



BARNARD BULLETIN

VOLUME CI NUMBER 15 APRIL 11, 1994

Looking into our SGA



-SGA presidential candidate platforms - Who will lead our school next year?

-SGA constitution review - How will it affect you?

-A look at how well SGA keeps us informed.

Inside

- Piore receives Emily Gregory Award
- Women Poets at Barnard
- A tribute to playwright Eugene Ionesco

BEAR ESSENTIALS

PROGRAM FILING DEADLINE

FIRST-YEAR STUDENTS AND FIRST-SEMESTER SOPHOMORES: The deadline for filing programs with the Registrar is Thursday, April 28. First-year students who still need to take either First-Year English or First-Year Seminar must see Dean Webster (105 Milbank) before they file their programs. **SECOND-SEMESTER SOPHOMORES AND JUNIORS** should plan their fall 1994 programs now even though their final programs are not due until the beginning of next term. It is particularly important to secure spaces in limited enrollment classes NOW.

PROGRAM PLANNING MEETINGS FOR MAJORS

SOCIOLOGY: Thursday, April 14, 4:15 p.m., South Tower, Sulzberger Hall; **ASIAN AND MIDDLE-EASTERN CULTURES, East Asian Track:** Monday, April 18, 11:30 a.m. - 1 p.m., 321 Milbank; **Middle East and South Asian Track** Wednesday, April 20, 2:30 p.m. - 4 p.m., 321 Milbank

LIMITED ENROLLMENT COURSES

By now, students should have received (in their mailboxes) an information sheet concerning Limited Enrollment Courses. A copy of this list is also available in the Dean of Studies Office, 105 Milbank.

BIOLOGICAL SCIENCES. Students must pre-register this semester for all Barnard Biology lecture and laboratory courses they intend to take for the fall 1994 term. Pre-registration for BC1001x lecture and lab, BC2002x lecture, BC2003x lab will be posted on the 9th floor, Altschul. Pre-registration for courses except BJO BC1001x and BC2002x will take place in 1203 Altschul as follows: Wednesday, April 20, 8:30 a.m. - 10:30 a.m., seniors L - Z; 1 p.m. - 3:30 p.m., seniors A - K; Thursday, April 21, 8:30 a.m. - 10:30 a.m., non-seniors A - K; 1 p.m. - 3:30 p.m., non-seniors L - Z

COURSE ENROLLMENT LOTTERIES

ENVIRONMENTAL SCIENCE Lottery will take place April 7 - 21, 9 a.m. - 3 p.m., 331 Milbank for ENV

BC1001x. Results will be posted outside 331 Milbank by 9 a.m., Friday, April 22. **PSYCHOLOGY:** The lottery will take place April 13 - 15, 10 a.m. - 4 p.m., 415 Milbank, for the following courses: BC1101x, Statistics, secs 1 & 2; BC1105x, Psychology of Learning, BC1108x, Perception; BC1127x, Developmental Psychology; BC1138x, Social Psychology.

CORRECTIONS TO THE SCHEDULE OF CLASSES: BIO BC1001x Revolutionary Concepts in Biology: Prof. O'Gara, Monday, Tuesday, or Thursday 1:10 p.m. - 4 p.m., Wednesday, 2:10 p.m. - 5 p.m.; BIO BC3341y Lab in Plant Physiology: Prof. Ammirato, Wednesday, 1:10 p.m. - 6 p.m.

SOPHOMORES must declare their majors and file their choices with the Registrar by Friday, April 15.

DEADLINE TO WITHDRAW FROM A COURSE

Remember to notify the Registrar officially if you are planning to withdraw from a course. The deadline to withdraw from a course is Thursday, April 28. A "W" will appear on your record. No extensions on this deadline will be permitted and your decision is irreversible. Bear in mind the eligibility requirements for financial aid and satisfactory progress toward the degree. Also note that you must complete 12 graded points each term (with a year-long GPA of 3.4) to be eligible for the Dean's List.

Students who plan to go on Study Leave for the fall semester 1994 or for the 1994-95 academic year must file a Notice of Study Leave form with Dean Runsdorf (105 Milbank) by April 15, 1994. If you have any questions, you may contact Dean Runsdorf at x42024

INCOMPLETES

If you have been unable to complete required written work in any of your courses, you should speak with the instructor(s) immediately. The College allows students with compelling reasons an extension to the opening of the following fall term. However, the instructor may set an earlier deadline. A student must file

the appropriate form with the Registrar after having it signed by the instructor. Applications for incompletes must be filed NO LATER THAN MONDAY, MAY 2

SOME BEHAVIORS THAT CONSTITUTE ACADEMIC DISHONESTY

PLAGIARISM: the submission or presentation of ideas or work in any form that are not one's own without appropriate acknowledgment of the sources. **SUBMISSION OF THE SAME WORK** for more than one course without the explicit permission of the instructors involved. **CHEATING ON EXAMS,** giving or receiving assistance during an exam from another student, another exam paper, other written material, or any source not explicitly permitted by the instructor; having access to exam questions prior to taking the exam without the instructor's approval. **EXCEEDING THE LIMITS** of allowable collaboration in coursework as specified by the instructor. **FALSIFICATION** OR **MISREPRESENTATION** of grades, honors, or any aspect of one's academic achievement. **MISREPRESENTATION OF ONE'S STATE OF HEALTH** or personal situation to gain unjustified deferrals of exams or extensions of academic deadlines. **FORGERY** OF **ANOTHER'S SIGNATURE** on any document or form related to a student's academic life. If you have any questions regarding any of these issues, see your Honor Board Chair, Lina Frost, your Class Dean, or Dean Blank.

SENIOR CLIPBOARD

May graduates. Your diploma and transcript will not be released if there is any hold on your account (Bursar, Financial Aid, Library, Health Service, Columbia Telephone, etc.) Please make sure all your accounts are cleared by graduation day.

Tickets for Commencement will be distributed in the College Activities Office (209 McIntosh) starting Monday, April 25, at 10 a.m.

If you have not yet ordered your cont BEAR, pg 20

BARNARD BULLETIN

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Students should explore all fields of study

There are a great many more gaps in the well-rounded Barnard education than many students realize or willingly acknowledge. Despite well intentioned and pragmatic attempts to integrate liberal arts with math and science and to foster an appreciation and proficiency in all areas of study, the great majority of students stand on either side of a huge cleavage between science and the humanities.

Although requirements are ostensibly fulfilled, there is little true commitment to developing skills not directly related to one's major. How many chemistry students take writing classes, for instance? Or, consider the reverse: how many English students take chemistry?

Students could easily respond to these questions by arguing that they do not want to learn math or to improve writing. Yet, this is the very core of the problem. It has become all too frequent and all too acceptable to hear phrases like, "I'm not a good writer, that's why I don't write" or the ever-popular "I can't do math." Perhaps it's a lack of personal ambition that allows students to accept their shortcomings so placidly without any attempt at amelioration. Of course, it could just as easily be indolence, insecurity, self-esteem, previous negative experiences, socialization, lack of faith in the human ability to improve the self, etc.

That there is a problem, however, is undeniable, despite the failure to recognize it. The pervasive mind-set that "science" people (classified as though they constitute a new species) just don't write well and need not worry about this inadequacy because they won't be exercising that skill too frequently anyway, is an insidious manipulation of educational ideals. Nor are we targeting just the scientific students. The liberal arts students are equally guilty of accepting poor math skills without making the least effort to improve because they, after all, won't need algebra later on. These explanations sound more and more like rationalizations with each repetition and inevitably prompt us to question from where all this avoidance behavior stems.

One suggestion is that choosing a field of study and pursuing it to the exclusion of all else reinforces a set of academic hierarchies already in place. Among English majors, those who write well are "better" than those who don't. I suppose the distinction is far enough, except, of course when it becomes exclusionary.

The treatment of writing ability by many as an inherent 'talent,' with which some are gifted and of which others are deprived, is counterproductive and almost wholly untrue. While talent certainly plays some role in development of great writers, the paramount factor in good writing is practice. Writers are taught to write, they are not born spewing sonnets. In this way, writing is not so different from math: the more you do the better you get.

To some this may come as a welcome revelation, to many others it is anathema. Suddenly, hey, you're not necessarily a special person just because you write: everyone can be taught to write.

No one is denying variation in ability, style, appeal and even talent. The denial here is of a mentality that categorizes one group as elite by dismissing everyone else on the basis that they lack inherent ability.

The same mode of thought prevails in science. Those who cannot "do math," often feel inadequate when confronted with numbers and science in general. They not only lack the confidence to do well, many simply do not believe that they can do it at all. Here we have the emergence of the "I'm just not a science person," motif and a perfect excuse to stay far away from it forever. In this way, no one ever has to take the initiative to improve.

The solution to this 'problem,' if, indeed, we can call it that, is elusive. Each individual must take responsibility for his or her own actions. If one chooses not to improve, that is an undeniable prerogative. But remember, it is, to a great degree, a choice. It is important to realize one's limitations but is it not equally important to at least try and expand borders that often, need not exist?

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.

Columbia/Barnard housing exchange threatened

by Jackie Donnelly

University Hall Council wants to discontinue or at least change the present Columbia/Barnard housing exchange agreement. UHC claims to represent the opinions of all Columbia University students when they assert that the housing exchange does not contribute to a sense of community within the university. UHC also claims that Barnard students are taking priority housing away from CC and SEAS students.

