



# BARNARD BULLETIN

VOLUME CI NUMBER 8 NOVEMBER 1, 1993

## ~~BREAKING THE CHAIN~~



photo by Hena Choo

*Students take to the streets for abortion rights*

**PROGRAM PLANNING SPRING 1994**

Be sure to attend all required meetings listed below. Consult departmental bulletin boards for information about departmental meetings. A schedule of departmental meetings will also be published in the next two issues of Bear Essentials, check this column diligently! First Years: Wednesday, Nov 10, 12:15 - 1 p.m., or Thursday, Nov 11, 5:30 - 6:15 p.m. in 202 Altschul with Dean Webster. Sophomores: Tuesday Nov 9, 12-1 p.m., or Wednesday, Nov 10, 5-6pm in 304 Barnard Hall with Dean Taylor. The deadline for filing tentative Spring '94 programs with the Registrar for First-Years and Sophomores is Thurs, Dec 2. Juniors are reminded to consult their major advisers and departmental bulletin boards for announcements of majors meetings.

**Program Planning meetings**

American Studies: Thursday, Nov 11, 4 pm in 414 Lehman, Architecture: Wed Nov 17, 4 pm in 314 Barnard Hall, Art History: Nov 8 5 pm in the Art Studio, 305 Barnard Biological Sciences, Friday Nov 12, 12:1 pm in 903 Altschul, Chemistry: Friday Nov 19, 3:4 pm in the Deanery, Economics: Thursday, Nov 11, at noon in 422 Lehman, Education: Thurs, Nov 18, noon 1 pm in 335 Milbank, English: Tuesday Nov 9 1:10 - 2 pm in Sulzberger Parlor, Environmental Science: Tues Nov 11 noon in 331 Milbank, French: Nov 11 3-4 pm, in 306 Milbank, Italian: Monday, Nov 15, 5:30 in 320 Milbank, Medieval and Renaissance Studies, Nov 19, 12:30 pm in 214 Milbank, Political Science/Urban Affairs, Tentative date: Tues Nov 23 12:15 pm in 421 Lehman, Philosophy: Thurs Nov 11, 12:1 pm. Please call dept for details. Psychology: Nov 16 at noon in 415 Milbank, Religion: Thurs Nov 11 5:6 pm in Spanish Lounge (207 Milbank), Statistics: Thursday Nov 11 3:5 pm in 613 Mathematics Theater, Nov 9 4 pm in 229 Milbank.

**LIMITED ENROLLMENT****COURSES**

A list of limited enrollment courses in Barnard departments will be available by November 11. Students should examine this list carefully and discuss their course choices with their advisers before signing up. Be sure to follow the directions given by the various departments when signaling up. Also are under that the

Psychology Lottery will take place Wed Nov 17 - Fri Nov 19 4:15 Milbank 10-5 pm

Biology Preregistration (except BIO BC1002y, BC2001y and BC2004y) will take place Nov 31 for seniors, and Dec 1 for non seniors in 1203 Altschul. If your last name begins with A-K, you come 8:45 am 10:45 am and if your last name begins with L-Z then you come 1-4 pm

Biology BC 1002y BC2001y and BC2004y. Sign up sheets will be posted on the 9th floor of Altschul until the end of the semester.

**PREMED STUDENTS**

1 Albert Einstein College of Medicine will hold its Annual Minority Student Open House on Sunday, Nov 21st. A tentative agenda and registration form (which is due Nov 12th) is available from Jayma Abdo in the Dean of Studies Office.

2 The Dean of Studies Office has some materials available to help students prepare for medical school interviews. Please see Jayma Abdo.

**PRE-LAW STUDENTS** The Columbia-Barnard Law School Fair will take place this Thursday, November 4th from 2 - 4 pm in John Jay Lounge. Representatives from several law schools including most of the ones in New York City will be present.

**COURSES WITHDRAWALS AND PASS/D/FAIL**

Thurs Nov 18 is the last day to drop a course that is to be deleted from a student's record. Students are encouraged to speak with their advisers before dropping a course.

The deadline to request Pass/D/Fail grading is also Thurs, Nov 18. The deadline to withdraw from a course (W recorded) is December 8. Be sure to file the appropriate forms with the Registrar 107 Milbank.

**IF YOU HAVE RECEIVED A NOTE** in your mailbox asking you to contact your adviser or class dean please respond immediately. Consequences are usually much more satisfying when situations are addressed sooner rather than later.

**AUDITIONS FOR MANHATTAN SCHOOL OF MUSIC** will be held on Jan 10 and (possibly) Jan 11. The application deadline to enroll for the spring 1994 term is December 1 and the audition fee is \$85. Students must pass the audition in order to secure enrollment.

**LIBRARY** The library would like to enlist the cooperation of all students and faculty in strengthening its security efforts. Please be prepared to show your ID to the attendant at the entrance desk each and every time you enter the Lehman building regardless of whether you are going to the Library, the Computing Center, a faculty office or a class. Those lacking proper identification will not be allowed into the building (Barnard users who have forgotten their ID can obtain a one-day temporary card from the security window in Barnard Hall.)

A recent rash of minor thefts and purse snatchings have reinforced the fact that a multitiered, multipurpose building like Lehman is particularly vulnerable. Greater diligence in checking and verifying IDs will help us to control unauthorized access and contribute to the greater overall security of people and their possessions as well as library materials.

Thank you for your cooperation in this effort.

# BARNARD BULLETIN

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The *Barnard Bulletin* is published on Mondays throughout the academic year. Letters to the editor are due in our office by 5pm the Wednesday preceding publication. Opinions expressed in the *Bulletin* are those of the authors, and not necessarily of Barnard College.

The *Barnard Bulletin*  
3009 Broadway  
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# TV should not be subjected to censorship

The recent controversy over MTV's Beavis and Butthead and their negative influence on the children who watch them has reignited the ongoing debate over what constitutes appropriate broadcasting. The debate over the scope television's influence has existed as long as the medium itself, and the debate is a legitimate one. Television most likely has both positive and negative influences on the children who watch it, but long term effects have never been proven. In light of the fact that TV is a powerful medium, we should all be aware of what is being consumed by the American public. However, the responsibility for upholding moral standards does not lie in the hands of the corporation which owns the television networks. The First Amendment defends unpopular views and forms of expression as well as those that most people hold dear. This freedom is too important to the causes that individual Americans fight for, to let it be hindered by the inane programming that exists on many cable networks.

