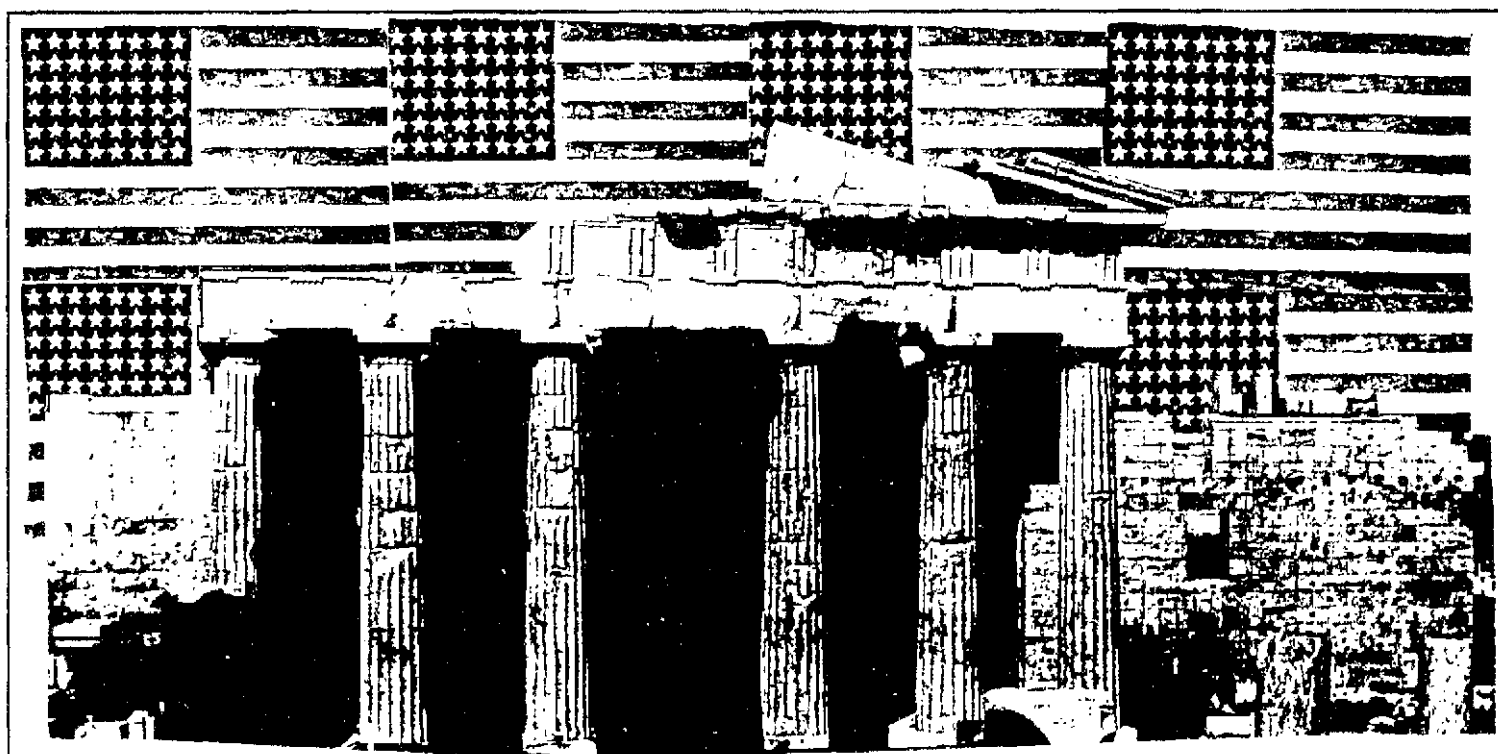




Volume XCVII Number 10

November 5, 1990

BARNARD BULLETIN



THE EFFECT OF NEGLECT: WHEN THE RIGHT TO VOTE IS IGNORED

◆
Professor Swain Puts
HAMLET Into Context

◆
Students Voice Their
Opinions About the
Election

◆
Fair Barnard Comes Home
to Brooks Hall

BEAR ESSENTIALS

ALL STUDENTS WHO WILL BE ENROLLED IN SPRING '91: The period for the planning of Spring '90 programs is NOW! You should have received Dean Bornemann's memo in your campus mailbox. SECOND-SEMESTER SOPHOMORES, JUNIORS, and SENIORS are alerted to consult departmental bulletin boards for meetings with their major departments. FIRST-YEAR STUDENTS and FIRST-SEMESTER SOPHOMORES will attend one of two mandatory class meetings: for the Class of '94, either WED., NOV. 7, 5:30 PM, OR MON., NOV. 12, 12:15 PM, in 202 Altschul; for the class of '93, either MON., NOV. 12, 5:30 PM, OR WED., NOV. 14, 12:15 PM, also in 202 Altschul. To receive a list of LIMITED ENROLLMENT COURSES that require November sign-ups or lottery action check your mailbox next week.

LIMITED ENROLLMENT: The lottery dates for PSYCHOLOGY COURSES, BC1101, BC1117, BC1123, BC1127, BC1130, BC1136, and BC3152 are NOV. 13, 14, 15; 9 AM - 5 PM; 415 Milbank. Sign-up dates for all Barnard BIOLOGY COURSES are as follows: TUES., NOV. 27: SENIORS A-K, 8:45-11:45 AM; SENIORS L-Z, 12:45-3:45 PM; and WED., NOV. 28: NON-SENIORS L-Z, 8:45-11:45 AM, NON-SENIORS A-K, 12:45-3:45 PM in 1203 Altschul.

SECOND SEMESTER SOPHOMORES: Check your mailbox for a memo from Dean Brown and your degree progress audit form. See your adviser to prepare the audit form before you move on to your major adviser to plan your Spring '91 program. File a choice-of-major form with the Registrar and your major department.

