best thing to do is not to become a casualty, to fight it, to the very end. D-Day on April 17. It's all gonna come crashing down.

Lately I find myself reverting back to Mrs. Burke's second-grade class. I want to stand-up, stomp my foot, with my arms crossed and pigtails bouncing up and down, and shout, "That's not fair! I never said I wanted to do a thesis anyway!" It's my senior year. I should be out on the lawn or the steps lounging with my friends. I should be discovering parts of the city I have never been to. I should be attending interesting lectures on campus not because I have to, but because I want to. It's not fair. Did you hear me? I said, it's not fair! Too bad no one's listening.

Mita Mallick is a Barnard senior and bulletin columnist.

speaking out about tenure: a call for systemic change

by Miriam Bearse and Venezia Michalsen

The recent public discussion over the tenure process has stirred up the dissatisfaction of the Barnard community in a time of unprecedented progress. In its 2000 report, *U.S. News & World Report* ranks Barnard as twenty-fifth among liberal arts colleges. In addition, there has been a 120 percent increase in applications over the last eight years. This progress, however, is somewhat illusory. While outside evaluations of the College have improved, the college's reputation as a good place to work has plummeted. Twelve female junior professors have left Barnard in the last year, predominantly because they were either denied tenure or were so dissatisfied with the College's tenure process that they left.

Interestingly, Barnard advertises on its website that fifty percent of full-time faculty are women and the College presents its students with a strong, dare we say feminist, environment in which to learn to lead. Barnard has no problem trading on feminist concerns to bring students to the College, but its record on those issues is less than satisfactory.

Hiring and keeping women and minorities as faculty is not a problem that well-meaning words or slight reforms can assuage. This problem is deeply structural and ingrained, and mirrors, as a recent article in *Scientific American* demonstrates, a nationwide leveling-off of the number of women on college and university faculties. This leveling-off occurred in the late 1990s despite the increasing proportion of women receiving higher academic degrees (Doyle, 4/2000 "Women and the Professions" p.30).

This article will attempt to outline the long-term actions that need to take place in the near future. We are not only adding some fuel to the existing fire, but we are fanning the flames so that discontent can manifest itself as action. Those in the Barnard community who are interested in the future of the college, including the quality of its teaching staff, the level of student satisfaction, and its reputation within the larger academic community, should take note.

Much of the recent debate over tenure has focused on Sociology Professor Lynn Chancer. While President Shapiro's decision to deny Professor Chancer tenure is a grave mistake, we must widen our lens if we are to come up with an effective solution. Taking a step back, the facts speak for themselves. In the sciences and social sciences, the rate at which female and male professors leave is nearly two to one. Stepping even further back, the trend becomes clearer. Of 22 hired between 1990 and

1993, thirteen female professors were denied tenure, including Antonella Ansani (Italian), Lynn Chancer (Sociology), Judith Weisenfeld (Religion), Gail Musen (Psychology), and Angela Zito (Religion). On the other hand, only five of the men hired during that same time frame were denied tenure.

In 1999 alone, eleven female professors left after having been denied tenure or after realizing that tenure was not going to be given to them. Lest the quality of their work be questioned, these professors had degrees from institutions such as Columbia, Yale, Princeton and the University of Chicago and went on to be hired at institutions such as Vassar, LSU and NYU.

We don't want to play a statistics game with Barnard's administration. If they want to deny the facts, they will. The statistics, however, are less important than the experiences students and faculty have had with the College. An anonymous female faculty member explained that even if she gets tenure she is not planning to stay since so many of her female colleagues and co-workers have been denied tenure or have left in frustration. She made it clear to us that she doesn't want to continue working in an institution that is so obviously biased against women in its faculty review process.

Barnard administration is slowly making progress. More tenure positions are being made available. While this is a laudable step, it is important that these positions are filled by people from underrepresented populations. Hiring and keeping women faculty, male and female faculty of color and LGBT faculty must become a priority. The administration is also putting into place programs to encourage junior faculty to stay. Unfortunately these programs are not oriented toward women and minorities.

These faculty members are often not only made to feel unwelcome, but are overburdened with advising and teaching responsibilities which can interfere with writing and publishing. The "publish or perish" rule is deeply flawed. A professor's quality of work is judged

partially by their number of publications. This practice is inherently sexist however, for although male professors publish more frequently, articles written by women are more frequently cited (*ibid*). The Barnard administration claims quality is more important than quantity; however, this does not appear to be borne out in practice.

In light of its recent decisions, the current administration's stated goal of high teaching standards carries no weight. While the administration claims otherwise, it appears as though most students' end-of-semester comments are put into a closet and forgotten. In evaluating professors, undergraduate and graduate

**BARNARD HAS NO PROBLEM
TRADING ON FEMINIST CONCERNS
TO ATTRACT FEMALE STUDENTS
BUT ITS RECORD ON THOSE ISSUES
IS LESS THAN SATISFACTORY. . .**

students' opinions need to be taken into account. Those instructors who are not up for tenure—adjunct faculty, lecturers and teaching assistants—should be offered comparable benefits to full time faculty. By treating these positions as secondary, the administration is demonstrating a lack of appreciation for teaching. Consideration also must be given to interdisciplinary professors who serve multiple departments. These instructors should not be penalized for not fitting into the mold of one department. Often it is the interdisciplinary professors who are doing the most innovative work in the study of gender, race and sexuality.

To all students: after your graduation you will be frequently contacted by the College seeking your donations. Rarely, however, will you be informed about the tenure process or asked for your input. By viewing its alumnae as a money-making machine and not utilizing their experiences to help with the institutional decision-making process, the College ignores the investment alumnae have made in the improvement of the college and their accrued wisdom about the college and its needs. Alumnae, especially recent alumnae, must be made aware of and able to participate in decisions that affect teaching at the university, and must not be treated condescendingly when they choose to take action.