We who subscribe to cable and choose to watch it have the unique power of changing the channel or switching the on/off button whenever we choose. This is a right that should be protected and exercised...often. The responsibility for upholding moral standards lies in the individual homes of America. We must stop pointing the finger at others trying to place blame. We, as consumers, should consciously evaluate what we ingest everyday. We can make intelligent decisions about what we consider appropriate. We do not want anyone else making that choice for us. By asking the corporate world to make moral judgements for us, we run the risk of losing our right to choose. Censorship, not regulation, will be the result of our demanding someone other than ourselves to be accountable for what we consume. This is not in defense of MTV's Beavis and Butthead, or Howard Stern's radio show, or anyone else who may offend, but in defense of our right not to listen, or watch, and to exercise the power of the on/off switch.

## EDITORIAL POLICY:

In order to be considered for publication, all Letters to the Editor from an individual must be signed by that individual and/or from a Barnard SGA and/or Columbia Student Council recognized campus organization.

Letters to the Editor must be submitted no later than the Thursday preceding the publication of the issue.

Signed articles, letters, or editorials represent the views of the writer; they do not necessarily reflect the views of the entire *Bulletin* staff.

# New professors join Barnard faculty

by Dory Dabrowski

There are a number of new faces on the Barnard campus this semester, and not all of them are students. Many new professors have joined the Barnard faculty.

Joining the Art History department as an Assistant Professor is Margaret Werth. Her teaching specialties are 19th century landscape painting and Modernist French painting. Werth was a recipient of the Samuel H. Kress Foundation Travel Fellowship (1991-92) and the Georges Pompidou Art and Culture Foundation Fellowship (1989-90). Her current research interest is "Versions of Pastoral: The Modernist Idyll in France, 1891-1906".

Lisa Gordis is Barnard's newest Assistant Professor of English. She teaches American Literature to 1900 and 17th Century British Literature. Her works in progress are "George Herbert and the Precarious Paradox of Covenant Theology," "Consecrating a Rebellion: Emerson's Divinity School Address, David Friedrich Strauss and the Historical Jesus," and "Charlotte Smith's 'The Old Manor House': Retreat from Radicalism." Gordis was a Jacob K. Javits Fellow of the US Department of Education (1988-1992).

The newest member of Barnard's History department is Lisa S. Tiersten, who previously taught at Wellesley. Her teaching specialty is Modern European History. In 1992, Tiersten received a Getty Postdoctoral Fellowship from the Getty Center for Research in the History of Arts and the Humanities, and a Bicentennial Research Fellowship from the French Historical Studies Society and the Western Society for French History.

Sally Koutsoliotas comes to the Barnard Physics department from the University of Melbourne. An Assistant Professor, she teaches Applied Physics. Her work in progress is Relativistic (e, 2e) Triple Differential Cross Section Measurements of C, Al, Zn, Sb, and Bi.

Kelly Moore, who previously taught at the University of Arizona, has joined the Sociology department as an assistant professor. Her teaching specialty is Social Movements, and her current research interests are Political Sociology/Social Movements, Organizations, Sociology of Science and Gender. One of her works in progress is "Communicating Risk to the Public: Organizational Constraints on Public Interest Science." In 1991 she received the Indiana Center on Philanthropy

Dissertation Fellowship in Nonprofit Governance.

Latin American Literature is the teaching specialty of new Assistant Professor of Spanish Lucia Fiol Malta, who previously taught at Rutgers. Her current research interests are Modern and Contemporary Latin American Literature, Puerto Rican and Caribbean Studies, women authors, feminist theory and women's studies. She has received a Ford Foundation Dissertation Fellowship for Minorities and a Dissertation Fellowship from the American Association of University Women.

The Department of Asian and Middle Eastern Cultures has been joined by Visiting Assistant Professor Eric Huberman, who previously taught at Columbia. His teaching specialties are Aesthetics of Religion, Religions of India, Hinduism and Buddhism, and Indian Language and Literature. His current research interest is "Yogamaya in the Bhagavadgita and the Bhagavatapurana." His works in progress are "The Meghaduta of Kalidasa: The Poetics of Truth and Silence," and "Voyage by the Mind through a Sea of Stars."

Haanumaan as a Shaamanic Figure in the Ramayana of Valmiki." He was the recipient of an Andrew Mellon Fellowship in the Humanities (1991-1993) and a Fulbright Hays Research Fellowship (1987-88).

Erica L. Goshen and Umamaheswaran Kalpagam have both joined Barnard's Economics department as Visiting Assistant Professors. Goshen, who previously taught at Harvard, teaches labor economics. One of her works in progress is "Does Inflation Allow or Confuse Price Signals?" Goshen is on the Board of Reviewers of *Industrial Relations: A Journal of Economics and Society* (1991 present) and is also on the editorial board of the *Federal Reserve Bank of Cleveland's Economic Review* (1991 present).

Kalpagam previously taught at the Madras Institute of Developmental Studies and at Douglass College. Her current research interests are Power/Knowledge in Colonial India, the production of Imperial Statistics as part of the process of establishing a Modern State in India. Her work in progress is *Labour and Gender: Survival in Urban India* (forthcoming Sage Publications, New Delhi).

Also new to Barnard are Bernard Elbaum, Visiting

cont' FACULTY p 6

# A Barnard student reacts to abortion protest

from **REACTION**, p 9

coordination in the chants. It seemed like the group wasn't very big. However, after several blocks we became louder, more together, and when I turned around to look, we had grown significantly. Signs and banners disappeared into the distance behind me. We were a presence.

I cannot describe how I felt during the march itself. It was very emotional for me, because with each chant I realized more and more how important for me the right to choose was, and how I had missed the opportunity to fight for it all these years. I felt like I had to make up for lost time. It was also great to watch the reactions of people standing on the sidelines as we went by, which ranged from amusement to awe to horror and disgust (one woman even crossed herself as we passed). I was infused with more and more energy every time someone would give us the thumbs-up sign or cheer us on.