UHC has proposed a new exchange plan that will allow spaces from Columbia and Barnard for the least number of people from either. For example, if 25 students from CC and SEAS are interested in Barnard housing, and 40 Barnard students are interested in Columbia housing as occurred this year, Barnard will give 25 spaces and Columbia will give 25 spaces.

"I don't see why Barnard students should get Columbia housing when their tuition and fees are going to Barnard," remarked an anonymous CC student.

The Barnard Subcommittee for Housing is not pleased with these developments. They maintain the position that

Barnard College is still part of the university and should be treated as such. Only 186 spaces for housing are in the exchange, and this is a small proportion of the overall number available. It is the belief of the subcommittee that three or four years ago, before the exchange, the tensions between Barnard and other CU students were much greater and the exchange has been instrumental in lessening these tensions.

"It's crazy to make such a big deal about these 186 spaces. We have a dining exchange, we use each other's libraries, we go to each other's classes," said Nicole Press, BC '96. "They aren't going to make that much difference." Pruss is part of the Barnard Subcommittee on Housing.

For the past two years, the subcommittee has been distributing quality of life surveys to participants in the housing exchange. Barnard students strongly favor the exchange and CC and SEAS students generally were in favor and commented on aspects such as better maintenance and facilities in the Barnard buildings.

Jackie Donnelly is a Barnard first year and Bulletin News editor.

English lecturer Nancy Kline Piore receives Emily Gregory Award

by Esther Gross

Every year the students of Barnard College honor an outstanding faculty member with the Emily Gregory Award for excellence in teaching and for devotion and service to students. On April 4, English lecturer Nancy Kline Piore, BC '64, received the award at a ceremonial dinner attended by about 50 friends, colleagues and students. Piore is the Director of First-Year English and the founder of the Barnard Writing Project.

Emily Gregory recipients are nominated in essays written by their students and submitted to the McIntosh Activities Council. Piore was nominated by Amy Hassinger, BC '94, a Writing Fellow. Hassinger's essay was selected from over twenty other submissions by a committee of Barnard students. The committee felt that Hassinger's essay demonstrated Piore's devotion to her students as well as the entire Barnard community.

Piore received her bachelor's degree from Barnard in 1964 and went on to earn her master's from Columbia and her doctorate from Tufts. A French major, Piore edited a campus literary magazine. Piore feels that this experience served as a mirror of things to come as she has

continued to emphasize the importance of writing across the curriculum. Piore is a writer and a translator and has published a novel, a book on a twentieth century French poet, a translation of a French feminist monograph and edited a collection of essays on the teaching

of writing. She has recently completed a biography of Elizabeth Blackwell, the first female doctor in the United States, for the Barnard Biography Series.

In 1990 Piore founded the Writing Project, a program dedicated to emphasizing the role of writing in every discipline. In the Writing Room, students can receive input from Writing Fellows on papers written for most Barnard



Nancy Kline Piore as Barnard student in 1964. photo courtesy Marjorie Board

cont. **AWARD** pg 24 More News pg 26

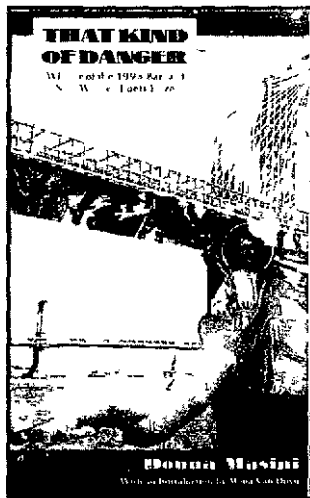
Harjo and Masini Grace Ninth Annual Women Poets at Barnard

by Marganda Jorge

On Thursday, April 7th Barnard held its ninth annual Women Poets at Barnard poetry reading in the James Room. This year's distinguished poets were Joy Harjo, author of *She Had Horses* and *In Mad Love and War*, and Professor of English at University of Arizona and Donna Masini, Winner of the 1993 Barnard New Women Poets Prize.

Masini read first, including poems from *That Kind of Danger*, her first collection which is about to be released. She addressed the audience candidly, nervously joking and recalling a time when she herself sat in the audience listening to someone else read. Her poems are jam packed with vivid images that follow one another quickly, in a fluid and powerful profusion. In "Nights My Father," for instance, images of homey scenes coalesce with ominous pictures of dark tunnels, dripping water, vivid sounds and textures that evoke anticipation in the reader and culminate in the question, "Can a man get lost down there?" The poem never answers.

Masini's work draws heavily on her personal experiences as a child and adolescent growing up in Brooklyn. According to her, "You write because of what you come from, not despite it." This conclusion shapes much of her verse. Some poems like "My Mother Makes Me a Geisha Girl" recall specific instances like Halloween in 1962, which the poet skillfully uses as metaphors for larger themes. In this case, she is articulating the tension between mother and daughter and the dynamic that ensues among them as women as well as family members. In another poem she describes the body as a prison and she ties in this image with the relationship between mother



and child. "I wanted to grow back to her" is one verse that sums the growth and fear of leaving the maternal body to face entrapment in one's own physical self.

Sexuality is among her recurrent themes, appearing in poems with titles like "Who Giveth This Woman" and "What Drives Her." Womanhood is addressed repeatedly and often quite innovatively. "Looks That Kill," for example, equates the process of menstruation with the war in Vietnam. "Here eggs drop" is repeated several times and is symbolically synonymous with the dropping of napalm.

Masini's work has already attracted praise from a number of reputable sources, including Adrienne Rich, a critic who is usually not given to blurbs, but made an exception in this special

case. During the reading, Masini acknowledged her debt to Harjo, who discovered her work while she was editor of *High Plains Review*, and gave her the opportunity and the confidence to continue to pursue poetry.

Harjo herself also shared her work with the audience. She has been largely influenced by her Native American upbringing as a member of the Creek tribe. Her images of animals, a magic Navaho—the child of unspoken wishes—and more earthy images of reservation life are just as powerful as Masini's. Her verse lacks Masini's profuse energy and is instead slower, more methodical and resonant. She weights her words well, transforming simple phrases into embodiments of great meaning. The ancestors never left.

Her images are moving in their powerful simplicity and striking beauty. In "Deer Dancer," she juxtaposes

Portrait of a Woman:

Virginia Gildersleeve: A lesson in Barnard History



by Marganda Jorge

If you've ever studied on the third floor of the Barnard library, at the tables all the way in the back chances are you've seen the large, dark portrait of Virginia Gildersleeve. How many of us, though, know that Gildersleeve was the third Dean of Barnard? How many of us know of the immense impact that she had, not only on the history of this institution, but on its current operations and philosophy? Her influence spanned more than three decades and lives on in the education which Barnard women receive to this very day.

On December 13th, 1910, Virginia Crocheron Gildersleeve, BC '99, was announced as the new Dean of Barnard College. Her administration continued for thirty-six years, during which she led the college through two world wars and the Great Depression while simultaneously finding enough resources to add to its territory and buildings. A product of Barnard and Columbia herself, Gildersleeve established a greater role for Barnard both in the larger University community and in the world.

Today's students owe much to Gildersleeve. She worked with the faculty to establish a new prescribed curriculum completed in 1917-18. She always harbored an intense concern for the flabby state afflicting American education, and argued forcefully that education holds a paramount role in democracy. She specified that role in definitive terms. As she saw her position, it is the function of the faculty and the

administration to decide what measure of self government or student government conduces to good education.

Although we might perceive this view as somewhat conservative today, it suggests Gildersleeve's deep commitment to educating women at Barnard. To her it was more than a professional responsibility, it was her personal duty.

Her connection to the student community may have been somewhat inevitable. "Having been raised, so to speak, in the Barnard family, Miss Gildersleeve never made the mistake of underrating the independence of Barnard schoolgirls." Her evaluation of this independence was qualified, however, "She assumed that they were capable adults—very young adults, to be sure, but definitely not little schoolgirls. She was pleased when

they ran their own affairs efficiently and was quite willing to accord to them the same respect for their private lives which she expected for herself.

Throughout this period of consolidation Gildersleeve struggled to ensure the financial stability of the College. She broke the ground for Barnard Hall in 1916. She devoted constant concern to obtain and maintain top caliber students, consistently cultivating high standards of achievement. Gildersleeve retired in 1947 to live the next fifteen years with Elizabeth Reynard, BC '22, in happy companionship. Her deanship encompassed an era of great growth and secured Barnard's position as a leader in women's education.

Marganda Jorge is a Barnard Junior and a Bulletin Editor in Chief.



Ynestra King speaks on ecofeminism and social change activism

by Jen Girotti

Ynestra King spoke on the history of the ecofeminist movement and its relation to other social movements in the Barnard Center for Research on Women March 30th, as one of the final events of Women's History Month. The ecofeminist movement is a merging of the women's and

Feminist social analysis and ecological awareness form the basis for ecofeminist theory - the oppressions of women and non-human nature are linked within Western culture.

the environmental movements in theory and in practice.

King's lecture was co-sponsored by the Barnard Center for Research on Women, Barnard-Columbia Students for Choice, the Centennial Scholars Department, Eco-Resist!, Green Outreach, the Women's C-ooop, and the Women's Studies Department. Many

of the original crowd of 18 stayed the full two hours that King spoke and heard her address questions on the relation of ecofeminism to science and to animal rights, living as an ecofeminist in New York City, and the importance of spirituality within the ecofeminist movement.