MAJORS AND INTERESTED SOPHOMORES AND FIRST-YEAR STUDENTS ARE ASKED TO CONSULT DEPARTMENTAL BULLETIN BOARDS FOR NOTICES OF DEPARTMENTAL MEETINGS FOR MAJORS AND PROSPECTIVE MAJORS. The following have been scheduled: ANTHROPOLOGY: WED., NOV. 7, 3:30 PM, 411 Milbank; AMERICAN

STUDIES: FRI., NOV. 9, 9:30-10:30 AM, or schedule a conference with Professor Beth Bailey, 414 Lehman; BIOLOGICAL SCIENCES: MON., NOV. 12, 12:15 PM, 903 Altschul; EDUCATION: WED., NOV. 14, 4:30-5:30 PM, Ella Weed Room (3rd floor Milbank); ENGLISH: WED., NOV. 7, 4:10-5 PM, Sulzberger Parlor; ENVIRONMENTAL SCIENCE: FRI., NOV. 9, 5 PM, in 333 Milbank; FRENCH: THURS., NOV. 8, 3 PM, 306 Milbank; HISTORY: THURS., NOV. 8, 2:30-3:30 PM, 805 Altschul; MATHEMATICS: TUES., NOV. 13, 12 PM, 403 Altschul; MUSIC: THURS., NOV. 8, 3 PM, 409 Milbank; PHYSICS: THURS., NOV. 8, 4 PM, 502 Altschul; POLITICAL SCIENCE: THURS., NOV. 8, 12:30 PM, 421 Lehman; PSYCHOLOGY: MON., NOV. 12, 12:15 PM, 415 Milbank. STATISTICS: THURS., NOV. 8, 1:30-4 PM, 614 Mathematics (Columbia); URBAN AFFAIRS: THURS., NOV. 8, 12:30 PM, 421 Lehman; ARCHITECTURE majors will meet at the beginning of next semester. CHEMISTRY and CLASSICS majors should schedule individual conferences with their advisers. If you need information on courses check the Catalogue and peruse the Course Resource File in 105 Milbank. Then see your adviser, discuss your program, and don't miss limited enrollment deadlines.

LAST DAY TO DROP A FALL COURSE (deleted from the record): THURS., NOV. 15.

LAST DAY TO WITHDRAW FROM A FALL COURSE: (W appears on record, no grade, no credit) is FRI., NOV. 30. The drop and withdrawal forms require a conference with your adviser as well as her/his signature before it is filed.

PASS/D/FAIL: THURS., NOV. 15 is the last day to file a request with the Registrar to elect P/D/F/ grading or, as noted above, to drop a course. You are reminded that unless a course is graded P/F for all students (e.g., ENG BC1202), the instructor records a letter grade on the grade sheet. If the instructor's grade is either D or F, it is a D or F that is recorded and computed in your GPA. The P/D/F card, FILED IN DUPLI-

CATE, should be read with special care before you sign. English BC1201 and courses for the major or minor may NOT be elected P/D/F.

To keep governing conditions uniform, these DEADLINES ARE ABSOLUTELY FIRM AND THE DECISION IS IRREVERSIBLE. (See p. 48, Catalogue, re Dean's List before filing.)

FIRST-YEAR STUDENTS NOT YET ENROLLED IN FIRST-YEAR SEMINAR: See memo from this terms First-Year Class Dean Brown in your campus mailbox and follow its procedures. Deliver form with choices to Dean Brown. First-Year students who have not filed a choice by NOV. 16 may not be guaranteed placement.

DEADLINE FOR FILING TENTATIVE SPRING '91 PROGRAM WITH REGISTRAR (CLASSES OF '93 and '94 ONLY): THURS., NOV. 29. (Everyone files a final program at 105 Milbank at the beginning of next term, by JAN. 29.)

AFRICAN AMERICAN LIBRARY RESOURCES IN THE NEW YORK METROPOLITAN AREA: Sharon M. Howard, Head of Acquisitions at NY Public Library's Schomburg Center for Research in Black Culture, will tell where those resources are on MON., NOV. 12, 4:10-6 PM, 302 Barnard Hall.

PRE-MEDICAL STUDENTS: Sign up NOW for the last interview workshop on videotape, which will be held FRI. 2-4 PM, on NOV. 16. Advance sign-ups only. See preprofessional secretary, Matthew Lambert, Dean of Studies Office (x42024).

ARTS FORUM AT BARNARD: Visual Artist, John Newman, MON., NOV. 12; Visual Artist, Louise McCagg BC'59, MON., NOV. 19. TIME: 6 PM. PLACE: Barnard Annex Studio.

SAFETY AND SECURITY: You are reminded that important, up-to-the-minute information concerning security issues are posted on the red Alert boards in all residence halls and McIntosh. Please check those boards daily.

EDITORS' NOTE

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.

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A serious trend in American voting patterns has emerged from recent studies: Americans are just not voting; the number of people going to the polls has declined over the past several years. Even college students—supposedly more politically active than any other age group—have followed the national trend. The question is, "Why?"

People claim not to know the issues. Take the time to educate yourself—the special election articles in this week's issue should help. You may not feel comfortable voting on issues you know nothing about, and, indeed, blindly casting your vote could be dangerous, but at least vote for the issues and the candidates about which you do have some knowledge.

"Oh," people tend to say, "Candidate

So-and-so is sure to win. It would be a waste of time for me to vote." The danger here is that if everyone acts upon this notion, that "sure bet" may just lose.

This year, we celebrate the 70th anniversary of the Nineteenth Amendment to the Constitution: "The right of citizens of the United States to vote shall not be denied or abridged by the United States or any State on account of sex." As women, we have a special responsibility not to take the right to vote lightly. Our early sisters and mothers and grandmothers fought long and hard to achieve what we now take for granted. Would you be so cavalier about voting if you didn't have the choice to vote at all? Think about it, and we hope to see you all in the voting booths on Election Day.

Letters to the Editor and unsolicited commentaries must be submitted to the VOICES section by 5pm Wednesday.

IN THIS ISSUE

Polling Student Opinion on Elections	5
Tri-State Candidates	9
Prof. Swain Talks of Women's Roles in Hamlet	12
Special Interest in a Suite	18
Mira Nair to Present Latest Film	19

CORRECTIONS: In the SGA column on Oct. 22, the Hawaiian club was incorrectly identified as the La Jolla Club. Also, the statistics of the blood drive were incorrectly attributed to Kim Hapgood. The leader of the drive was Maria Vallejo (BC '91). *Bulletin* regrets the errors.

Contributors

Sabera Choudhury (BC '93) <i>writer</i>	Carleen Hawn (BC '94) <i>production</i>	Susan Leff (BC '92) <i>writer</i>
Jennifer Girotti (BC '94) <i>writer</i>	Joo-Yung Lee (BC '93) <i>writer</i>	Rhea Suh (BC '92) <i>news assistant, writer</i>
	Julie Lei (BC '92) <i>production</i>	

*To the Editor:
Don't Hype "Pierre"*

I am writing not in response to "Pierre DuPont Copeland III's" "editorial" in the Federalist Paper, but to the reaction that the piece has caused since it was published. Why did anyone even bother to answer that guy? It does not require much examination of the thing to figure out that this is probably the brainchild of some guy or a group of guys who came in on a Saturday night after looking to get laid, and after having been snubbed by various women on this campus for obvious reasons expended that otherwise would have been horny energy in this fashion. He or they probably sat around like 14-year olds around a porno flick, guffawing, "Won't this really get their goats!" For people who do stuff like this, there is no greater joy to them than rolling around on their asses with copies of the Bulletin or Spectator after such reactions are printed, divining in supreme pleasure over how offended everyone got. Remember the messages attacking women and homosexuals which circulated two years ago on everyone's Phonemail? When reports of those messages made the front page of the Spectator (twice!) the culprit probably gloated for a year over the sensation they caused and "cashed in" on his "creative genius," like the authors of cheap, pop fiction these days who are making millions with their crap.