When we turned from Central Park South onto 5th Avenue, I could then see the Right-to-Lifeers lined up on the opposite side of the street. I won't go so far as to say that they all looked the same, but I will say that there was a lot more diversity on our side of the street. The Right-to-Lifers stood still and silent, holding the same signs which looked as if they had been mass produced. They read, "Abortion Kills Children."

"Pray! You'll need it! Your cause has been defeated!"

yelled back with the others. The noise was wonderfully deafening. We were stopping traffic. We were in control.

It was all over too fast. Before I knew it, we were standing on 34th street, giving one final cheer as we were all thanked for showing up. "Is that it?" "Is it over?" people wondered aloud. We were all fired up. We wanted more.

The crowd began to disperse. I took one last look around at the people with whom I had just marched. Men and women, young and old, gay and straight, from all racial, ethnic, and religious backgrounds. They were people who took time out of their day to stand up for a cause they believed in—a woman's right to choose. Why had it taken me so long to do this? How could I have been content to sit back my first three years at Barnard and let others do the marching for me? I had let myself fall into the trap that so many students fall into—the "I'm-too-busy-to-get-involved" trap. Yet I had somehow found the time to go shopping, sit on the steps, read "Cosmo," and watch Melrose Place. I had spent many weekends sleeping in until noon and hanging around all day saying I had a lot of work but actually not doing it. Now I realize what I have been missing out on by never showing my support. Next time even if it does rain, I will be back among them again.

*Jennifer Zahn is a Barnard College senior.*

## Barnard welcomes new faculty this semester

from **FACULTY**, p 5

Assistant Professor of Economics, and David Farmer, Visiting Assistant Professor of Mathematics.

And what do these new faculty members think of the Barnard community? Professor Erica Groshen, for one had this to say: "There is much concern among faculty members (at Barnard) with the quality of teaching and the individual student's progress. I find the students here are much more diverse than the students I've taught before. I find that really makes teaching much more interesting."

*Dory Dabrowski is a junior at Barnard.*

Investigate the world and then write about it.

**Write News for the Bulletin.**

CALL EXT. 42119 FOR YOUR FIRST ASSIGNMENT.

# Pro-choice activists march for third consecutive year

by Nicole Hala

It's October 1993 and a presumably pro-choice Democrat has been in office for nearly ten months. Still a crowd of nearly 200 pro-choice activists was drawn to Columbus Circle on Sunday, October 24th to demonstrate once again—as it had done last year and the year before that—for abortion rights. At the rally, a Clinic Defender from Dubbs Ferry who volunteered as an escort for the past six years affirmed in a voice mixed with frustration and anger that "The fight for abortion rights is not nearly over."

The demonstration was followed by a march from Columbus Circle to Fifth Avenue and down to the National Right to Life Headquarters on 34th Street, and featured a diverse representation of progressive activists including the International Socialist Organization, Barnard Columbia Students for Choice, the Asian Women's Coalition, Woman's Health Action, Mobilization (WHAM), the National Organization of Women (NOW), ACT UP, Refuse and Resist, and various other college Pro-Choice groups from NYU, SUNY, CUNY, and Bard. Abortion rights activists assembled that afternoon primarily to march in opposition to Operation Rescue members who had attempted to form a human chain along Fifth Avenue.

Many of the Pro-Choice speakers at the rally were quick to warn demonstrators of the dangers of complacency in the fight for abortion as a reaction to the fact that there is a Democrat in the White House. Along this vein, most speakers were openly critical of President Clinton, claiming that since the inauguration he's done frighteningly little to promote a woman's right to choose. One demonstrator from the Communist League voiced

bitter disapproval of Clinton's proclamation that abortion should be rare. She defended that abortion is a woman's right that should not be limited under any circumstances.

A second theme the rally touched upon was the need to

connect the struggles of all oppressed groups in society. Speakers affirmed that the anti-abortion enemy is the same enemy that stands against the rights of the poor and working class people of color and gays and lesbians. They held that the fight for women's reproductive rights is not an isolated one and many declared that it cannot be won decisively without attention to the victimization that persists in all quarters of society. Geoff Bailey (CC '96), a member of the International Socialist Organization, affirmed that

"We fight on the side of anyone who is oppressed in society. What's important for a victory for each of them is unity in all. In defending this contention another member of the ISO harked



Activists gathered at Columbus Circle to support abortion rights

photo by Hana Chica

back to the sixties. She pointed to the opposition movement against the war in Vietnam and how it managed to unite myriad groups of various stripes and in so doing galvanize support for the Civil Rights Movement, a time of perhaps the most massive progressive social change in our nation's history.

On a similar note, Andy Steitner (CC '95) of BCSC said that "History never changes unless a lot of people get moving. If [Operation Rescue] marches without opposition, then their movement gains power. A society run by these people is really scary, and it's not that far from happening."

Linda Kim (BC '95) noted the universal aspect of the

cont. FOOLS p 12

# College Republicans choose woman chair

by Sarah Garfinkel

Joyelle Rollow, the first chairwoman of the College Republicans, doesn't view her gender as an important part of her position. The newly installed chairwoman is more concerned with the negative cast that she feels any College Republicans event is automatically given on the Columbia campus.

**"Historically, the Republican party has accepted people regardless of gender or race, while the Democratic party has favored people because of race or gender."**

"College Republicans are responsible [for putting] out their points of view and for promot[ing] tolerance for alternate points of view on campus," she says. This idea may surprise some, who see the Republican party as bound by tradition and intolerant to alternative opinions, but

Rollow believes that the Republican party has always been committed to Freedom of Speech.

Rollow believes that gender is not as important in the GOP as leadership qualities. "Historically" says Rollow, "the Republican party has accepted people regardless of gender or race, while the Democratic party has favored people because of race or gender." How has the Republican party come to be viewed as a bastion for white

male power, with only token women or minority members? Perhaps it is the Republican quality of emphasizing leadership over gender or race. Prominent Republican leaders such as Elizabeth Dole, Secretary of Labor in the Bush cabinet, and Jeannette Kirkpatrick, are known for their authority instead of their gender.