King, a teacher at the New School for Social Research and a writer, has been involved in the ecofeminist movement since its beginning in the early 70's. Ecofeminism has its feminist roots in the renewed women's movement which began in the late 60's, also known as second wave feminism; while its connection to the ecological movement is traced to Rachel Carson's *Silent Spring*, published in 1962, the first Earth Day in 1970, and the increased interest in environmental issues which was generated by these two events. *Feminist social analysis and ecological awareness form the basis for ecofeminist theory -- the oppressions of women and non-human*

nature are linked within Western culture. In addition, ecofeminist theory has been informed by the emphasis on *mediation and conflict resolution of the anti-militarist movement of the 80's.*

Anarchist social theory has also added the practice of *consensus decision-making and grassroots democracy* within the ecofeminist movement. The women's spirituality movement has been closely related to ecofeminism since its birth in the 1970's and has generated the greatest dialogue between white women and women of color within the U.S. ecofeminist movement. Today, ecofeminists within the animal rights movement remind us of our kinship with non-human nature; while some ecofeminists focus on organizing around environmental issues such as bioregionalism and environmental racism.

All of these related movements and their associated social analyses have blended their influences within the U.S. ecofeminist movement. However, there is no one ecofeminist movement, no party line that everyone who calls herself an ecofeminist must espouse. Ecofeminism exists as a *dialogic of ideas* that co-exist within the varied movement. King informed us that many of the ideas that make up ecofeminism are shared by other social justice movements, such as the struggles of people of color within this country and Third World peoples. Many Third World women, such as Vandana Shiva, a prominent Indian scientist and ecofeminist writer, critique Western models of development because they are assumed to be appropriate for non-Western contexts. Ecofeminism in general criticizes Western development for its reliance on the oppression of the poor, working class people, women, and people of color, as well as its disregard for the *integrity of natural ecosystems.*

Jen Girotti is a Barnard senior and a Bulletin staff writer.

On Video...

Hard Target combines great direction, soundtrack

by Christopher Murrin

There are a lot of stars in *Hard Target*, the least of which is Jean-Claude Van Damme. The film stars Van Damme as Chance Boudreaux, an out-of-work merchant sailor, who basically beats the hell out of an assortment of bad guys (Real surprise, huh?). Chance's Creole heritage helps mask his accent, but otherwise his acting hasn't improved since *No Retreat, No Surrender* (see that for a good laugh). No, the real stars of this film never appear before the camera.

First, there's the screenwriter, Chuck Pfarrer. Pfarrer's screenplay often plays on the conventions of the action genre by leaving the audience's expectations unfulfilled. Then there's the music. The score by Graeme Revell uses the New Orleans blues background as the centerpiece while incorporating slide guitars throughout the film. The combination establishes the tone of the film from the very get-go.

The most impressive performance found in *Hard Target*,

however, comes from director John Woo. Woo, who is also the director of *The Killer*, imports the aesthetics of action found more often in Asian films to the American cinema. For the most part, this means that he uses slow motion—a lot. Nearly every violent scene, and most that aren't violent at all, involve cross-cutting between slow-motion and real-time shots of the same action. This makes the film seem as though it were a study of violence, rather than an action film, an interesting innovation on the American screen.

So, while the acting isn't the best in town, and the screenplay does have some holes in it, *Hard Target* is worth seeing for the fantastic direction of John Woo, if for no other reason. As for me, I'm going to HMV tomorrow and buying the soundtrack.

Christopher Murrin is a Columbia College senior

Madonna's muse: Dietrich video collection introduced

by Cathi Martarella

Throughout Madonna's career she has created various artistic personas in order to maintain the public's attention. Although Madonna has copied the styles of various entertainment legends there is one that she seems to refer to in her numerous songs, videos, and performances, and television appearances repeatedly. Before I reveal the identity of Madonna's muse I'll give you a few hints. In her "Open Your Heart" Madonna's portrayal of a sexy cabaret star is reminiscent of her idol's role of Lola Lola in the classic "The Blue Angel". Madonna's frequent cross dressing in works like "Express Yourself", "Open Heart", and her stage performances of "Bye, Bye, Baby" (at last year's MTV Music Awards) and "Like a Virgin" in German on her last world tour pay homage to one of Hollywood's greatest leading ladies. Still haven't guessed yet? All right here is one last hint—in her song "Vogue" Madonna refers to this screen goddess as one of the "ladies with an attitude". This woman is not Greta Garbo or Bette Davis but the greatest German import Hollywood ever received—Marlene Dietrich.

As a result of this recent surge of interest in Marlene Dietrich Universal Home Video has released "The Ultimate Marlene Dietrich Collection" which includes "Blonde Venus" with the sophisticated Cary Grant, "Dishonored", "Golden Earrings", "Morocco" with the sexy Gary Cooper, "Pittsburgh" and "The Spoilers" both feature the tough John Wayne, "The Scarlet Empress", "Shanghai Surprise" and my personal favorite "Destry Rides Again" with James Stewart.

In "Destry Rides Again" Dietrich plays a feisty saloon girl called Frenchy who works for a group of unscrupulous men who are conning the local farmers out of their land. The sexy Frenchy uses her charms to aid her bosses in the scam for a cut of the profits. In the opening sequences their plans seem to be going well as the group wins a valuable piece of land in a card game and craftily dispose of the town's sheriff who tried to thwart their activities. In the spectacle of the saloon they appoint a new sheriff, a man they know will stay out of their way—the town drunk.

Ironically, the town drunk takes his new job seriously and doesn't VIDEO, pg. 14

Losing a Playwright who understood loss: A tribute to Eugene Ionesco (1909 - 1994)

by Suzanne Scanlon

The recent occasion of Eugene Ionesco's death evokes the themes, imagery, and profundity of the playwright's unique body of work. Though his plays are firmly committed to the trial, frustration, and habit of life, there is

without her around.' A later scene in this play suggesting the interrelationship between the living and the dead occurs when the protagonist faces his dead relatives and exclaims angrily, 'pose you look at it this way. It wasn't

me who went off and came back, it was you! You didn't pass away, I did! You suffer a while and just let me play dead! Let me have a breather, okay?' This scene brilliantly expresses the anger the living are often left with after their loved ones have died.

Though his plays are firmly committed to the trial, frustration, and habit of life, there is a consistent blurring of reality and fantasy in his writing.

a consistent blurring of reality and fantasy in his writing. This surrealistic quality came from his constant awareness of the relationship between life and death. While critics often labeled Ionesco a desperate antirealist, he consistently rejected this label. Indeed, the power of his work lies in an honest exposure of his soul, from a specific and scorching soul, he offered a universal expression of what it means to be alive.

The extent to which this self-exploration constitutes Ionesco's work is most apparent in his two final plays (albeit both were written many years before his death) *Man With Bags* (1975) and *Journeys Among the Dead* (1980). In these plays he contrasts the reality of living with the reality of dying/dreaming. The reality of life is represented tangibly through the protagonist's familial relationships. The reality of fantasy is explored through continuing relationships among the living and the dead.

In an early and memorable scene from *Man With Bags*, the protagonist confuses his wife with his mother. She refuses to play this role for him, exclaiming, 'You always figured I was your mother. I'm not. I never was. I'm your wife.' She reminds him of a death that occurred twenty years earlier. But as Ionesco knew, time is illusory when it comes to the pain of loss. Revealing the irrevocable tragedy of an individual's desperate sense of loss and abandonment, the protagonist responds to his wife, bewildered: 'Me, alone such a long time. Such a long time without Mama. It's hard to imagine my living

Although anger is a natural response to death, there often seems little place for its expression outside of fantasy. While these examples focus upon the mystery and confusion of death, Ionesco remained forever a genius at finding the beauty and nobility within the sometimes tragic emptiness of life. This is expressed exquisitely, without dialogue, in the final scene of *Man With Bags*. Following intricate stage directions, each character repeatedly enters and exits, no one acknowledges anyone else. Eventually each character re-enters in a wheelchair—symbolizing, perhaps, those wounded by life's losses and disappointments. This culminates in a noisy traffic jam. The characters then exit and the stage is momentarily still. One by one they reenter, each carrying a suitcase. As the sounds of horns and whistles are heard, the movement takes the form of a beautiful, ordered ballet.

This is a brilliant theatrical presentation of discord and harmony among men and women, men and women who are too often unaware or out of touch with others similarly striving and suffering. It is this final vision of the play—a vision of human beings transcending their isolated journeys while moving towards fulfillment—that was essentially the profound vision of this extraordinary playwright.

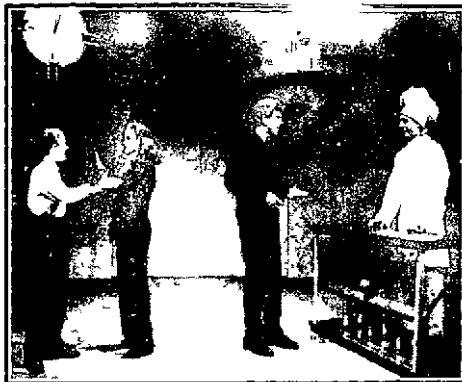
Suzanne Scanlon is a Barnard College junior.

It's All in the timing

by Cathi Martarella

All in the Timing which is now appearing at the John Houseman Theater in the heart of the theater district is a series of six witty playlets written by David Ives. Although this is the first time that these comic sketches have been grouped together they all share Ives's love of language. Mr. Ives is not merely writing dialogue; he is composing melodic music about the human condition.