Come on, people! If we know that the "claims" expressed by this guy are false and not shared by the Columbia University community anyway, what do we need to defend? Why pander to some cheap thrill-mongering twerp(s)? I am frankly more disappointed by anyone who would feel genuinely "degraded" or "insulted" by these "opinions" designed for nothing but to tweak our noses, and who would expend any emotional energy or time or breath responding to the article. I will close here, lest I be accused of the very crime I am bemoaning.

—Rachel Marshall (BC '92)

*We want to thank
Stan-the-man and his
Crew for the fabulous
Halloween Feast.*

SGA Debates Funding for Architecture Society and Latin Heritage Month

—by Joo-Yung Lee

SGA Representative Council met on October 29 and decided to postpone making a decision to fund the Architecture Society and the Latino Organization's Latin Heritage Month, planned for November, until they could discuss the funding strategy with the Columbia College Student Council (CCSC).

Presently, CCSC is facing financial difficulties and it is unclear whether they will be able to provide any financial support.

The current funding system for university-wide events dictates that for every three dollars Columbia gives, Barnard will add two dollars and SEAS will add one. Barnard would have to disregard the ratio rule to provide funding. SGA voted to allocate three hundred dollars to the Architecture Society and five hundred dollars to the Latino Organization, bypassing the three-two-one rule.

SGA also briefly discussed the issue of recycling at Barnard. Recycle Now, a club recently funded by Barnard, will take part in the recycling program beginning soon. The reason for the delay in recycling was that the city just approved the Barnard recycling program. The program should begin soon.

SGA also considered a proposal to distribute whistles to all Barnard students as a means of protection. SGA met with Security, which approves of the idea. Noise, especially that of a whistle, is one of the best measures for warding off potential attackers. SGA is still talking with the college board to determine whether this will be a joint venture between the College and SGA. The form and cost of the whistles also must be worked out.

Columbia Urban Experience (CUE), an organization started by students at Columbia, is a pre-orientation, three day community service program on-campus for CC and SEAS students. CUE wants to expand this program to Barnard students for next year. It is looking for students interested in getting involved. There is also a possible opening for a Barnard representative for the executive board. ♦



BARNARD BULL

Considering Barnard students are given two whole days off to vote, the Barnard Bull took to the fields to see how students and friends planned to cast their ballots on November 6. The Bull roamed Lehman Lawn (oops! watch your step) and asked people what, if anything, they thought about the 1990 candidates for New York state governor.



"There's more than one?"
—Susan Chan '91



"Really, the only one I know is Cuomo."
—Michelle Haberland '94



"I only hear commercials for Cuomo."
—Susanna Ordonez '91



"I don't think there's any race. The Republicans are disorganized."
—Director of Security John Scacolossi



"Oblivious."
—Adrienne Neff '91



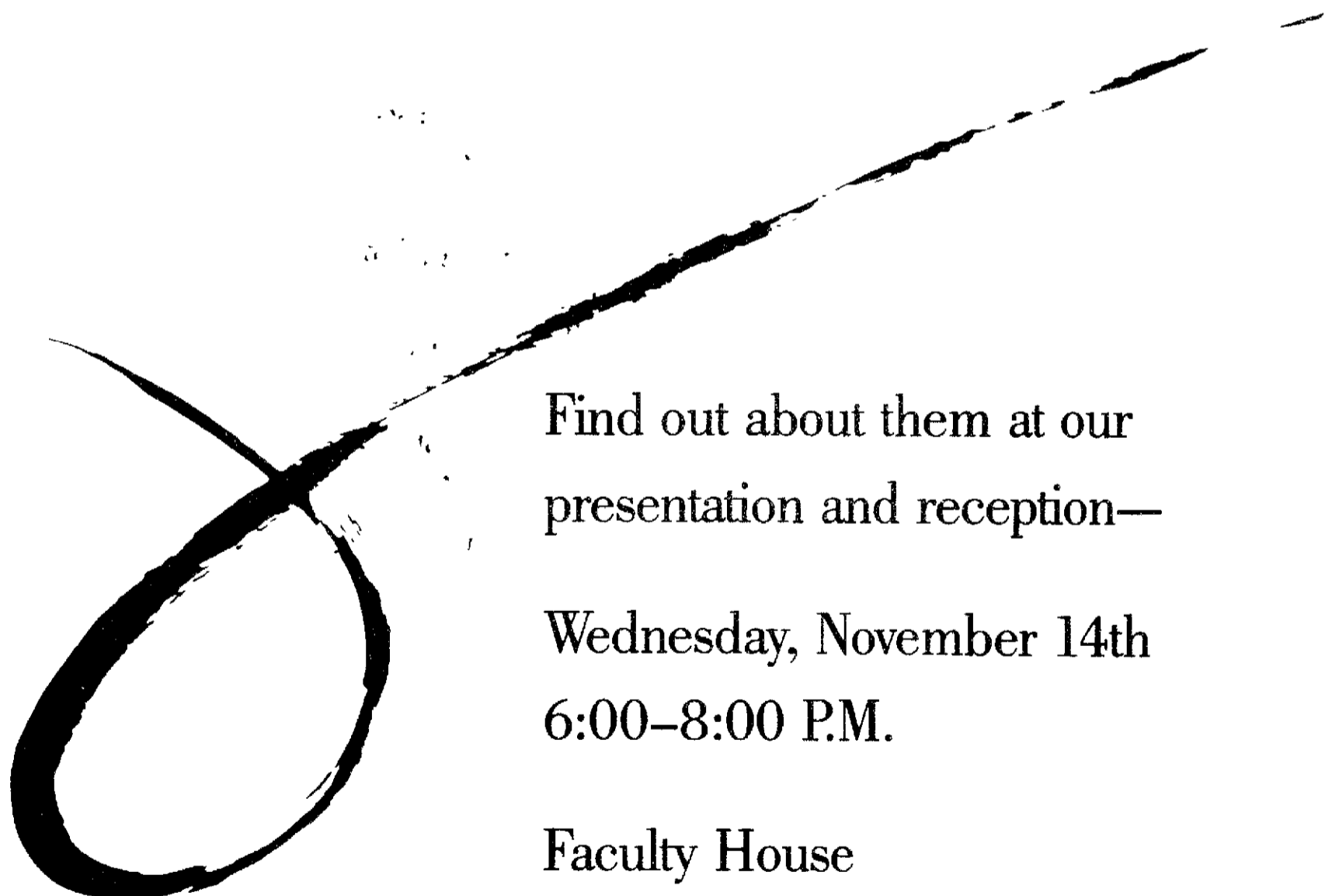
"I don't think we've had a decent candidate since FDR."
—Rhonda Bissig '94



"I'd rather not say." Oh, please begged the Bull. "Well, all right," responded Blake. "I know London is the conservative. Then there's Cuomo and Rinfret. But there's really no race, is there."
—Security Guard Lloyd Blake

CHEMICAL BANK

Four different ways
to work at a bank.