There is now an alternative to the liberal Early Money Is Like Yeast (EMILY) list that funds campaigns for women candidates. It is called the WISH list, and many of the "new generation" of Republican women are contributing to it. The WISH list contributes money to elect conservative, pro-choice women to office. The modern Republican woman is not the rich society matron of tradition, but more likely to be professional, fiscally conservative, but socially liberal.

Rollow is working hard to dispel the "stigma" of being Republican on the Columbia campus. Says Rollow: "Conservatives are looked down upon [on campus...but] modern Republicanism more closely adheres to what we consider to be liberal." Rollow estimates that about 25 students show up to the weekly meetings of College Republicans. She also estimates that the Columbia chapter of College Republicans is twenty to thirty percent women, but that the percentage nationwide of women in College Republicans is closer to forty to fifty percent. Will Rollow increase the College Republicans' acceptance at Columbia? Only time will tell—but to see for yourself, the College Republicans hold meetings every Tuesday in Hamilton Hall.

*Sarah Garfinkel is a Senior at Barnard*



# Activism becomes action: A student's view of the Chain of Fools

by Jennifer Zahn

I arrived at Barnard a typical idealistic first year, full of energy and enthusiasm and wanting to join every extracurricular activity. There were so many causes I wanted to support, in particular I wanted to be part of a pro choice group I had visions of "Marches on Washington" and clinic defense, and four years seemed like such a long time, I figured I could do it all and then some.

But as the years passed, I failed to attend one single Barnard-Columbia Students for Choice meeting or participate in one march. I was always studying for an exam, or working, or doing a problem set, or sick, or sleeping, or just plain busy. But on Sunday October 24 I ended my apathy.

I had seen the signs around campus. There was going to be a march to break the chain of fools and support abortion rights. It was going to be on a Sunday so I wouldn't have class but there was always the temptation to sleep in, and it was midterms which pretty much excused me from any activities. However I could not afford to miss this march. As a senior it could have been one of the last opportunities I would have in college to stand up for abortion rights. I was tired of being apathetic. It was time to start practicing what I preach.

I arrived at the sundial promptly at 12:30 the designated meeting time. Everyone there seemed to know each other already and I realized that if I did actually go to a BCSC meeting or two I would probably know most of

them as well. People gave me curious, but not unfriendly, glances. I was surprised at how nervous I was. We all went down to Columbus Circle together on the subway.



A diverse group of women united to fight a common cause at the Chain of Fools.

photo by Iana Choo

why I never see them when I want to. Instead, they show up in droves for what was supposed to be a peaceful demonstration in broad daylight.

For a while I just walked around, taking everything in. The weather was gorgeous and I wondered if I would have marched if the weather had been otherwise. I looked at the various signs that people held, with slogans ranging from "Keep Your Rosaries Off Our Ovaries" to "My God is a Pro-Choice Big Bull Dyke." I was pleased by the amount of 'young' (i.e. my age) people there, and by the racial and ethnic diversity as well. I began to meet some of these people including many of the BCSC members. I spent a significant amount of time talking to Alison, a Columbia University first year who had given up an afternoon of studying for midterms to march. Apathetic she was not.

After the rally the march began and at first it was disappointing. People, (including myself) seemed to be too shy to yell really loudly and there wasn't much

As we emerged from the station I heard one woman remark, "Look at all the cops!" I was surprised by how many there were. I respect law enforcement officers and am grateful for their services, but I had to wonder

cont REACTION p 6

# Challenging Katie Roiphe's fears: A plea for "Rape Crisis" feminism

by Michelle Baird-Andreasen

I came from a family and a culture where sex was taboo. The state I grew up in was a very right-wing religious one, and therefore, no mention was ever made of harassment or

unwelcome as a member, she is merely their pawn. Roiphe has recently published "The Morning After: Sex, Fear and Feminism on Campus," a book delineating her ideas of

Roiphe insists that the notion of an epidemic of rapes on campus, that one in four college women has been or will be the victim of rape or attempted rape, is merely hype.

abuse or rape in my hearing until I was in high school and had feminist friends. Even then, I heard more about equal hiring practices than what was acceptable in sexual relationships, an issue which was much more vital to me than the other in the middle of puberty. I did not need someone to dictate what was appropriate in sexual relations, a little reinforcement, however, would have been very much appreciated, since so little is definite when you are fifteen. I had one friend who was raped: she was four at the time and sixteen when I knew her. She never stopped blaming herself and still hadn't told her parents. There was no one older, no one respected, and no large group to tell her that it wasn't her fault. Imagine, then, my joy at my first Take Back the Night experience, three-and-a-half-years ago. Someone was telling me, and everyone else, finally that victims shouldn't be blamed, and that no one would be shunned for having been hurt.

Enter Katie Roiphe. A Harvard grad (she never mentions Radcliff), and Princeton doctoral candidate, this twenty-five-year-old woman has decided that she will do her best, apparently, to undo some of the progress made by feminists. As a woman, she is hard to dismiss easily as another member of the male hierarchy. Rather, she is worse than they

sexual assault policies on campus. Her basic premise is that groups which she calls the "rape-crisis feminists," including groups like Take Back The Night (TBTN), rape crisis centers, any anti-rape activists, are turning college women into "delicate" females, wide-eyed and innocent. "Delicate" is a word which I must say has never entered into my mind at a Take Back The Night event. "Militant," "angry," "vocal," "strong," "surviving," and "united" have, never "wide-eyed" or "innocent." I wonder if she has ever gone to a TBTN speak-out.