The evening opens with a piece called Sure Thing from 1988 which is about the awkwardness between two strangers meeting in a public place. One minute the conversation is running along smoothly and has a comfortable rhythm and then all of a sudden there is a pause, a long pause, and the timing Wendy Lawless, Nancy Opel, Rober Stanton and Michael Countryman in "Philip Glass Buys a Loaf Of Bread," one of the six comedies collectively titled All in the Timing at the John Houseman Theatre, 450 West 42 Street



Whenever an awkward pause occurs a loud bell is rung to signal the loss of the timing as well as to create a new rhythm for the conversationalists.

Words Words Words is also about the struggle to find the right words. The work is set in a Columbia University psychology lab where three monkeys have been given typewriters in the hope that one of them will randomly compose Shakespeare's Hamlet. Although none of the monkeys complete the task their conversations about their frustrating attempts to create art out of their babble is quite amusing.

In The Universal Language Ives takes babble and creates a new language which seems to have roots in all the romance and germanic languages. The sketch opens with a young woman who finds English difficult, inquiring about taking classes in the universal language.

Unamunda Unfortunately the language is nonsense and the innocent woman is about to be swindled out of her money. Ironically she and the professor fall in love and he can not hear to cheat. Like Sure Thing this piece is about two people connecting through words. Even though no one else in the world can speak Unamunda this couple has found that their timing is better in this language than in any other one in the world.

The third sketch Philip Glass Buys a Loaf of Bread emphasizes the monotony of language and modern life and how little words can express. This piece is reminiscent of the opening sequences of *Machinal* which was performed recently at Barnard. In both works each actor repeatedly says his set of line while the other actors on the stage do like wise as they all move around like machines.

Sometimes in our technologically advanced world the meanings of words like love are lost.

Philadelphia is about a man living in New York but lost in Cleveland. His world has been turned upside down. For example if he asks for the Daily News he gets the New York Times. This playlet is about finding the logic in every situation and soon the main character is able to manipulate his language so that he gets everything he wants.

In all the playlets Ives is constantly manipulating language in witty and innovative ways. Overall the series emphasizes the importance of words in human interaction and the key role of play in human understanding.

Cathi Martarella is a writer, actor and a Bulletin Arts Editor.

Coming up in the Arts...

Performances

The Peggy Spina Tap Company presents "Tap Outing '94," choreographed by Peggy Spina, Meyuki Kato and Buster Brown; music by Joel Forrester. Spina Loft, 115 Prince Street, Sat. April 16 at 8pm, Sun., April 17 at 3pm and 6pm, Sat., April 23, at 8pm, and Sun., April 24, at 3pm and 6pm. Tickets: \$15. Call 674-8885.

Orff's "Carmina Burana" and Mendelssohn's "Die Erst Walpurgisnacht," performed in Carnegie Hall by the St. Cecilia Chorus and Orchestra. Conducted by David Randolph. April 29, 8pm. Tickets: \$40, 35, 27, 18, and 12. Call (718) 428-0007.

Columbia University Varsity Show celebrates its 100th year, featuring a 2-hour revue of original sketch comedy and musical numbers written, directed, produced, and performed entirely by Columbia students. Schapiro Theater, April 13-16 and Kathryn Bache Miller Theater, April 21-23. All performances at 8pm. Tickets \$6 with CUID, \$8 without.

Minor Latham Playhouse. Original works by student choreographers at Barnard and featuring a quartet by Kraig Patterson, member of the Mark Morris Dance Group and guest faculty member of the Barnard Dance Department. April 15&16 at 7:30 pm. Tickets: \$5, \$3 for students. Call 45638.

Exhibitions

Whitney Museum of American Art presents:

"Richard Avodon: Evidence 1944-1994," a retrospective spanning fifty years of the photographer's distinguished career. Fourth Floor, through June 26.

"Joseph Stella," an examination of the career of the modernist who translated concepts of the European avant-garde into an American idiom. Third Floor, opens April 22.

"Ideas and Objects: Selected Drawings and Sculptures From the Permanent Collection," an exploration of the complex relationships between an artist's drawings and sculptures. Second Floor, through September 4.

"Collection in Context: Isamu Noguchi: Early Abstraction," a collection of sculptures and drawings from the Whitney and the Isamu Noguchi Museum. Lobby Gallery, through April 24.
All exhibits at the Whitney Museum, 945 Madison Avenue. Admission: \$6, \$5 for students with ID.

Elsa Bekkala, "Paintings," at Macy Gallery (Teacher's College, Columbia University). Opening reception April 15, 1994, 5-8pm. Show Dates: April 11-22. Call 678-3360

Film

"The Merry Widow," directed by Erich Von Stroheim and released in 1925. April 15-17.

"He Who Gets Slapped," directed by Victor Sjostrom and released in 1924. April 18-19.

"The Scarlet Letter," also directed by Sjostrom and released in 1926. April 18-19.

All films at Film Forum 2, 9 West Houston St.; Admission \$7.50 for non-members, \$4.50 members. Call (212) 727-8110 for times and information

Allgood: High Energy Rock

by Geoff Saavedra

photo by T. Morry White courtesy of ASV Records

Athens, Georgia, spawned not only R.E.M. and the B-52's, but also Allgood. It's taken six years for Allgood's major label debut to come out. They're currently touring in support of their album *Uncommon Goal*. Before the Friday night show at Irving Plaza, where they opened for the Hatters, I had the opportunity to interview Corky Jones, the lead singer.

Allgood take us back to the time when playing on stage meant playing your heart out, jamming was the key to a song, and the audience became privy to the creative process of the band. They've been called a hippie band, a Grateful Dead/Allman Brothers rip off, but to Allgood and their fans they are unique. "We're just playing music that comes out of us. Hopefully we can be remembered for our integrity, our honesty of just, basically, playing. I think people need to have something to compare an unknown band to. It's cool it doesn't bother me, I don't think it's malicious. We go play Ames, Iowa, and you're dealing with an enormous cross section of 18 to 35 year old people who come out and see ya. That's not hippies. We go play Boulder, Colorado, that's like hippie central, or San Fran, [then] hey, we're a hippie band that night! It does feel a bit weird when folks try to pigeon hole ya a little bit. You want to feel like you're original. But I think if we keep doing what we're doing, the way we're doing it, it won't be long before we're recognized for being us."

When asked what the crowd should expect for the show, Corky replied, "Tonight is going to be a very high energy rock and roll show like the kind I used to see when I was in seventh grade. Indeed the show was amazing! It took me back to the early eighties even though I never had the chance to attend those kinds of concerts. I could still remember everyone talking about them. It was the highest energy show I've been to where the audience didn't mosh. It was quite a different experience for me. I suggest everyone try to have a similar experience. If you haven't already gone to see the Allman Brothers on their last tour for Seven Turns, Blues Traveler or any other blues/Southern rock band, then I strongly urge you to



shell out the money to go see them!

It's a shame that there were only a few people there to see Allgood's mastery of Southern rock-funk fusion. The weak attendance didn't discourage the band at all. That night I observed the much written about connection between the bass (Mike Sain) and drums (Charlie Pruet). "Those guys spend hours together bringing the rhythm section [into] like this one big pulsing thing. It's really important to them. They spend a lot of time and it shows. They really work to function as a single unit."

Allgood have a very tight schedule supporting their new album. This is nothing new for them. They are known for their lengthy touring. The last time they toured for 200 days straight. "I just fuckin' love doing it," said Jones. "We have the best job in the world!" I think we work more hours than anyone I've ever met. It never crosses my mind to complain. I get to live my dream! [The rest of the band] they're heroin addicts. No I don't know. I think it's the same across the board.

By the end of the show the floor had filled up some more with people arriving for the Hatters. It was a good thing that they arrived in time for *Trilogy*. This is Allgood's cup of indeterminate length. I think it went for

cont ALLGOOD pg 14

Boston's Heretix play NYU's Indie Music Fest

by Hilary Reiter

My Bostonian neighbor, Taryn somehow convinced me to take her to see Heretix, a band from her home state. I had never gone to a club with Taryn before. I was somewhat reluctant because I doubted that we had comparable tastes in music. She insisted that I'd love the Heretix and that "Ray, the singer, is such a cutie." I eventually decided to go with her because after all it was free. Heretix were playing on April 2 at the Lion's Den as part of the NYU Independent Music Fest.

To my surprise, the four piece band was everything she had described (looks included) and more. Each song remarkably stands on its own, with no two sounding alike. A great aspect of the group is their ability to successfully switch tempos within one song, making the music exciting. One of their best tracks, "Liquid California," begins with pounding, complex, almost tribal sounding drum patterns. Next, the grinding guitars and bass kick in, creating a rollicking, memorable introduction. Surprisingly, when the vocals begin, the song takes a sharp, melodic turn. Another great, somewhat Pearl Jam-ish track is "Michigan," a perfect summer, cruising tune.

Lead singer/guitarist Ray Lemieux has a vocal delivery that is as varied as the band's original brand of alternative/grunge/rock. His stage presence is casual and

no frills as he focuses on singing and playing hard. Heretix humor shines through on "My Favorite Hooker," on which Lemieux sings an anthem-like chorus: "You know you are my favorite hooker/You know I am your favorite whore..."

All of the group's songs, even the harder edged ones, are catchy, which should make them a prime target for a fierce major label bidding war. The band's energetic live performance and excellent musicianship made me glad that I walked all the way from Irving Plaza to the Lion's Den (Thanks, Taryn). It was a refreshing break from the masses of terrible, untalented, forever unsigned New York bands, most of whom would do a great service to humanity (and the unemployment rate) by keeping their day jobs.