Find out about them at our
presentation and reception—

Wednesday, November 14th
6:00–8:00 P.M.

Faculty House
Harrison Room



Students Mirror Nationwide Trend in Voter Apathy

—by Rhea Suh

In the 1988 Presidential Elections less than half (49%) of all eligible voters voted. In the current election year, the voter turnout has declined even further with less than 16% of eligible voters casting ballots in the primaries.

According to the New York Public Interest Research Group, voting among college-aged students has dropped from over 50% to less than 40% from 1972 to 1980, and despite an increase in 1984 voter participation, the decline in voting has been paralleled to the national voting trends.

Students Surveyed

In a recent survey of 50 students in McIntosh cafeteria, only 21 students said that they were registered to vote and only 14 of them said they were actually planning to vote. "I don't know, I may vote...it depends on how long the lines are," remarked one woman in McIntosh. Twenty-four students admitted that they were not planning to vote, although five of them were international students not eligible to vote.

A common sentiment among some students was that if they were ignorant about the issues, they probably shouldn't be voting anyway. "I had no idea who was running or what was being voted upon, so I felt that I shouldn't be voting just for the sake of voting," said another woman.

Other students complained about the lack of information available not only about how to register to vote but also about the issues to be decided and the politicians to be elected. "There are elections coming up?" one student asked.

Although there were no voter registration rallies, advertisements ran in school newspapers informing students of where and when to register. Additionally, according to SGA member Clara Mejia (BC '94) SGA distributed mail voter registration packets from their office and advertised with flyers in mailboxes. Registration by phone was also possible for the state of New York.

"There was enough information available for students to figure out how to register, there just wasn't a tremendous response," said Tova Wang (BC '91). Wang, the founder and Chief Coordinator of College Democrats on campus and the

regional campus coordinator for the Mario Cuomo campaign, feels that the student apathy for this election year has been especially strong. "Student apathy has been the worst I've seen it since I've been at college," Wang said. She attributes the general apathy to the overwhelming strength of Governor Cuomo's re-election campaign.

"While the perception is that there's no need to participate because Cuomo is a 'walk' in the election, people generally have failed to understand the other issues involved in the election."

Wang cited the less publicized campaign of Carol Bellamy for the Office of State Comptroller. Bellamy would not only be the first woman to hold the position in New York, she would also finally divest the state from South Africa. Additionally, Wang mentioned that very little attention had been given to the Environmental Quality Bond Act (Proposal One on the Ballot). The bond would effectively increase state grants for recycling programs, increase preservation and protection for public lands and provide additional grants for the improvement and development of parks and recreational areas. "The Environmental Bond Act will not pass if the people down state don't vote," Wang said.

Unfortunately, even though our country is faced with some of the most critical decisions in recent years such as warfare, abortion rights, and economic cut backs, less and less people are taking advantage of their right to vote and voice their opinions. College students, in particular, appear to be most vulnerable as many of these decisions will directly affect their lives for many years to come.

According to Wang, "students must send the message to our governmental leaders that we have invested interests in their actions and will not let them have free reign with our futures." ♦

Rhea Suh is a Barnard College junior.



New York State Elections

Democrat **Mario M. Cuomo** seeks his third four-year term as New York State governor. His opposition challenges him mainly in quantity rather than quality.

The Republicans offer **Pierre Rinfret**, who flatly states he "will sign a death penalty bill as soon as it arrives on [his] desk." **Rinfret** also states that he is pro-choice on the abortion issue and has some interesting ideas on criminal reform. "I will reform the probation system," states **Rinfret**, "by charging convicted criminals \$1,000 a year for their privilege."

Herbert London is the conservative hopeful. **London** promises to outlaw abortion except in cases of rape, incest or to save the mother's life. As a solution to the homeless problem, **London** suggests reducing land costs by building apartments over existing government buildings. In reference to cutting medical expenses, **London** said it was "absurd to keep AIDS patients in hospitals since there is no known cure." Rather, **London** favors keeping AIDS patients in medical hospices.

Running on the Right To Life ticket, **Louis Wein** opposes abortion unequivocally. **Wein** favors placing affordable housing outside slum areas. According to **Wein**, it is important (for the poor) to be surrounded by people with a "positive value system."

Democratic Slate

Governor:	Mario Cuomo
Lt. Governor:	Stan Lundine
Comptroller:	Carol Bellamy
Attorney General:	Bob Abrams

Republican Slate

Governor:	Dr. Pierre Rinfret
Lt. Governor:	Geff Yancy
Comptroller:	Edward V. Regan
Attorney General:	Bernard Smith

National Elections— Spotlighting Pivotal States

California: The one to follow in California is the gubernatorial race between Democrat Dianne Feinstein and Republican Senator Pete Wilson. Ms. Feinstein's pro-abortion rights and pro-death penalty stance has drawn votes from across both gender and party lines. Senator Wilson is also pro-choice, causing a rift among female Republican voters who would like to see a woman in office, but are hesitant to give up Republican values.

North Carolina: In North Carolina, black Democrat Harvey Gantt is giving master of the revels Republican Senator Jesse Helms a run for his money in the senatorial race. Several polls show that the race is even while others show Mr. Gantt slightly ahead. Still, past experience shows that polls can sometimes overestimate white support for black candidates.

Texas: Good ole boy Republican Clayton Williams is keeping himself busy taking pot shots at Democrat Ann Richards in the gubernatorial race in Texas. Apparently, Mr. Williams refused to shake Ms. Richards' hand in public and called her a liar. Although Mr. Williams is ahead in the polls, the gap is ever-narrowing.

Illinois: Bow-tie-sporting Democratic Senator Paul Simon seems to be standing up well against Republican Lynn Martins' accusations that Senator Simon is a "weenie". Ms. Martin, who was comfortable in the antitax mode, has been left in the cold by her Republican peers.

Massachusetts: In what has recently been an overwhelmingly Democratic state, two Republicans have the opportunity to take over the highest positions. Republican upstart Jim Rappaport is giving Democratic incumbent John Kerry a run for the Senate seat in what has become a particularly nasty race. In the gubernatorial race Republican William Weld has a slight lead over Democrat John Silber in the race to fill Dukakis' shoes.