Roiphe insists that the notion of an epidemic of rapes on campus, that one in four college women has been or will be the victim of rape or attempted rape, is merely hype. "If I was really standing in the middle of an 'epidemic,' a 'crisis' - if 25 percent of my women friends were really being raped - wouldn't I know it?" Roiphe asks. I would like to point out that if I had suffered something as physically and emotionally trying as rape, and if Katie Roiphe were one of

If I had suffered something as physically and emotionally trying as rape, and Katie Roiphe were one of my acquaintances, she is the last person I would choose to tell.

my acquaintances, she is the last person whom I would choose to tell. A study of her friends would fail to be a scientifically accurate measure of data simply by lack of a

con't ROIPHE, p.18

# Dance and film converge at Miller Theatre

by Janine Guthrie

Dance, music and film all in one place. There was something for everyone Friday night at the Kathryn Bach Miller Theatre in their first presentation of Dance! The Miller Theatre/Circum Arts Series, Week One: Converging Forms. It was the theatre's attempt to bring dance back to the Upper West Side, emphasizing the choreographers' use of mixed media.

Shapiro & Smith Dance company opened the notably successful concert with 'Dance with Two Blankets'—a playful and highly athletic study in the many uses of a blanket for support, propulsion and as an obstacle in mid-flight. The five dancers' movement was fluid and seamless throughout the tumbling, rolling, and flying and was exquisitely executed throughout this piece and the other

two pieces they performed that night. "Duet from Square Dance (Excerpt)" was a duet that seemed to be based on the ideas of contact improvisation, where each dancer used the other as a basis for movement. It too was fluid, seamless, and acrobatic. "Cafe" was a hilarious spoof on the cafe

scene of the upper class, each dancer seeming well bred and elegantly dressed, but displaying all sorts of lewd and sexually explicit behavior, certainly not the type of public behavior appropriate for these people! All three pieces were performed to the live accompaniment of Toby Twining Music, a quartet of three men and one woman whose a capella vocals seemed like a mix between Gregorian Chant and contemporary synthesized music. It made for an exciting new sound.

The second half of the program was quite interesting. The first piece was a collaboration between Amiel Mañak, Dance and David Gervat. The music was driven and direct, reflecting the serious and powerful militaristic movements of the dancers. The four women repeated a

series of movement phrases that seemed to deal with issues of sexuality and the military, perhaps reflecting Mañak's experiences and those of the women around him when he served in the Israeli army. The movement was strong and solid, the dancers never moving from their four spots on stage, but creating images that reflected seduction, loneliness, shock and power, all contrasting with the constant pulse of their marching and the music's driving beat.

The last piece was by Dance and Film called 'Love Me Love Me Not.' Tom MacDougal and Alain le Razer created a piece which interconnected film and dance. The idea was fantastic, but the follow-through was a bit

clumsy. The film clip was well-done and the choreography

involved moving articles of clothing and furniture in a sort of mating ritual. The shadow of a woman enters on film as a woman enters the stage dressed in the most ridiculous outfit, much like what Peg Bundy from 'Married With Children' would wear. Later a man wearing equally bizarre attire (also much like Peg Bundy), enters and together they dance.

Their movement itself was interesting, quirky and unusual, but I could not figure out what it had to do with the film that came on in the background. The only connection I made was that perhaps the dancers were doing the same type of mating ritual that the clothing was doing, but this theory is retrospective. I certainly did not see that while watching what a friend of mine described as a monstrosity.

Janine Guthrie is a Senior at Barnard.



## *Flesh and Bone* does not live up to its potential

by Amy Wexler

by Amy Wexler

Everyone's crossing over lately. Howard Stern is doing books, Faye Dunaway is doing television, and Meg Ryan is doing serious drama. The latter is the hardest to get used to. In *Flesh and Bone* she portrays Kay, a woman with a rough past. For those of you who are used to her lighthearted movies about love and relationships, get ready to freak out. This movie is serious. In the first ten minutes we watch a burglar (James Caan) shoot an entire family, including a small boy, to death. Charmer that he is, he brings his adolescent son Arliss along to watch. The boy is horrified by the scene, but seems numb to this type of behavior since he lives through these scenes every night. The two abandon the house leaving the sole survivor, a baby girl, wailing away upstairs. Next we see the grown up Arliss (Dennis Quaid) as the owner of various vending machines across Texas. One night, while restocking vending machines in a bar, he is asked by the owner to bring home the intoxicated Ryan. Of course she can't remember where home is, so they go to his motel. Turns out she has left her no-good husband and talks her way

into staying with Arliss for a couple of days. Arliss is sweet, quiet and nothing like his now estranged father. The two develop a touching relationship just in time for Caan to return and intervene. There is no problem until someone makes a connection between a photo of Kay's and the fateful night from Arliss's childhood. Although I won't divulge what happens to Kay, I will say that Caan fates loose endings and tells his son "We're flesh and bone, you and me. Same blood that runs my veins runs yours." James Caan and Dennis Quaid give strong performances as father and son. However, Ryan sometimes has trouble losing the sweetness of previous characters that she has played. The most ungratifying thing about this movie is the ending. It leaves you up in the air—there is no release of all the built-up tension. There is nothing that lifts the viewers' spirit in the end, something essential for an intense movie like this. *Flesh and Bone* has the basis for a good mystery or serious love story but doesn't commit to either, and leaves the viewer with a lot of unanswered questions.

*Amy Wexler is a First-Year at Barnard.*

## Activist gather to protest anti-abortion demonstrators

from **FOOLS**, p.7

struggle of women to gain control over their own bodies: "Whether it's forced sterilization in China or abortion rights in America, Asian women have always been fighting for reproductive rights."

After the demonstration, the colorful and boisterous group, carrying signs and shouting chants, proceeded to march across 59th Street en route to Fifth Avenue, but not without the escort of police officers on foot and motor scooters. Many marchers were a bit vexed by the domineering presence of the police squads and expressed their discontent with shouts like: "Who's streets! Our streets!"

Once on Fifth Ave., pro-choice demonstrators met the Operation Rescue group which was assembled on the opposite, east side of the street. The anti-abortion advocates made a rather sparse single file line and held identical black and white printed placards saying, "Abortion Kills Children" and "Adoption: the Loving Option." In contrast to the abortion rights marchers, the relatively older demonstrators on the other side were quite silent and immobile, and largely paid no heed to the marchers or other passers-by.

*Nicole Hala is a Bulletin Features Editor and a Senior at Barnard.*

## Imagination, fantasy incorporated in *The Kiss of the Spider Woman*

by Rebecca Shore

"Twenty-five!"