Heretix currently have an album entitled *The Adventures of Super Devil* on Boston's Cherrydisc label. I'm not sure how available it is, but if you have to hunt for it, you'll be glad that you did. For information, write to Cherrydisc Record Company Inc, P.O. Box 313, Boston, MA 02558.

Hilary Reiter is a Barnard College first-year and a Bulletin Music Editor.

Allgood review

from ALLGOOD, pg. 13

about twenty minutes on Friday. By the last ten minutes, the whole crowd was boogying to the back and forth soloing of Fuller and Carter over Sain and Pruet's rhythm.

If you can't catch Allgood live you can get their upcoming live album entitled *Kickin' & Screamin'*. There's a 16 minute version of "Trilogy" on there with a violin solo. Be sure to check that one out. You can also buy Allgood's album on A&M records, *Uncommon Goal*. It's a good rock album, but not even compare to Allgood live. "Six years ago, [and] it's the same guys. So, we were right!"

Geoff Saavedra is a Columbia College first-year and Bulletin Staff Writer.

Video review

from VIDEO, pg. 9

and sets out to acquire the services of the son of the toughest man in the wild West. Unfortunately, his new deputy, Destry, played by James Stewart is a pacifist who prefers quick thinking to quick shooting. The crooks of the town, including Frenchy, all try to convince Destry to ignore their illegal activities, but the deputy is immune to their bribes and Frenchy's charms. However, Frenchy soon becomes smitten with Destry after he breaks up her catfight in the saloon with Una Merkel's character because she is impressed with his intelligence, wit, and modest manner.

Can Frenchy seduce Destry and if so can his love redeem her evil ways? There is only one way to find out — rent "Destry Rides Again" see the brilliance that Madonna tries to emulate.

Cathy Martarella is a Barnard junior and Bulletin Arts Editor

Kiss kisses my ass

Part two of a series

by Geoff Saavedra and Adam Tempkin

Adam Tempkin's name was accidentally omitted from the first part of this article. Bulletin regrets the error.

Barnard Bulletin: Was there any animosity between the bands because one got to do a song that another wanted to?

Gene Simmons: No, no! At a certain point you had Lenny [Kravitz] and the Pilots wanting to do "Deuce." Then it was Extreme and somebody else wanted to do "Strutter." All we tried to do was to sort of keep juggling over forty five balls at the same time. And just try to keep them in the air and see which ones corporate sultes knock out of the loop; managers, lawyers knock out of the loop. Because there are other considerations besides a band saying, "I'm gonna do it." Now get all your people, who make a living off your hide, to agree with you and let you do it.

Gene:we tried awfully hard not to suggest songs because then it becomes our record. This is absolutely the artists' record. It's their take, their slice of life, their point of view. And if it's a compliment to us it's as much a compliment to every band on here because they created it. We wrote the tunes, but they sure added a dimension onto the stuff that I never imagined. "Dr. Love" (as done by Shandi's Addiction) seen through the Twilight Zone is something that I never imagined.

BB: What do you think of the whole Seattle grunge scene? A lot of those guys were influenced by you.

Gene: The Seattle thing is both great and a load of shit. There's a lot of cool stuff. For me Nirvana is probably the top of the heap, just in terms of a type of approach. Then Soundgarden, then Pearl Jam. By far the most commercial of the bunch is Pearl Jam. The approach of Kurt Cobain, vocally, is much more to my liking, it's much more rock. Eddie's stuff is more sort of cerebral. Kind of like a Jim Morrison head trip. That never appealed to me as much. I like much more balls to the wall kind of singing. I love a lot of that stuff, but it doesn't mean that just because you're from Seattle or you wear a shirt like this [pointing to his own plaid flannel shirt] that you're in. If it was that simple, then anyone who was dressed a certain way gets a free ticket to stardom and happiness, and that ain't it. At the very same time you got the Pumpkins who are every bit as relevant, and every bit as important, and come from

a different part of the world. To me that Pumpkins record is every bit as good as anything that's come out of Seattle in a long time.... Seattle just happens to be where they're from. It could just have easily been Liverpool, when it was, or Los Angeles, which it was, or New York, which it was. Right now all those bands are coming out of there...

Paul Stanley:Anytime there's a new movement, something that's typed the Seattle sound, the Glam rock sound, or whatever, you fall into the same pitfalls that those bands were trying to get away from. What starts as an alternative to something becomes mainstream, ultimately. The clothes that you may have worn because you couldn't afford anything else become a costume, and a uniform....

Gene: The best thing you can do to help this music along is to stop saying the word "Seattle," don't say the word "grunge." That word is outlawed for the next five years. Don't say "alternative" 'cause you're just hurting it. It's putting a stamp on it. And then it becomes every bit as corporate as whatever it was in the eighties that pissed off everybody.

BB: Your songs seem to view women in a derogatory manner. Is this really the way you view women?

Gene: He says as he turns the page to the fold out that shows the lips fully exposed and facing his general direction.

Paul: I think that if you sing about a certain person in a certain circumstance, you're certainly not singing about everybody. I'm always surprised by that sort of over reaction.

Gene: Our view is basically: we write what we know.

Paul: And there's other things that wouldn't be as much fun to write about. But it doesn't mean they don't exist.

Gene: If I sat down and wrote a song about how you should save the forest, the first thing you'd start hollering is, not your balls, but your nose. "This really sucks! What do you know about saving the forest?" Let's put an understanding on the table. Nobody wants the planet to blow up, nobody wants there to be wars, and everybody wants there to be peace and love. Having said that, I'm not sure the next song I write should be a forum for con't KISS, pg 23.

New Hampshire coast gives *Thanks to Gravity*

by Jessica Hodges



photo by
Lana Yaskol
and Jordana
Cymor
courtesy of
O'Harra's
Engine Music

Could Portsmouth, New Hampshire be the next quirky hub of college music? If *Thanks to Gravity* turn out to be just a sample of things to come, nothing but the best can be expected.

Conceived at the University of New Hampshire, TTG came together around singer songwriter Andy Happel in 1990. Graham Smith, guitars, Sean Caughran, keyboards, Sean Daniels, drums, and Drew Wyman, bass, along with Happel, have mastered a refreshing combination of

intelligence, class, passion and aggressiveness.

Andy's vocals are crystal clear, a nice change from the dark vocals of many other "alternative bands" dominating today's music scene. Graham brings power to the acoustic guitar refusing to allow it to be a softer sound. Drew, and his brand new custom-made, self-designed, metallic green bass, keeps TTG tight along with Sean Daniels' drums. Sean Caughran fills out the sound with cloudy atmospheric keyboards. One of the best parts of *Thanks to Gravity's* music is Andy Happel's violin. It is played more often than would be expected and it is never out of place.

Voted best alternative local band by both critics and readers in last year's *Spotlight Magazine* entertainment poll, TTG have become a huge force in the Portland, Maine to Portsmouth, New Hampshire music circuit. Joined by three other coast bands, Groove Child, Heavens to Murgatroid, and Fly Spinich Fly, *Thanks to Gravity* will be playing Columbia Springfest on April 16. This band shines live and should not be missed.

In addition to impressive original material from their self-titled EP and their LP, *Avogadro's Number*, TTG play some surprising covers. Originally meant as a spoof, "Pachelbel's Canon" has become a much favored staple in the TTG set. It is, of course, "gravitized", and features some added lyrics from Andy. Other covers include an almost unrecognizable "Justify My Love." Madonna never dreamed her stuff could sound like this!

The time is running out.

Submit your commentary, letter to the editor, arts or music review soon, before the year is over.

Call the *Bulletin* at ext. 42119 for details

SGA needs to better inform students

by Ileen Khan

Now that we have a new President, and shifts in the administration, I see the need for strong student leadership. Not the leadership of the past that is so accustomed to status quo.

Each day I go anxiously to my Macintosh mailbox anticipating "cool" mail, a concert flyer, a letter from a long lost friend, each day I am disappointed. But, my mailbox is full nonetheless; with what?... "Barnard Student Mail." Although I am tempted to take the daily pack and throw it on top of the pile of other daily distributions, I don't. I sit at my table and read through each and every flyer just to keep myself informed about current events, due dates, academic forums, and Barnard politics. The pile of yellow, white, and blue flyers all top of the garbage cans indicate most students don't do more than quickly glance their "Barnard mail." Is this indicative of the apathy among students? How could it be? Barnard women aren't indifferent towards society, not politically, economically, or socially. Why is it that they are so apathetic towards Barnard's politics? This aspect of government immediately impacts their lives, as well, and is also the one aspect that they are empowered to change.

When I was a first year I wasn't sure about making a commitment to any one particular extra-curricular activity. I was quite unsure of how the Barnard Student Government operated. I was the president of the student government in my high school so clearly I was interested in SGA. I decided to attend a Leadership conference SGA and CLUB was co-sponsoring in which representatives from every student organization would attend. I felt this was my opportunity to learn about the "system". My high expectations yielded disappointment and I refrained from involvement. Having kept SGA in mind, I followed its process and became further disenfranchised.

In having the experience of being an integral part of my high school student government, I learned the importance of the "student voice," yet, I felt there were limited opportunities to voice my opinions as a member of the community. I realized although I had respect for all the

members of the SGA, there were some fundamental things wrong with SGA. It wasn't the type of representative body that I would hoped it would be. I saw little opportunity for change

on the administrative level. Now that we have a new President, and shifts in the administration, I see the need for strong student leadership. Not the leadership of the past that is so accustomed to status quo. So this makes this upcoming election a very crucial one. We need to put a candidate in office that isn't concerned with appeasing administrators, but one that is going to give students strength in a period of transition.