Connecticut, New Jersey, New York: The Tri-State Candidates

Connecticut:

Connecticut faces a recession. All three candidates, **Bruce Morrison(D)**, **John G. Rowland(R)**, and **Lowell P. Weicker Jr.(Connecticut Party)** spotlight aid to Connecticut's ailing economy. Mr. Morrison promises that he would pass new taxes only if they were coupled with a referendum. **Mr. Rowland** is "deadly opposed to a state income tax" because that's the biggest reason why businesses move to Connecticut. Former Senator **Weicker** goes one step further saying he's in favor of *reducing* the corporate tax burden.

New Jersey:

Bill Bradley(D) is vying for his third term as Senator. Often mentioned as a possible 1992 Presidential contender, **Senator Bradley** is an acknowledged expert of Soviet-American relations and international debt. Although **Senator Bradley** agreed that President Bush was right to intervene in the Persian Gulf, he criticized the President for not stressing the U.S. opposition to a Kuwaiti invasion to the Iraqi Government.

Christine Todd Whitman(R) is the former president of the State

Board of Public Utilities. **Ms. Whitman's** campaign called for a limit on the number of years a candidate could serve. She also has stated that she believes that the U.S. should build fifteen B-2 bombers. **Ms. Whitman** supports the President's position in the Middle East including the U.N. Security Council vote condemning Israel for its handling of an outbreak of violence in Jerusalem.

New York:

Incumbant Comptroller **Edward Regan(R)** cites the return, on average of 13.3%, he has earned the state through investing the \$47 billion dollar state employee pension fund. In addition, **Mr. Regan** does not support Cuomo's \$1.97 billion environmental bond act. Two years ago, **Mr. Regan** came under investigation by the state ethics committee for soliciting contributions from companies doing business with his office.

Carol Bellamy(D), who taught a joint urban studies class with Barnard Assistant Professor of Political Science Ester Fuchs at Barnard College, strongly supports Cuomo's environmental bond act. **Ms. Bellamy** has a "clean" record when it comes to fiscal responsibility and **Mr. Regan's** having a hard time nit-picking on her.

When you party,
remember to...



It's as easy as counting
from 1 to 10.

Guests:

1. Know your limit — stay within it.
2. Know what you're drinking.
3. Designate a non-drinking driver.
4. Don't let a friend drive drunk.
5. Call a cab if you're not sober — or not sure.

Hosts:

6. Serve plenty of food.
7. Be responsible for friends' safety.
8. Stop serving alcohol as the party winds down.
9. Help a problem drinker by offering your support.
10. Set a good example.



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information presentation on
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Columbia, Int'l Affairs Bldg
Kellogg Conference Center*

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Application deadline Monday, November 12

"Is That a Woman I See Before Me?"

—by Tamara Cohen

The upcoming production of *Hamlet* at the Minor Lantham Playhouse is already sparking a lot of excitement. Director Elizabeth Swain has taken on no small task. Not only has she chosen to direct *Hamlet*, a "brilliant, totally extraordinary play," which, she pointed out, could be worked on for "an entire year" and "you'd never solve all the problems," but she has decided to work with a non-traditional mixed gender cast. The decision to cast *Hamlet* with predominantly female characters deserves several levels of interpretation.

On the one hand, there's the "political, 'women in theater' statement." Swain, who defined her foremost job responsibility as, "finding plays to put Barnard women on stage" realizes that when roles cannot be easily found, there is an imperative to create them. Actresses, herself included, who desperately want "the chance to play those wonderful [Shakespeare] roles" often feel the urge to, "tear [their] hair out," knowing that so many of "these beautiful plays exist" with a dearth of female roles. Non-traditional casting provides a welcomed solution. In this way, directors combat a history of female exclusion by writing women back in, and still remain true to the historical texts. Swain is quick to point out that in using a mixed gender cast she is also following a well-established dramatic tradition, going back to the seventeenth century when women first appeared in Shakespearean plays. In fact, in nineteenth century Boston, Charlotte Cushman rivalled Edwin Booth's popularity as Hamlet, and even borrowed his costume.

The second aspect of Swain's production is what she called, "the experiment." What happens when Hamlet, his mother, his lover, and his enemies are all played by women? Does one learn something new about the nature of friendship and familial relationships? Swain is curious to discover "what values (are) emphasized and which de-emphasized" by the "changes in the play..." But she offered no answers, insisting that they lie within the response of the audience; "that's the experiment...I don't know."

Why choose *Hamlet* for such an experiment? Swain pointed out that "some of Shakespeare's plays are so based on gender issues and sexual relationships that the play could change vastly" with a cross-gender casting. Her intention was to "keep some truth to Shakespeare," so obviously, "Romeo and Juliet would be a harder" choice. Swain also noted that *Hamlet* is an "interesting play for today's world," as it revolves around the conflict between someone who is a "...thoughtful person, a careful person, a passionate person as opposed to a person with a quick military solution." The juxtaposition of "hotheaded Fortinbras and Laertes" with Hamlet, "who needs to find out the truth first" offers insight which could prove to be very pertinent to the modern political situation. "I want them [the audience] to question the role of Hamlet.. how does a Hamlet fight the corruption and militarism that he's surrounded by? How does a person of integrity and passion survive?" In this light Swain sees the play as "a plea for reason" in its plea for the

survival of the character of Hamlet.

Is Swain suggesting a link between the "lack of reason" which characterizes the modern world, and the lack of women in positions of power? Does her non-traditional casting suggest an answer to the problems of rotten Denmark and its many 1990 equivalents? Such a causal relationship would be far too simplistic, and besides, said Swain, "I wish I could say that if women ran the world it would be different," but looking at Thatcher and Bhutto, she's not so sure. Swain doesn't entirely dismiss the possibility of such a link, though; "I have no idea of the outcome of the experiment..it could end up as a result."

Thus, the audience is expected to respond to the play on two separate levels. Foremost, it is just another production of *Hamlet*, and should be enjoyed and analyzed as such. But it is also a mixed gender production. "The aim is that you may at first say, 'Good heavens, Claudius is supposed to be a man!' but in a short time Claudius is Claudius." The audience, Swain hopes, after a few minutes, will "cease to question sex" and listen to how well "Shakespeare's words carry who a person is." Swain explained that Shakespeare has "survived because it's universal" and that means that it has the power to defy the lines that separate cultures, classes, generations, and genders.

Noting the ease with which 19th century audiences enjoyed, accepted and applauded many female Hamlets, Macbeths and others, Swain wishes that twentieth century audiences could

drop the "baggage we are bringing" to anything dealing with issues of gender and "just see a good Hamlet; a good Hamlet who tonight happens to be played by Charlotte Cushman, Sandra Bernhardt, Eve LaGallienne, and in this case, Mindy Eades."