"No, I'll give you twenty!"

"Twenty-five, and that's the last word."

It was a cloudy afternoon, and the street was filled with theater-goers who had driven in from Long Island and

important about Molina is that he has a wondrous imagination. Throughout the musical, he uses this imagination to escape his hellish surroundings, and to transport himself to a distant reality- the world of the movies in his mind.

### *There is something instantly chilling about this musical*

Connecticut. Occasionally, a tour bus would arrive, and I gasped with the crowd, as stretch limos cruised down the narrow side street. Myself, I had come from US History, on the unglamorous one and nine. But this fact soon dissolved, amidst the crowd's excitement.

There is something instantly chilling about this musical. Somehow, the image of reality is so terrifying; the inhumane conditions of the prison, the lack of any compassion, the frequent beatings of the prisoners, (as they are questioned for political information and refuse to give

### *Somehow, the image of reality is so terrifying;*

I was trying to get a ticket for "Kiss of the Spider Woman" - a show a good friend told me was the first thing I should see on Broadway. But the show had opened so recently, that they had not yet begun to offer student discounts. Finally, I convinced the nice man to sell me his

it.) disturbs the audience more than they expect. After all, this is the show next door to "Phantom of the Opera", and across the street from "Les Miserables", the two shows, I overheard at intermission, most of them had seen.

Much of what throws the audience so off guard, are the

### *the inhumane conditions of the prison,*

extra ticket for twenty dollars

As I entered the theatre, I noticed a heightened frenzy among the audience. No one was certain where they were sitting, and the ushers were nowhere to be found. Upon opening the theatre doors, the audience moved quickly, almost passionately, to their seats. Yet still, the aisles were

sets. With a back-drop always of the deepest, richest black, and the glittering, iridescent prison bars, glowing eerily as the only lighted objects on the stage, the set brilliantly emphasizes the barbaric confinement of the characters. The bold rectangles of iron, marking the limits of the cell; the diamonds that form the tall prison gate, upon which

### *the lack of any compassion*

crowded with Chita Rivera fans, satisfied with standing room. The audience was a mixture of Chita's contemporaries, several of whom cried out complaints about the many stars they were forced to climb, and excited young Chita-worshippers, who would have

the brave men die, become a symbol for this geometric vision of life. The men here are not treated as souls; they are the bait in a cruel war between the establishment and the people. They are the casualties in a political warfare that seeks to strangle the vitality and the starlight of its

### *the frequent beatings of the prisoners*

climbed a skyscraper, so determined were they to glimpse a legend.

Moments after I was seated, the lights dimmed, and we found ourselves within the ink-black night of a torturous prison cell. Our companion was one prisoner, named Molina. To the prisoners, what is important about Molina is that he is their resident queen. To the audience, what is

people.

And yet, when Molina creates movies in his head he can remember the stars. Stars always fill his fantasies, as a reminder of the hope for which he prays to one day reclaim. In his fantasy world, he is loved by a beautiful

don't SPIDER, p 15

# Big Country back in our country

by Geoff Saavedra

Big Country. *The Buffalo Skinners* (RCA Records)

Remember the mid eighties hit "In a Big Country" by a band called Big Country? Well, they're back, but this time not sounding as "cheezy."

Listening to the radio one morning, I heard a song called "The One I Love." I knew that sound, it was very familiar, but I couldn't place it. When the DJ gave us the band's name it was no surprise. The signature guitar sound of Big Country gave it all away- that sort of Scottish, bagpipe kind of feel.

With *The Buffalo Skinners*, Big Country seem to have redefined themselves as a political band, taking a crack at environmental, nuclear, and economic issues. It seems that these guys listened to Mike Muir (Suicidal Tendencies) when he sang, "I don't need another love song!" There are only three obvious love songs on this album. Stuart Adamson (vocals, guitars) seems quite comfortable with images in love songs, but the images and metaphors seem very forced in his political ones. The lyrics are simplistic; if

one were to separate the words from the music, they would sound like a child wrote them- "The chainsaw roars/ The forests fall/ The natives run/ The cattle call," (All Go Together). However weak their messages are, their music is still strong guitar driven rock. The infectious riffs make it hard to peel away from the speakers.

On "All Together" Stuart Adamson tries on Al (Ministry) Jourgensen's shoes, singing the verse with distortion on the vocals. The guitar riff could be used in any heavy metal song, but the lead guitar doing it's Scottish thing places the Big Country trademark on it. "Ships" seems to be influenced by Elton John, opening with a piano and vocals, and then taking on a country western feel.

Big Country is back in the U.S. and it seems like this time they'll do better with *The Buffalo Skinners*. See them performing live across the country with label mates 700 Miles.

*Geoff Saavedra is a First-Year at Columbia*

## WBAR TOP TEN OCTOBER 17 - 22

1. The Breeders
2. Bikini Kill
3. Nirvana
4. Fugazi
5. Melvins
6. Mecca Normal
7. Crackerbush
8. Rancid
9. Smashing Pumpkins
10. Tiger Trap

### TOP FIVE "BEATBOX"

1. Moby
3. Mercyful Fate

5. Rage Against the Machine

2. Anacrusis
4. Accuser

# Good looking Texas guitar pop

by Hillary Reiter

*Thirteen* (Radical Records)

Alternative bands with good looks and guitar driven pop songs are dominating the MTV airwaves these days, so why isn't Thirteen there yet? This four piece band from San Antonio, Texas, has the right material to blow away all the Radioheads of the world. Hopefully the music industry will notice the group's obvious selling potential when they perform at Continental 3rd Ave. and St. Marks Pl.) during the CMJ music marathon on Friday, November 5.

Thirteen is currently signed to the independent record label, Radical Records, and has released an EP which is grabbing the attention of college radio and national press. The band, which consists of Chris Smart (vocals/guitar), John Martin (guitar), Jason Garner (drums), and Scott Cleveland (bass), is embarking on their fourth tour across the United States. All this is pretty impressive for a band lacking a major label contract.