So then, I ask, among all the mail I receive from all of the organizations on campus informing me about events to the most trivial information, why is it that I did not receive anything in the mail about the forum in which I was able to meet the candidates running for Student Government Elections. As a conscientious member of the Barnard Community, I am interested. As a member of the student population at large I found out about the meeting from a candidate frustrated with the process. Still no signs, or announcements from SGA. On my own initiative I went to Brooks lounge to see this forum thinking it was an excellent opportunity to hear what candidates have in mind to "bring to the first executive board committee meeting with our new president." It was a great opportunity indeed. At the end of the meeting we went around the room introducing ourselves and I realized there were only two people there that weren't running for an office. I was one of them. It now became clear why I find the existing SGA so problematic. I really see no reasoning for why SGA would not put up one single flyer or put one single notice in our mailboxes. The Presidential Debate was unheard. I refuse to believe that only two students with no personal stake in this election would be interested in this. After leaving here, I was further disenfranchised with this body of government that is

can't SGA, pg 19

SGA Presidential Candidate's Platforms



Maria Toy

What are your concerns? Would you like to address them? How? In my past three years in student government, I have never stopped asking these questions and I will not stop asking them. My priority is to represent you. You come from a diversity of backgrounds and represent many different interests. As diversity becomes a greater challenge, it forces me to reevaluate student government. As a governing body, we can become more effective and truly representative of your needs. We can become more real to you. By electing me as SGA

President, I would like to: 1) engage more students in the decision-making process through monthly campus forums; 2) broaden the avenue of communication between faculty, administration, and students through bimonthly town meetings; and 3) unite the undergraduate schools of Columbia University on issues including Sexual Assault Policy, housing exchange, and the honor code. For a more representative student government, Vote for Maria Toy!



Shawn White

Under the leadership of our incoming President Shapiro, a transitional period begins at Barnard. With effective student leadership, the possibilities for change are tremendous. As class president last year, I dealt with Barnard policies and procedures. My decision to spend a year out of SGA afforded me the time to broaden my involvement in campus life and realize the need for SGA to better align itself with students.

Barnard students are activist and passionately approach many issues such as AIDS, sexual assault, and abortion, so their indifference in regards to SGA seems to stem from the perception that SGA does not have a significant impact in their lives. There is no sense of SGA as a representative body. The perception is that it is an exclusive organization that conveys administrative goals to students instead of supporting students in attempts to modify, reassert, or reform school policy.

As long as SGA does not have to survey or otherwise solicit student input regularly, it is not truly representative. SGA is out of touch with many viewpoints in our community, but if it can reacquire itself with the student's agendas significant change will occur. As SGA president I will strengthen the link between students and their representatives so that we can confront issues such as clarifying housing concerns and working to continue our exchange. SGA must offer support services to all organizations that Barnard students utilize for individual growth and enjoyment without discrimination. Academic changes must occur such as diversifying course offerings and providing more support for students in small departments. The SGA president must reassert the need for frequent workshops and monthly forums for student leaders, the student body, the faculty,

the administration and the staff to help alleviate conflict in and out of the class room and promote a more heightened sense of community.

Lareina Yee



The three most important qualities I bring to the position of SGA President are experience, commitment, and energy to ensure the job is done well and next year is the best yet!

My primary goal is for SGA to respond quickly and effectively to campus issues. Addressing the housing exchange, inter-school relations, and improving academic and student services will allow SGA to better serve the Barnard community. Continuing to initiate innovative programs, such as town meetings and open forums, are essential to guaranteeing the administration hear the student voice. SGA's primary responsibility is to identify student concerns, respond to those concerns, and follow through with effective and expedient action.

I offer a diverse background of leadership experienced which will enable me to better translate your ideas and opinions into concrete changes in campus policies. In serving as SGA VP of Student Activities and the Social Coordinator for Orientation '93, I gained valuable knowledge and developed ideas on how to reform SGA. All members would benefit from a training period, so that they become better equipped to follow through with their commitment to the student body. As a member of CAASA, and as President of AAWWE, I spoke out about many campus issues, and learned not to be intimidated by any obstacle.

As we strive to build a stronger community, it is essential to address the feeling of alienation many students experience. Striving to reverse this trend of apathy will call for reaching out to students. This can be achieved by including a broader student base in decision-making processes, such as the sexual assault policy. Indeed, we enter a new era upon the arrival of President Judith Shapiro. We face a new opportunity, in a period of transition, to transform our community into a more caring, responsive, and inclusive campus

A look at SGA

from SGA, pg. 17

supposed to keep the students at Barnard informed, and give them the ability to choose it's representatives. How? If we aren't informed of when they are speaking for the "public." Is this how the student government should operate? Only inform students of the activities they deem important? Is this not an important election? Shouldn't every election be an important election? Is it fair to say that it would be in the interest of the incumbents running for SGA President not to publicize this event so that "new blood" isn't exposed? I am very disturbed, and I would like some answers

Ireen Khan is a Barnard sophomore

Vote.

Just do it!

Ignorance is Bliss?

by Adrienne Johnstone

Imagine if a classmate said, "Well, most of us are white here anyway, so how can we talk about minorities?" We'd all be justifiably up in arms. Change the words ever so

I felt so angry I was ready to stand up and scream "Power to the working wo/man!"

slightly and you have the interesting logic which I witnessed in a recent class discussion. The statement went like this, "Well, most of here are middle-class anyway, so how can we talk about those that aren't?" I am sure that the young woman who made this statement didn't mean it quite the way it came out. However, this seemingly innocent sentence, slammed the door in the face of all the non-middle-class students who had just began unclenching their fists and slowing the flow of sweat to their palms and opening their mouths to speak. It said once again, "we can't see your class written on your forehead, so we don't want to talk about it." I felt so angry I was ready to stand up and scream "Power to the working wo/man!" and take the building hostage. By no fault of her own, my professor ended the discussion there and the class all breathed a sigh of relief and went cozily back to the belief that everyone in the room was middle-class.

from BEAR, pg. 2

cap and gown, please contact Lilian Appel, x42024, as soon as possible.

SCHOLARSHIP OPPORTUNITY

Under the auspices of the United Jewish Appeal, several awards have been established to help support the studies of "needy and exceptional Jewish students." The deadline to apply for the scholarships is May 15. For further information, contact Dean Schneider (x47709).

THE LESBIAN BI-SEXUAL GAY COALITION has announced its First Annual Queer Studies Research Awards. Applications are available at the Institute for

This moment is the culmination of many instances that pinch away at the back of my neck, the nerves pulling taut, as I choke back the impulse to explode and squash my invisibility. I am dealing with male chauvinist pig fascism just fine, thank you, and I am not a racial minority, but I am from a family that has been flinching between poverty and working-class my entire life. No, I have not seen the Louvre, I've never been to Vienna, I don't care about the new J. Crew catalog and "What did I do this weekend?" I worked!

So, to the young woman who continues to misunderstand this after last week's discussion, I have an answer. How can we discuss the non-middle class at Columbia and Barnard? Ask us to talk! Don't stigmatize us for our class; don't justify your middle-class status by telling me about your sharecropper grandfather; don't try to tell me that your parents are wealthy but you don't have any money. Simply recognize the percentage of Columbia and Barnard students that barely make it here, who struggle with money daily, and who have fighting families at home. We place so much emphasis on de-homogenizing people by race, gender, nationality, and religion. It is time to recognize the diverse class backgrounds that exist in this "middle-class" institution. Professors, please provide a forum for discussion and an atmosphere that welcomes diversity. Students, please turn to the person next to you and say, "tell me about your family." You might learn something surprising. We will all stop being so embarrassed by our money (or lack thereof). Oh, and if we don't want to talk, we'll kindly ask you to mind your own business.

Adrienne Johnstone is a Barnard first-year.

Research on Women & Gender, 763 Schermerhorn. Submissions should be 15 - 25 pages on a queer topic in the social sciences or humanities. Senior theses will also be considered. The deadline for submissions is Friday, April 29, 2 p.m.

A MESSAGE FROM THE SECURITY DEPT. . . .

Students who wish to inquire about security procedures or make a complaint should use the following guidelines: 1) call the dispatcher (x43362) and ask to speak with the shift supervisor; 2) send a written inquiry/complaint to the Director of Security, 104 Barnard; 3) visit the Security Dept. (104 Barnard) or call the director (x46930); 4) contact a member of the Presidential Campus Security Advisory Committee. For a list of members, call x43363.

Que Sera, Sera....

Who are these people anyway?

by Tara Griffin

It's spring again and I'm sure you're watching all of the little birds come out to play and the security guard in front of the main Barnard gates hand feed the cute, little squirrels (one of those rats tried to attack me in January, as if I look like a nut!) People begin to fling themselves onto the pile o'grass we refer to fondly as Lehman lawn. As you pass the lawn you say "hi" to Suzy and Jane and flash a smile at that stud in your Quantum Physics class, yet, you don't recognize anyone else. It hits you, you've never seen fifteen-sixteenths of these people before! Using your best Jerry Seinfeld voice (I know you practice in front of the mirror at night) you say, "WHO ARE THESE PEOPLE," and so you should.