Every person who is faced with the task of playing Hamlet will interpret the character differently. Swain herself, who was "raised in Stratford [England]," has seen at least 30 productions so far. Each Hamlet brings to the role their own "background, sensibilities... and in Mindy's case, these include the fact that she happens to be a woman." Swain pointed out that while "Shakespeare may define [Hamlet] as a man, ..we're seeing a character interacting with a series of other characters..." and all conclusions about the nature of that character should be drawn from the specific interpretation of Hamlet rather than preconceived ideas.

Anyone who has seen the Hamlet poster around campus may have noticed that the cast is not all-female but actually includes four men. The men play the visiting Company of Players (male and female). Swain joked about the irony of "women running the world and the men playing." More seriously, she explained that her decision to cast these roles with men was a very deliberate one. Since the Players come from the outside world it "seemed a possible way to include men" in the production. But her purpose is deeper. "By the time the players come on, the intention is that we've completely forgotten they're women..then, we're faced with four men." In this scene, which comes right before the intermission, the presence of four "real" men on stage is meant to remind the audience of the "experiment" so that once the house lights go on, one can ask oneself "Did it work? What has it done?" By using traditional casting

here, Swain highlights the non-traditional casting of the play as a whole and forces the audience to consider it.

Aside from the cross-gender casting, the upcoming production of *Hamlet* will remain very true to the text. As Swain noted, "its absolutely the play." Casting and rehearsal have been no different than for any other Shakespearean play. Swain has requested her actresses to come to rehearsals in trousers but, as she pointed

the sets are being taken down. Is female friendship different from male friendship? Are Hamlet's characteristics of being a profoundly sensitive and passionate thinker brought out in new light when played by a woman? What about his militaristic enemies, also played by women?

As a humorous aside, Swain mentioned that during rehearsals, she has begun to "call people he/she" and see all the characters as "he-shes." Whether

Swain wishes that twentieth century audiences could drop the "baggage we are bringing" to anything dealing with issues of gender and "just see a good Hamlet; a good Hamlet who may happen to be played by Charlotte Cushman, Sarah Bernhardt, Eve LaGallienne, or in this case, Mindy Eades."

out, that is perfectly in keeping with standard rehearsal procedure. It is no different from asking the actresses in last year's production of *The Rover* to rehearse in breeches and long gowns. In order to determine if men move differently, Swain had her cast follow men on campus to mimic their walk. But this too, would be done as part of any character study.

What has Swain learned from the production thus far? "We can do it quite as well as men," she quipped. But most of what is to be learned from the experiment won't be discovered until

or not this sense of the fluidity of gender identity gets carried beyond the confines of the stage is yet to be seen.

Performances of *Hamlet* will be November 7, 8, 9, 10, 14, 16 and 17 at 8:00pm., Sundays Nov. 11 and 18 at 3:00pm, and Thursday Nov. 15 at 5:30pm at the Minor Lantham Playhouse. Tickets are \$6, \$2 with CUID and Senior Citizens. ♦

Tamara Cohen is a Bulletin arts editor and a Barnard College sophomore.

Fair Barnard

Memories from the Heights of Morningside Home, Sweet Home

—by Rona Wilk

This column takes its name, Fair Barnard, from an old Barnard song that was once heard throughout the College's hallowed halls. In these pages, we hope to bring to light (and maybe even to life) aspects of Barnard's past—a past that is rich with tradition, but that has been neglected for some time. Almost everyone has at least heard of the Greek Games, but how many know about the Mysteries ceremony? Or Ivy Day? Many know at least parts of "Roar, Lion, Roar," but how many know about Barnard's own songs: "Morningside," "Fair Barnard," "Squashy Chocolate Eclairs?" Hopefully, after this year, most of you will. It is important to note that the language used in this column reflects the vernacular of the time.

September 23, 1907, B.C. (Before Centennial). A momentous day in Barnard history, for on this day Barnard's first full-fledged dormitory was ready for occupancy. During the first few years up on the Heights, Fiske Hall (the east wing of Milbank) had acted in the capacity of dorm, but as enrollment increase, it had to be used for its original purpose, laboratories and classrooms. The alumnae association rented and furnished some apartments on Claremont Avenue to take up the slack, and some students lived in Whittier Hall at Teachers College, but it became evident very quickly that Barnard needed a true dorm of her own.

The cornerstone laid in 1906, Brooks Hall (named for the first Chairman of the Board of Trustees, Arthur Brooks) opened in the fall of 1907. The *Bulletin*, reporting on the opening, described the building and its interior:

"The ground floor consists of the dining room [what we now call Brooks Living Room], parlor, reception-rooms and offices. On the mezzanine floor are a few suites and the study. The arrangement of rooms on the next six floors is identical, though the color



Courtesy Public Relations

"Home, Sweet Home": Friends gather in a student's room, Brooks Hall, c.1914.

scheme varies. There are single rooms, and suites of two and three rooms with or without bath. On the ninth floor is the infirmary and nurses' rooms, a large linen closet, storerooms and servants' quarters...

Each room is supplied with a couch, desk, bookcase, large comfortable chair, two plain chairs, carpet, curtains and electric student-lamp. There are chintz curtains of varied light patterns, and a cover for couch and chair of the same. The rooms on the eighth floor are finished in blue, those on the seventh in

pink, on the sixth in green and so on, so that [when all] the doors are all open, the effect of the hall is that of one large room rather than of a row of bandboxes."

Of the ninety-seven rooms available, sixty had been rented by the opening day.

In charge of the Hall was Miss Mabel Foote Weeks, "a graduate of Radclyffe, and now assistant in the Barnard English department. Several other teachers also resided in the dorm. Brooks was to be governed by a Hall Council and a

Hall Committee—the former, consisting of the Hall Mistress, a college officer appointed by the Dean and the Chair of Hall Committee; the latter, included the Hall Mistress (ex-officio) and five residents (one representative from each floor).

But life at Brooks was not all rules and regulations. Weekly teas, holiday celebrations, the faculty reception, special dinner guests, dances, musical evenings, were all part of the dormitory life, and the dorm provided an anchor for the burgeoning student life.

Today, we think nothing of residency, but even just a few short years ago, many Barnard students still had to commute or had to shuttle back and forth between campus and the Lucerne on 79th St. With the arrival of Centennial Hall, housing is no longer as great a headache.

Two views of Brooks Hall can be seen in two poems from 1911's *Mortarboard*. 1911 was the incoming Freshman class the year that Brooks opened, and had a few things to say on the subject.

"Return to Brooks Hall at Twilight"

Close the gate softly, friend of mine,
And bide a wee
Out here under the twilight sky!
For that click of the gate is the magic
sign
That we have crossed the boundry
[sic] line,
And now in our own little world are
free,
With the commonplace world
passed by.