Even more impressive is the band's great song writing, demonstrated on tracks such as "She's Been Crying," "Have You Heard," and "I Dig Trains." "I Dig Trains" is a hard energetic song that features brutal guitar chords accompanied by lyrics that any partying college student is sure to relate well to: "When I wake up, it's 4:30. Time to shower. I'll stay dirty."

Chris Smart has a versatile and unique voice. He can sound whiny in a way that is not at all irritating, and then he'll shift to a sexy, deep singing style.

Thirteen is definitely a band to see live. In September they played several New York shows, including one at the West End Gate. Their relentless energy, amazing looks, and catchy tunes leave the audience wanting more. Go down and support Thirteen when they open for D Generation on November 5th at Continental. You won't be disappointed.

*Hillary Reiter is a Barnard College First Year.*

## *Kiss of the Spider Woman* leaves audience thoughts to ponder

from SPIDER, p.13

woman, named Aurora. As his fantasies begin, he is able to completely escape from the geometry that confines his reality, so that even the shock-stricken audience envies his sun-streamed Technicolor fantasies. There, angles dissolve and angels appear, danger is distant and dancing is brash, singing is with joyous ebullience.

The fantastical contrast between the terrible and terrifying reality of a prison, filled with the cruelest brutality, and the wondrous, ecstatic, and magical splendor and stardust of Molina's fantasies, is the genius of this musical. Each dream world bestows upon us such a rich inheritance of a lover's devotion, a mother's adoration, or the accolades of an actress' stunning performance, so that we leave the fantasy, as if life has given us all we could ask of it. Each return of reality catapults us a little deeper into an abyss of abhorred agony, and awe-inspiring abomination. So, we are left, desperate, groping, reeling, and overwhelmed. Our frail bodies, accustomed to the 1990's luxury of happy illusions, cannot comprehend such a violent junction of the brutal and the beautiful. Hence, this brush with a mystery of murderous magnificence

sends us spinning, out of control, into a series of thoughts and questions, we would rather not ask.

In this musical, imagination is a deity which is worshipped. The entire show is a tribute to her profound powers. And yet, we are still a little disturbed to discover the extent to which she is the most benevolent power in Molina's life. Somehow, it would be more comfortable to go on believing that she is the icing on the cake of his existence, to see reality portrayed as anger with no conscience, as vengeance with no heart, as ambition without morals, while imagination is clearly exalted as the source of any escape into the heavenly, the lovely, and the nurturing, was hard for us to digest.

I left the theatre, forgetting the errands I had planned to run. I hurried through the cold street onto the subway, and dreamed of the reclusive safety of our college campus. There, for a few days, I planned to avoid the treachery of the city. I would pretend to myself that I really lived in a safe little world, where everything makes sense. I wanted to go home, eat chicken soup, and tell myself that the world was right because this musical reminded me that it wasn't.

*Rebecca Shore is a Barnard*

# Separatism forments at Barnard

by Chiu-Huby Hsia

During the First-Year Academic Banquet, I conversed with a girl hoping to discuss conversational topics like our hobbies, hometowns, and Barnard experiences. Our

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**Although Barnard is culturally diverse, centered in the most exciting, multi-cultural city in the world, there is a lack of cultural integration.**

---

conversation was murdered by her question about race. I felt strange about her inquiry because I didn't understand the importance of knowing other people's races. The tone of her question had a sharp edge that pricked my heart. After I told her my nationality, the conversation died

like an engine running out of gas. I wondered if we ran out of things to say, if she grew disinterested, or if she decided to never speak to me again. That's the message I received from her oblivious eyes when I passed right by her on the way to classes after that incident. Strangely enough, her friend, whom I hardly ever spoke to at the banquet, said hello to me and smiled whenever we ran into each other.

Was the "oblivious girl" disappointed that we didn't share the same race? Why is it that whenever I see her eating at Hewitt, I see her only talking to people who appear to be of similar nationalities? Does she feel comfortable with her "kind"? After the anger and frustration dissipates, I can think clearly and try to understand why and how cultural separatism occurs.

I've spoken to others who are angry about this situation at Barnard. They point out that although Barnard is culturally diverse, centered in the most exciting multi-cultural city in the world, there is a lack of cultural integration. A situation demonstrating this exact point happened to my friend May. May was having lunch with an Orthodox Jew when a friend of the other woman came over to their table and was introduced to May. The friend scrutinized May after she asked her last name. It seemed

that the friend was interested in May's last name to find out what her religion and/or nationality was. She questioned May in a harsh, condescending tone, "May what? What's your last name?" May was hurt by how she spitefully asked such a question. Did her last name really matter? Isn't personality and character important? Why did she ask such a question? It didn't matter that the girl who questioned her was an Orthodox Jew, it was just how she asked the question. May couldn't understand why she wanted to know her religious preference. Was this a "separatist" incident? How would others react if that happened to them?

In many occasions, people cluster in homogeneous racial and religious groups. Perhaps it's human nature to want to be with people who have the same values and morals, yet some people extend this to race and religion. I can understand this human tendency, but should people limit themselves to homogeneity in culture? It is comforting to speak your native language and/or discuss your religion with someone else who share your beliefs.

Many people have friends who they have met through religious services whether they be campus organizations, churches, mosques, or temples.

Is there another reason why people cluster in cultural groups? Some people say that insecurity is another reason. I remember that I considered joining certain cultural organizations when I first came here. I wanted to find my niche. I wanted to belong. I wanted to feel certain of who my friends were so my first impulse was to consider grouping myself with the first common trait: race. However, I found that seeking friendships solely based on race was limiting. Some people with the same cultural background as mine didn't appeal to me. I didn't feel a connection with them concerning personality and character. It just didn't work out for me so I gladly returned to my old way of thinking. When I was small, I played in the sandbox with whomever I wanted to be with. I didn't even know what race was. I just wanted to have fun and friends. It wasn't until people began to label me with words that barely describe a person. Does Latin White African American Asian (the list goes on...) describe anything about a person? Maybe stereotypically they do, but what about what's inside a person? If I put my full name under this article, will you judge my



*Perspectives on Barnard***Two semesters of P.E.: What's the point?**

by Amy Leavey

When people ask me why I decided to attend Barnard and not Columbia, one of my stock answers relates to the curriculum, or as it more commonly referred to, the Core. I can't tell you how delighted I am that I do not have to

feel any happier when I'm sprinting across college walk so I will not be late for aerobics.