Who the hell are all of these "Spring People?" My friend Chris thinks that they're the same people who get #1 in the housing lottery or the rooms in 620 with French doors. These people are not normal. If you are in fact a "Spring Person," where do you come from? Where are you during Fall and Winter. Do you venture out into the daylight during the first half of the school year like the "Fall-Winter-Spring Person" such as myself? Is a "Spring Person" the same thing as a "Tunnel Person?" I really want to know what you do during national depression and suicide month (February)? Do you have a secret way of staying sane during this time by thinking about Spring and what you're going to wear when you make your debut on the lawn come March 21st? Are you currently on any medication? Prozac? Zoloft?

Do you actually attend school? Perhaps you are hired by the University to sit on the lawn or the steps and pose for those publicity shots that appear on the cover of Barnard's recruitment propaganda. Perhaps your face is the one I see-the one I don't recognize- when I flip through the pages of the yearbook. You're surrounded by a group of ethnically diverse friends, laughing, tossing your hair in and fro and always mid-sentence.

Can I be you? Can I come out during the Spring- refreshed, glowing, in white, garlands in my hair, looking like a Summer's Eve ad? Wait...snap out of it Tara, these people are lame. They don't work; they don't get mono;

they don't study at Butler until 2 a.m. (well, neither do I); they're not trapped in this cloistered enclave with rude desk attendants, annoying dining services "executives" and an impossible bureaucracy we call the administration.

So now that I've successfully offended a good portion of

Who the hell are all of these "Spring People?" My friend Chris thinks that they're the same people who get #1 in the housing lottery or the rooms in 620 with French doors.

Barnard's employees you may be wondering where this is heading- as am I. I have a gripe, but I can't quite articulate it at this juncture. I hate, well hate is a strong word- oh well- we'll just use it anyway. So, I hate a substantial number of people in this city...school...the quad...Hewitt. My problem, however, is that I can't be as mean-spirited and rude when writing about these people because the weather and the "Spring People" do, not permit me to bitch. During the winter months I was driven by the hellish weather to moan about my sucky situation but now, I just can't (oh this is so profound, I apologize). I'm at a loss for words: a definite first. Spring has sucked up all of my anger and frustration and left me to rot on the Steps with the jocks. Apathy aptly defines my situation. I think I'll end my so-called commentary here so I can mope around waiting for winter to inject some good ol' animosity into me again. Damn, I need a cause...

Tara Griffin is a Barnard sophomore and a Bulletin staff-writer.

The Heart of the Matter.

Another look at *Schindler's List*

by Amy Leavey

Never before have I been more embarrassed or enraged by an article in the *Barnard Bulletin* than by Gabi Porter's piece entitled *Schindler's List*. Its reception in Cracow (Mar 29). The article was full of backhanded anti-Semitic remarks and misleading ideas. Instead of presenting an objective article, Porter succeeded in misconstruing facts and overestimating the amount of Polish sympathy given to the Jews during World War II.

First a simple indisputable fact: Poles were members of

forgets are the Pogroms. The Pogroms, which occurred in the late nineteenth and early twentieth century in Eastern Europe, were violent attacks against entire Jewish villages. Homes would be burglarized, businesses destroyed, and people killed. These attacks were done by the Polish people against Jews. Porter praises the Poles for 'banish[ing] Jews] to their own section of the city' but never commanding Jews to leave all together. This statement is filled with patronizing and bigoted

sentiments. It was the ghettoizing of the Jews that made their persecution that much easier.

Porter remarks that "today

It is important to realize that Spielberg was not creating history in his film, rather he was depicting it.

the Nazi party, participants in anti-Semitic acts and perpetrators of intolerance. Poles, like Austrians, Germans, French, and other Europeans during this time, became believers of the hateful ideas which Hitler and the Nazi party stood for. If the Poles had not believed these ideas, then Auschwitz would not have been built in their country and the murder of millions of non-Aryan Poles would never have been committed. Without Polish cooperation, the Nazis would never have been able to take control of the country as they did.

Porter criticizes Spielberg for presenting the dominant image of Polish people in the film [to be that of] co-conspirators with the Nazis, co-killers of the Jews'. She is upset that the child maliciously yelling 'Good-bye Jews' is presented as a Polish girl and that the soldiers in Auschwitz speak Polish not German. This is an unjustifiable critique. The reason that Spielberg shows the Polish people screaming anti-Semitic epithets and participating in the Nazi army is because they were. It is important to realize that Spielberg was not creating history in his film, rather he was depicting it. As difficult as it may be for Porter and millions of others to believe, children really did play in the ashes of scorched flesh and people really did ignore the blood-curling screams of mothers being separated from their children as they were carted off to their deaths.

Another piece of history which Porter conveniently

university students in Cracow can't imagine the anti-Semitism of past generations'. My brother, who is currently in Poland and the concentration camps it houses, relayed to my parents the overwhelming feeling of hate he and his friends have received from the Poles. The damp, cold weather seems to symbolize the nastiness and rudeness they have experienced. Why would Poles not alive during these horrific times be so cruel to American Jewish teenagers if not to relay their hateful sentiments?

I do not think that all Poles are bad, malicious anti-Semites. I am however skeptical of a writer that is willing to overlook the acts of an entire country instead of realizing the crimes that have been committed. There were good Polish citizens who helped to save Jewish lives during the Holocaust. Those people will have my utmost respect, admiration, and thankfulness forever. However, the overwhelming amount of anti-Semitism that lies in Poland cannot be overlooked. I do not think that Porter is an anti-Semite nor do I think that she realized the extent to which she was offending me and others. I do hope, however, that she re-watches *Schindler's List*, and instead of noticing the injustices that Poles suffered in the Spielberg's depiction of the Holocaust, she realizes the horrors which Jews and other non-Aryans suffered during the Holocaust itself.

Amy Leavey is a Barnard sophomore and the *Bulletin*'s

Poet award ceremony held at Barnard

mundanity with the spiritual realm, using the inconsistency as a metaphor for Native American existence "We were Indian ruins, she was the end of beauty /Some people see vision in a burned tortilla, some in a beautiful woman /What are we all doing here?"

Like Masini, she has been influenced by the women in her life. Most salient was her grandmother's role, which Harjo chronicles in "The Nauting." Her poetry also reflects her diverse interests, for instance her love of playing saxophone. She read "The Place the Musician Became a Bear," as a tribute to her late mentor and

saxophone instructor, Jim Pepper.

The reading ended with Harjo's "Perhaps the World Ends Here," in which she elaborates an image of a kitchen table as the center of all life, a locale for birth, death, prayer and, food—humanity's most basic sustenance. The reading concluded with great success as the audience left with impressions of powerful verse and applause signaled an event much appreciated and anticipated in coming years.

Margarita Jorge is a Barnard Junior and a Bulletin Editor in Chief.

Kiss interview concluded

from **KISS**, pg. 15

hammering that point home. And that doesn't mean that the next song I write should talk about getting laid, either.

Paul: Neither negates the other.

Gene: If you're gonna write a song about a girl, that's what you're going to write about. If you got a problem with a song about a girl, you got a problem with "Good Gole Miss Molley." And if you got a problem with Little Richard, you best get the fuck out of here. You're not allowed to have a problem with Little Richard.

BB: So, what's your view on censorship?

Gene: It exists. I don't like gravity, I want to be able to fly. I don't like censorship. It's a fact of life. You have a right to fight it, or to succumb to it. All of us are guilty, and innocent, to some degree of various parts of that.

Paul: The ultimate barometer and the ultimate law must be set down by the public. When a store opens up in your neighborhood that everyone objects to, nobody's going to patronize it and it will close down. It takes care of itself. It's almost like the law of the jungle. So, I'm not quite sure, with few exceptions, that it's really our place to decide what is and isn't acceptable. The crowd and the public will do that.

Gene: Censorship stops at a guy jumping up in his seat in the middle of a movie theater and yelling, "Fire! Fire! We're all gonna die!" Everybody starts running into each other and dying because of him. His ass is grass. I have the right to swing a bat in the general direction of his head. That's my freedom!

Paul: Oh, if somebody jumps up in a fire and yells

"Movie! That's the same thing."

BB: What do you think is the special connection between the band and the fans?

Gene: The hands-on connection that we have with our fans. We're gonna put out a book in the next year or so. Each book is going to be from us to the fans. It's called *Kisstory*. Each book is gonna weigh over eight pounds! It's gonna be the monster of the century. It'll comprise everything from our private collections—the photos, the stories. An oversized, big coffee table book. Its not gonna be available in bookstores. Each one will be numbered and hand signed by us. It's really a way for us to give something back to the fans. It's gonna come in a handshell case with a leathery embossed cover. It won't be out for a while, but for those that want it there's gonna be an 800 number.

BB: When is this coming out?

Gene: We don't know. We're in the middle now of putting it together.

BB: Why do you think that there's a general resurgence of interest in *Kiss* 1994?

Paul: The bands that are around now are people who came to the shows who were early influenced by us. Maybe it went way beyond music because you have people saying "This changed my life." In essence the audience has become the band. The difference is we're still around and we're sharing the stage. The stage is big enough for all of us.

Gooff Saavedra is a College first year and a Bulletin Staff Writer. Adam Topkin is a College first year.

Letter to the Editor

Vanessa Richards wrote in "Upheaval in theater department unfair to students": "Beyond all those reasons the bottom line is that at \$25,000 a year, 'Sorry kids,' is not enough." I hear such phrases all too often from people on this campus, that, due to the simple fact that we pay \$25,000 a year to be here, we should be treated as royal princesses. My question: what about those of us who receive financial assistance, who pay significantly less than \$25,000 a year to come here? Does that mean we should be

treated accordingly, some as peasants, some as court jesters, and so forth?