The shores of Jersey scarce are faintly
lined,
Yet lights gleam soft in myriad array
Upon their slopes; below, not seen,
but felt,
The soundless river flows its cease-

less way.

The campus stretches mistily before

Our vision, to the point where
shrubs and trees

Loom dark and strangely huge, as
gracefully

They bend to meet the murmuring
evening breeze.

And Brooks! dear Brooks! how fair
The shadows shifting down thy columns are,—

And at the cloister's end, as in a
frame,

That arch of purple sky, where shines
one star!

Yet all this silence, Brooks, is but
without,—

As witness every cheerful college
light

Flashing from windows up and
down thy height,—

Of life and stir within they leave no
doubt.

With one last ling'ring look upon
the scene

O'er which the hush of twilight's
hour descends,

We turn, and enter through the wel-
coming door,

To life, and light, and merriment,
and friends.

"Brooks Hall"

Oh! Brooks Hall is an awful place,
Though you would ne'er suppose it.
The Brownies* there would raise
your hair,
Their life?—Oh, don't disclose it.

They eat and drink from morn till
night,

They howl in quiet hours,
They talk about the good trustees
And slander all the powers.

They never think of studying,
But laugh the whole day long,
And when a good soul tries to work

They laugh and mock—how wrong!

So flee the place, all Brownies good,
Eschew contamination,
Such sinful waste, such vulgar taste
Results from education.

*Brownies, as in (supposedly)
"small, helpful elf or goblin in stories,
who does housework and other good
deeds for people at night." ♦

*Rona Wilk is a Bulletin columnist and a
Barnard College senior.*

In honor of Parents Week-
end, Fair Barnard pays tribute
To the Folks at Home, by re-
printing the class of 1913's
Mortarboard (yearbook) dedi-
cation:

"To the Folks at Home"

Whose loving diligence has
traced
The happy course that we
have paced,
To whose unfailing love we
owe...
However joyfully have
whirled
The brimming hours while
we have toiled
Some sparks from Wisdom's
torch to gleam,
Yet we have ever fully seen
That all the knowledge in
the world
Is but reflected light of
Home.

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Leff Field

Off Beat Record Reviews by Susan Leff

THE PIXIES—*Bossanova* Elektra, 1990.

"To be misled by fairies, whether by night or by day, or a subtle changing of landmarks and features by day, is described as being

Pixie-led." —*Faeries*, Froud and Lee, 1978.

On the Emerald Isle, this act of "misleading" was attributed to a faerie gift of sod which, when trodden upon, triggered a spell. Today, however, one need only to stumble upon the Pixies, an alternative band from Boston, to invoke the same confusing enchantment.

Like the pixie of Irish folklore, the Pixies are a band who may wish to mislead and seduce music lovers into their darkest faerie land through a forest of searing guitar riffs and homicidal screaming, or maybe these Boston-based Pixies just want to be the next big thing. It's hard to tell.

The Pixie's 1989 *Doolittle* was one of the most exciting releases of the year. They ripped through songs like "Crackity Jones" in a Sex Pistols' manner, yet the *Village Voice* recently compared *Doolittle*'s "fractured pop songs" to those of Fleetwood Mac's *Rumours* (oddly, it's a fitting comparison). *Doolittle* started out with the grandiose shriek of "Tame" and went on to divide and conquer everything in its wake. And they have a sense of humor. For instance, while on tour with the Cure, the band played their songs in alphabetical order. In short, my own frustration with the 1980's was somehow reflected and (consequently) warped by this band's incinerating tunes: "To hell with the yuppies, just give me more of the Pixies and I'll be set for the 90's..."

But much like the Irish folktales of

the pixie, some of the magic and mystery of these Pixies can disappear upon closer examination. Now that the 90's are here, the Pixies are still exciting and their new album *Bossanova* may still be on the cutting edge of American rock/alternative. But *Bossanova* is missing something, something so small I can barely put my finger on it. I suspect that what I feel is missing is the presence of singer/bassist Kim Deal, whose vocals seem to have been pushed further into the background by lead singer Black Francis. Whereas on *Doolittle*, her sultry voice added electricity to the otherwise flat choruses of tunes like "Monkey Gone To Heaven" and their MTV hit "Here Comes Your Man," on *Bossanova*, Deal's voice is relegated even further into the background.

Bossanova starts out with the same intensity as *Doolittle*, with a hard-driving remake of the Surfstone's "Cecilia Ann," which I feel could easily be co-opted for a TV cop-show theme. The shockwaves permeate through the rest of the album and the songs still feature a hint of Kim Deal's haunting voice, which hovers faintly in the background behind Joey Santiago's blazing lead guitar. On this album, the mischievous Pixies remain abrupt, starting and stopping and weaving sprightly choruses. Although they enjoy their fun, the Pixies are hardworking, and *Bossanova* sounds tighter, if less spontaneous, than *Doolittle*. The originality of *Bossanova* is more subtle than that of *Doolittle*: it's in the practical joking/mismatched choruses about extraterrestrials ("Velouria," a velveteen alien and "Ana," an alien surfer dudette) that mingle with songs about blues singer

continued on page 22

Muse News

On Election Day, just like Her chum Madonna, The Muse will dress Herself in Her scorched American flag and dance down to the polls on Election Day to VOTE. How surprised She will be to find the line to the ballot box shorter than the line for McIntosh pizza. Where is everyone? She will perhaps Muse to Herself. Perhaps they are at Zooprax's screening of..... Or perhaps they are afraid to leave their dormrooms because Barnard security guards are "only paid to observe, not to get involved." Or maybe they are getting together their applications for next semester's editorial positions at the *Bulletin*.

Or maybe they were inspired by the recent success of open mike nights at Postcrypt and McAc and decided to pen ballads of their own. The length of the winner's lists of the 10th Annual Music City Song Festival Winners (seven pages of small print) should allay any fears that common folk can't create lyrical masterpieces... or at least win over \$250,000 in cash and prizes for whatever it is they *do* create. Based on the originality of the titles alone, the Muse can't wait to hear the tunes themselves, especially the feminist anthem that won 6th place in the Novelty category: "No One Ever Thinks Of Mrs. Santa Claus." (That's Ms. Claus to you!) Grand prize in the same category went to a ditty entitled "An Ugly Woman Told Me No!" What does this say about society, Musettes? Even wierder, 7th place went to the cryptic "The Shootout At The I'm OK, You're OK Corral." Noticing 2nd place on the Pop/Top 40 list, The Muse wonders if potential voters weren't at the polls because they were fighting fines for their "DUI Love (Driving Under The Influence Of Love)" tickets.

And finally, in the black velvet arena, The Grand Prix for the Gospel/Contemporary Christian category goes to "How Much Is That Picture Of Jesus," submitted by Bobby C. Royce of Patterson, NY. The Muse is currently reconsidering Her profession as BC Goddess... as we speak She is penning an *homage*: "How Much Is That Picture Of Futter..."