Don't get me wrong, I think physical fitness is vital. You know what they say, "a healthy body, a healthy

The only thing that the physical education requirement has given me is a headache. Trying to juggle my schedule around a 1:00 fencing class or a 10:00 lifetime fitness and wellness class can be quite stressful for a student taking 18 credits.

suffer through Art Hum, Lit Hum, or any other hum for that matter. And of course I get to bypass the dreaded CC. Barnard requirements have given me much more variety in my program. I actually enjoyed my first-year seminar and my science lab is really becoming interesting. But I do have one complaint about the requirements. That two semester physical education thing has got to go.

I understand the rationale behind every other course requirement. A college student needs to know how to write, so she takes first-year English. Women need to become more visible in the science and math fields, so we endure quantitative reasoning and science classes. And any educated college student should know more about the world than her major requirements, so we take social science and humanities courses. But physical education? Does Barnard actually think that we will become physically fit from two hours a week of bowling?

The only thing that the physical education requirement has given me is a headache. Trying to juggle my schedule around a 1:00 fencing class or a 10:00 lifetime fitness and wellness class can be quite stressful for a student taking 18 credits. Speaking of credits, the lack of credit given for these worthwhile time commitments does not make me

mind." Or is it the other way around? In any case, I strongly believe in taking care of your body. Exercise is important and should not be ignored. But doesn't Barnard have enough confidence in its students to allow us to control our exercise schedule? If we can make sure we eat enough, sleep occasionally, and brush our teeth before going to bed, can't we determine for ourselves our own exercise routine?

If the school honestly wants to ensure our physical health, perhaps having the weight room and pool open for more hours or putting a larger variety of exercise equipment in the residence halls would help. Who wants to walk from Plimpton to Barnard Hall on a cold, windy February night?

Now there are probably some of you who enjoy trying to fit your weekly swimming hours into your schedule while you are attempting to write three take home mid-terms. And to you I say, "that's great." But for the rest of you that dread your yoga class more than your calculus problem set, I say, "See ya in the registration line!"

*Amy Leavey is the Bulletin News Editor and a sophomore at Barnard*

# Student challenges Katie Roiphe's doctrine

from ROIPHE, p.10

sample base, and measuring the number of rapes using friends of Roiphe's who would tell her lowers the number exponentially. Moreover, the study which produced this statistic of one in four women is not funded by a radical feminist group, but by the National Institute of Mental Health. Roiphe has yet to produce a reliable source to justify her doubts. She claims that feminists have blurred the line between bad sex and rape. This is far from true. Never have I heard someone claim that she "kind of had some doubts later and felt a little bad so she was raped," which is the image Roiphe gives. Furthermore, one does not have to sustain bruises from a stranger in Central Park to have been raped. We fought this battle once, to force date rapes, marital rapes, acquaintance rapes to be recognized. Date rape happens. We don't make it up (Why would we? Have you seen the process for trying rapes? It is neither pleasant nor glamorous. No woman in her right mind would ever make up a rape story. More rapes go unreported than any other crime. No one rewards you for coming forward if your date forces sex on you). Rape happens. It is not hype.

Another important fact which Roiphe and her ilk have missed time and again is that the ability to say "no" in no way lessens the ability to say "yes." She states that "the idea of active consent bolsters stereotypes of men just out to get some and women who don't really want any." Get real. The fact that women can choose to turn down unwanted sex means just that. Roiphe, despite her expensive education, would never have passed a logic class: "no" to unwanted sex does not imply "no" to all sex. One certainly does not follow from the other. We can refuse sexual advances and expect to be listened to, we can also accept advances and engage in sexual activity. Far from making women passive, this idea encourages women to take an active role in sexual encounters. The knowledge of the right to decide your own fate allows you the freedom to actively become engaged in sexual activities. Frail Victorian women did not do this. Moreover, saying "yes," or expressing explicitly what you want, is far from a destruction of sexuality: had Roiphe ever tried it, maybe she'd know. There can be very sexual moments born of explicit permission. Roiphe would have us under a new illusion with her guise of freeing us from illusions. Despite what she claims, however, sex is not enjoyable if you're

silent and stiff. Active participation and consent are necessary components of healthy adult sexuality.

Roiphe repeatedly attempts to justify her criticism of the "rape-crisis feminists" by replacing women with men in various situations, and pointing out that men never feel violated or experience self-hatred. This would be a fabulous comparison if there were any basis for it. Men are not often raped. Men are culturally conditioned to glorify dominant masculinity. I know of few men who are physically less strong on the average than most women around them. I know no men who fear they will become pregnant, none who are constantly afraid of the ability of females to force sex on them, none who live daily in a society which still values virginity in men and sexual experience in women, none who are harassed and discriminated against daily as a routine part of their lives. Maybe she does. If not, she should rethink her choice of images.

Feminists are not talking about "innocence lost," as Roiphe claims, but about freedom of choice. We don't want to be innocent on a whole, but we do want to choose the ways and the manner in which we become experienced. The point Roiphe misses is that we do not want powerless sex; we just want sex in which some of the power is ours. I do not wish to push the definition of rape as far as Roiphe says feminists do, to the point that all heterosexual sex is rape. However, the definition must extend at least as far as the word "no."

My little sister is growing up in the same conservative situation which I did. She knows much more than I did at her age. She's become a "rape-crisis feminist." She's a "Riot Girl," and tells her friends that they never have to do anything that they don't want to do. She used to be a C student, afraid of competing, worried about boys. Since she's become a feminist, and therefore more sure of herself, she's gotten straight A's and told the little boys in her class to respect her if they don't want a Doc Martin implanted in their anatomy. She's dating a cool kid and growing up self-assured and happy. If this is the timid return to Victorianism which Roiphe fears, I welcome it, and will work for it with all my might.

Michelle Band, *Andreasen* is the *Bulletin* Women's Issues Editor and a Senior at Barnard.

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