Secondly, Amisha Upadhyaya wrote that "not one person showed up to discuss [how the issue of homosexuality and bisexuality are dealt with on campus] with any of the administrators." Well, apparently she did not, either, because I was certainly there and so were six other women.

Malissa Marshall, BC '96

Emily Gregory award given to Nancy Piore

from **AWARD**, pg. 5

classes. Writing Fellows are Barnard sophomores, junior and seniors, who have been trained by Piore in "the Writer's Process," a course she teaches in the fall. Writing Fellows are also assigned to various courses in which they work with students on rough drafts of essays. Piore notes that the philosophy behind the program is grounded in the idea that "every writer can benefit from a good reader.

The Emily Gregory Award Dinner is an intimate and special evening for both the honoree and the guests. The evening opened with a reception attended by many faculty members including Acting President Kathy Rogers, Deans Robert McCaughey, Flora Davidson, Dorothy Denburg and Professors Duncan Foley, Renee Geen and past Emily Gregory recipient Phillip Ammirato. The evening opened with remarks from Acting President Rogers who explained

the history of the award. Hassinger then read her essay and Piore was presented with the honorary plaque. Piore was delighted to receive the award, saying that, coming from the students themselves, it was invested with special meaning. She added that she wants to share the award with the Writing Fellows, whom she said have enhanced her tenure at Barnard.

The evening ended with a toast to Piore, made by Professor Duncan Foley of the Economics Department, who spoke of Piore's love for people and writing. Writing Fellow, Sasha Soreff, BC '94, noted that the Emily Gregory Award is important to the College. "there are few opportunities to recognize the teachers that have had an impact on our lives. It's nice that this award exists and it's even nicer that someone as deserving as Nancy is receiving it"

Esther Gross is a Barnard College sophomore.

Essay hominating Professor Piore

by Amy Hassinger

I'd like to begin thanking Professor Nancy Piore by thanking Professor Plotkin for not exempting me from First-Year English. I went to him in January of my first year at Barnard, my fists full of old papers, hoping to convince him of my superior essay-writing ability. To say the least, I was disenchanted with the idea of taking First-Year English. I had taken AP English in high school, but had chosen, in a giddy senior whirlwind, to skip the test. Now, six months later, I was dreading the prospect of sitting through a semester of what I thought would be remedial reading and writing instruction. Looking back, from a remarkably similar giddy senior state, I can say that First-Year English with Nancy marked a turning point in my college career. Nancy taught me not only how to write, but how to work harder than I'd ever worked on an essay,

and more importantly, how to love it.

She was the friendliest professor I had had yet at Barnard, which certainly added to my enthusiasm about the class. And to be honest, I think she reminded me a little bit of my mom. But, all floundering first-year affection aside, Nancy was the first and only teacher to show me that my voice as a writer was valuable, that my experiences as a feeler and a thinker and a person in this world were not only valid, but interesting. I only had to tell them in such a way that they could be understood.

Nancy required us to submit first drafts of all our papers and to meet with one of our classmates, with whom we would exchange papers and serve as each others' edit partners. After getting feedback from a peer, we would

cont' **ESSAY**, pg. 25

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Nominating essay for Emily Gregory Award

from **ESSAY**, pg.24

conference with Nancy, who always helped me think out the beginnings of my revision before I went home to write a second draft. I took it for granted then, but I can't imagine how Nancy found the time to read all our papers with such a concerned and careful eye, to meet with us for half an hour each, and then to read our final drafts with as much care as the first copies, writing thorough copies on each paper and grading them all fairly.

Nancy encouraged me to apply to be a Writing Fellow, which I did, and I had the pleasure of being her student for the second semester in a row, this time in her seminar in the Teaching of Writing. Again, in this class, we wrote drafts and conferenced with her, and again I felt as comfortable in class as if I were lunching with a bunch of friends who happened to get into a discussion about Stanley Fish and whether or not a text exists. And, maybe precisely because Nancy was teaching us how to teach, I began to observe her teaching techniques more carefully

and appreciate them more and more as I observed. She had funny jokes, and laughed at the jokes we made. She squinted at us doubtfully when we expressed a thought badly, and looked us straight in the eye and smiled when we expressed one well. She listened to our often bungled thoughts and responded to us with as much thought and care as she gave to our papers. She taught us to take responsibility for what we said and what we wrote through her pure interest in us as thinkers and writers.

I have worked with Nancy since my first year at Barnard. As director of the Writing Project, she has raised a program from a non-existent status to a much-lauded one by faculty and students alike. As a teacher she has honed my writing and teaching abilities as well as those of all the Writing Fellows. I would like to thank her for giving me the sheer gall I needed in order to put words on a page. I can think of no other teacher I have had at Barnard who deserves and award more.

Ann Husinger is a Barnard College senior

Changes in SGA constitution raise concern for campus religious groups

by Rana Bonnice

The last of three Student Government forums took place on April 4th to allow student input about revisions expected to be made to Barnard's Student Government Association's (SGA) constitution. Barnard students will vote this week and if the resolutions pass, the new policy will be enacted next year. Present at the meeting were Maria Toy BC '95, Vice President of the SGA and Chair of the Constitution Review Committee, Negar Nabannejad, SEAS '94, Student Governing Board for Earl Hall member, and Chris Koutsovits, Director of Student Activities, among others. Various club coordinators/members were also present, as were other members of the Constitution Review Committee.

One clause that has raised much concern is that which states that Barnard, a non-denominational college, will no longer recognize religious student organizations

One clause that has raised much concern is that which states that Barnard, a non-denominational college, will no longer recognize religious student organizations. Recognition on campus is defined not only as the opportunity for funding and co-sponsorship, but also permission to poster, and to use campus space to hold meetings and events. It is important to mention that a group recognized by any sector of the University (BC, CC, SEAS, Earl Hall, USO, etc.) has all privileges for space, poster, and co-sponsorship, the only difference lies in the source of the funding. While the funding may be allocated by Earl Hall's Student Governing Board, Barnard contributes a direct lump sum to Earl Hall as its support for all religious groups. Negar Nabannejad reaffirmed that the new policy was not "whether or not to fund, but to fund appropriately."

Currently Barnard's SGA funds over 80 organizations that "include theatre and vocal music groups, ethnic organizations, language clubs, community service groups and yearbook and literary magazine staffs," explains Barnard's catalogue. However, controversy arises since although Barnard is non-denominational, much of the funding for student groups comes from the \$200 activity fee required of all students each year. Also, after a controversy over recognition of the Campus Association for Research Principles (officially CARP, unofficially the

Moonies) last year, the SGA conceded that it did not have the mechanisms to decide what is a "legitimate" religious group. Its members are therefore debating sending all religious student organizations seeking recognition to Earl Hall. Maria Toy noted that this was not, however, a question of "which are the good groups versus which are the bad groups, but instead to say that we do not have the resources or expertise to screen groups as well as Earl Hall."

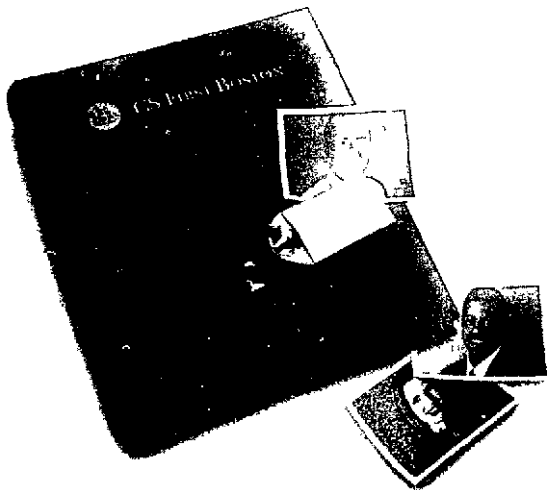
The debate also addressed the issue of culture versus religion. Many religious organizations operate as large "umbrella" groups which are comprised of many smaller groups, religious and cultural. For instance, the Jewish Students Organization (JSU) is the umbrella organization for more cultural groups such as Pizmon, a Jewish a cappella group, and the Jewish Theatre Ensemble. If the new clauses are passed, while the JSU will operate out of Earl Hall (as it does now), more cultural groups will still be eligible for funding at Barnard.

Earl Hall's task of deciding if a group is cultural or religious is not arbitrary. Nabannejad affirmed, but is ultimately based on how the group perceives its purpose and presents itself in its constitution which is thoroughly reviewed and investigated by Earl Hall's SGB. Earl Hall commands a greater number of resources than SGA, so that their role is especially helpful in certain circumstances. If, for instance, the line between culture and religion is fine or a group perceives itself as cultural, while the SGA perceives it as religious, SGB further investigates the group's purpose with help from the chaplains, Steering Committee, and larger religious agents who will help resolve the debate. Nabannejad emphasized that it was not that 'Earl Hall is the expert' but that it has more resources to review organizations.

Also, an important stipulation of the new policy will be a guarantee that a Barnard student permanently be a member of the SGB to make sure that Barnard students are always represented. In the past, Barnard has not been represented due to the fact that it was not a monetarily contributing member. Chris Koutsovits closed the forum reaffirming that 'the new policy is only a simplification since Earl Hall has a better understanding of what religious groups need and better resources to resolve ambiguity and other conflicts. We are going from extreme to sensible.

Rana Bonnice is a Barnard Junior and a Bulletin staff writer

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