The tenure process itself needs to change. It must be made simpler and more transparent in order that students and fellow faculty may be aware of and, if necessary, intervene in tenure proceedings. The current labyrinth-line process requires that Barnard's tenure decisions be approved by Columbia College (when the opposite does not apply). It is insulting for a presumably independent women's college to require that its companion school evaluate its decisions. It is also important that the President's incontestable veto rights be abolished. The idea that one person has control over a decision that should be communal

seems illogical and dangerous. The article cited earlier suggests that women earn less and are underrepresented in professional fields because of "gender schemas," or "sets of typically subconscious expectations about the proper role of the sexes, including the professional competence of men and women." These gender schemas, a psychological basis for institutionalized sexism, lead to negative cumulative effects for women when their employers consistently base their decisions upon the expectation that men will do well professionally and women will not (ibid). Regardless of how one characterizes it, it is clear that women receive short shrift.

It is not just University policies and programs which need to change. Efforts must be made to reform the institutional culture at Barnard and Columbia. Many departments within the Columbia system have been male-dominated since their inception and many have consistently not recommended qualified women for tenure.

The recent spate of articles on tenure at Barnard and the decision on Professor Chancer in particular are but the tip of the iceberg. Recently a group of undergraduates, graduate students and alumnae formed an action group: S.A.T.A.N. (Students and Alumnae/i Tenure Action Network). While the name is humorous, its purpose is not. Look for their actions in the upcoming weeks. Hopefully, this is the beginning of a new age for Barnard. Add your own fodder to the fire. Realize, however, that a problem like this needs systemic change. It will take a long time. Take whatever action you can—be vocal in your departments, to your professors, to your fellow students and to your administration.

Miriam Bearse is a Ph.D. candidate in the Columbia Department of Sociology

Venezia Michalsen (BC '98) is a student in the CUNY Doctoral Program in Criminal Justice.

IT'S NOT JUST UNIVERSITY POLICIES WHICH NEED TO CHANGE. EFFORTS MUST BE MADE TO REFORM THE INSTITUTIONAL CULTURE AT BARNARD AND COLUMBIA.

S.A.T.A.N

We, as undergraduates, graduate students and alumni, are greatly disturbed by the trends that the recent attention to tenure process has brought to light. Therefore, we have come together to form the Student and Alumnae/i Tenure Action Network (S.A.T.A.N.)

S.A.T.A.N. demands that the tenure system be changed in order to ensure the following: that more women, people of color, and people of LGBT experience be hired, given tenure, and maintained at the University, including Barnard and Teacher's College; that tenure not be denied because an individual's work is interdisciplinary or outside mainstream disciplines, such as women's, queer, or ethnic studies; that more tenure-track positions be created and maintained; that more faculty be hired into tenure-track positions; that benefits including domestic partner benefits, be extended to graduate students and faculty members at all levels (including adjuncts, lecturers, instructors, etc.); and that undergraduate and graduate students have direct participation in the tenure process. To that end, S.A.T.A.N. will educate, organize, and mobilize students and alumni/ae to create and institute long-term, systematic change.


**WANT TO LEARN MORE OR GET INVOLVED?
WE MEET EVERY WEDNESDAY AT 8PM IN THE WOMEN'S COLLECTIVE IN
BROOKS HALL.
SATAN_CU@HOTMAIL.COM**

Become a TA for the Mathematics Help Room

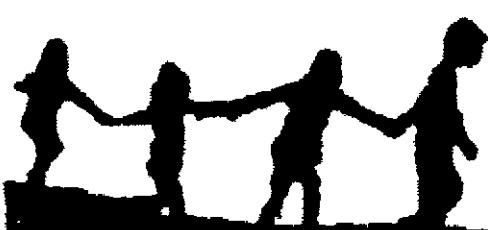
We are now accepting applications
for Fall 2000

For More Information, contact Julia Jung
x43577 | jjung@barnard.edu | 332G Milbank

Camp Sussex help wanted



Enjoy a helpful and rewarding summer at Camp Sussex which is located in the beautiful mountains of northern New Jersey and is about one hour from New York City. We need M/F counselors, Head pioneering, social worker, LPN/RN/Student Nurse, Jewish Cultural program. Salaries are attractive! Please call for more information or write to:



Camp Sussex 33 Blatherwick Dr.
Berlin, N.J. 08009
Phone: (609) 753-9265 or (718) 261-8700
E-mail: Cardy1@AOL.com

Columbia University Undergrad Short Film Festival

4/21/00

8pm

304 Barnard Hall

2\$

per person



Come see:

• Famous Actresses:



• Misunderstood
Geniuses

• And Short
Films made
by Your
Fellow
Students



A Filmmakers Club Event
www.columbia.edu/cu/filmmakers

The Barnard Center for Research on Women presents

WOMEN
**PRISON
PUNISHMENT**
a c o n v e r s a t i o n

Annie Bovian

Executive Director,
Women's Advocate Ministry in Courts and Jail

Ann L. Jacobs

Executive Director,
Women's Prison Association & Home, Inc

Bell Gale Chevigny

Editor,
Doing Time: 25 Years of Prison Writing,
A PEN American Center Prize Anthology

Jennifer Uleman

Visiting Assistant Professor of Philosophy,
Barnard College

Leah Kopperman

Associate Director of Alumnae Affairs,
Barnard College

Tuesday, 18 April

6:30 PM

Julius S. Held Lecture Hall

304 Barnard Hall

For more information call

212.854.2067

or visit www.barnard.edu

This event is free and open to the public.