Mira Nair's *So Far From India* Comes Closer to Home

—by Sabera Choudhury

On November 12, Club Zamana, the South Asian Club of Columbia University is sponsoring the screening of *So Far From India* as part of the Human Rights Week at the Intercultural Center. An added attraction to this event is the fact that the film director, Mira Nair will be attending the screening and will lead a lecture and discussion after the film on related issues of race relations.

Nair's career as a preeminent film director came to the attention of the public at the New York Film Festival in 1988. Her film *Salaam Bombay* follows the picaresque journey of a young Indian village boy who travels to Bombay to make money. This film has been praised for its honest depictions of India, in contrast to the myths of the exotic mystical India which many Western films portray. Nair's film of-

fers a glimpse of the reality of life in modern India and the difficulties faced by many South Asian immigrants.

In her film *So far From India*, Nair traces the story of an Indian immigrant adjusting to the American way of life. Though the particulars of the story deal with an Indian family, the issues that the film raise are very relevant to all immigrant groups.

The Columbia community should provide a good audience for the important work. Community Liaison of Club Zamana, Girish Anathanarayan explains that "by working in conjunction with the Intercultural Center and the Center for Human Rights all three organizations" see this event as part of their attempts to "help foster a cooperative and integrated campus community." He describes Nair as "a popular and reputable film director who

addresses relevant issues in a poignant and original way."

The issues Nair raises in her work about the problems of assimilation into American society and the clash of value systems are thought provoking. She asks who is responsible for making America a more welcoming and open society and how can racism can be combatted. Club Zamana hopes that Nair's film and talk will "bring our campus together" and it sees that event as "an ideal opportunity for different groups on campus who often focus on their differences from one another to come together and acknowledge the similarities common to all who are adjusting to life in America." ♦

Sabera Choudhury is a Barnard College sophomore.

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Special Interest in the Arts Suite

—by Jennifer Girotti

This is the second in a series on specialty interest housing related to the Arts. In search of artistic talent at Barnard one need not go beyond our own backyard....

The Arts Suite is a Special Interest suite located in Barnard's 620 dorm. Suite 24 is the home of six sophomores who embody many various forms of artistic expression and study. Kristopher Keeley (CC), Alec Pollack (CC) and Miriam Sirota (BC) are involved in theater. Jennifer Raymond (BC) is a musician. Whitney Walthall (BC) is a dancer, and Jennifer Warner is interested in art history and architecture.

As a special interest suite, the six provide artistic programs which are targeted for students living in the Barnard's 600 residence halls but are open to all Barnard and Columbia students. Their first activity of the year was a walking tour of Soho art galleries. A few weeks later, they held a reception in the lounge of the dorm 616 and sponsored a trip to see their suitemate Jennifer Raymond play with

the Julliard symphony at Lincoln Center. Most recently, suitemates Alec Pollack and Miriam Sirota had the leading roles in *The Bacchae*. The Arts Suite co-sponsored a reception and symposium with the Columbia Players theater group after the October 26th performance, at which Columbia College Comparative Literature professors spoke about the significance of the play. The next activity that the suite is planning will be a trip to see *Salome* at the Metropolitan Opera on November 19.

The Arts Suite centers many of their programs on activities that individual members of the suite are involved in, offering recognition and support for their artistic endeavors. However, they are very interested in promoting any artistic function or group. "So much is going on in New York that if people only knew about the artistic events available they would love to take advantage of them," stated Whitney Walthall (BC '93).

The decision to form the Arts Suite was precipitated by their desire to live

with others who share a common passion for art. As Jennifer Warner (BC '93) stated, "I wanted to live with people who have the same interests as me." Walthall added, "I love my art so much that I like to share it with other people." Since they are involved in different projects there is no competition between the suitemates. There has not been a problem with so many artistic temperaments living together. "We all get along really well," stated Warner. In fact, living together has had a positive effect. Walthall cited the importance of the understanding that the group has for each other as artists; "they understand the complete devotion I give to my art."

Special Interest housing is something to keep in mind, as are the programs offered by the Arts Suite. Questions about the upcoming trip to the opera or any aspect of the Arts Suite can be directed to 853-1061. ♦

Jennifer Girotti is a Barnard College first year student.

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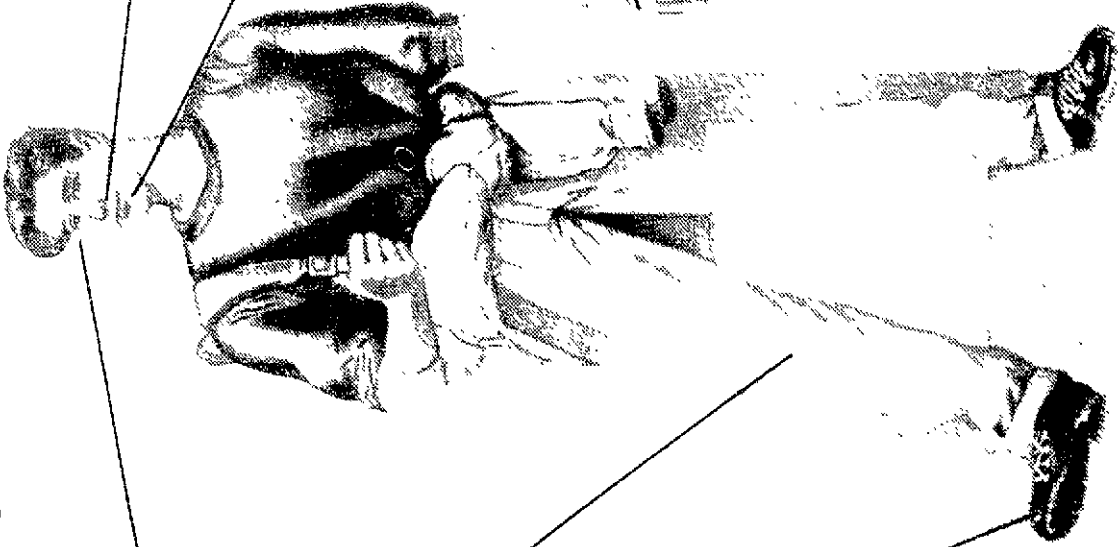
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Leff Field

—continued from page 17

Allison ("Allison") and choruses like "Is she weird/Is she white/Is she promised to the night/And her head has no room" ("Is She Weird").

If you're intrigued or remotely curious about this strange tale, go buy a copy of *Bossanova*. The Pixies are sprightly creatures, and one can't always pin them down. But as elusive as they are, you may find yourself captivated.

Susan Leff is a Barnard College junior.

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