



BARNARD BULLETIN

VOLUME C NUMBER 5 MAY 5, 1993

COLUMBIA UNIVERSITY'S LESBIANS, GAYS, AND BISEXUALS FIGHT FOR THEIR RIGHTS: THE MARCH ON WASHINGTON

In this issue...

*A tribute to Professors McNeil and Miller.

*Conference on Women as change makers.

**Just Another Girl on the IRT* Director Leslie Harris interviewed.



Lesbians At Barnard In Action (LABIA) protest.

photo by Julie Blumenfeld

BEAR ESSENTIALS

ADDENDA TO THE 1993-94 SCHEDULE OF CLASSES

Please refer to this column or to the master list in the Dean of Studies Office (105 Milbank) for updated information on changes to the 1993-94 Schedule of Classes. The following changes have been received as of Wednesday, April 28:

C O U R S E CANCELLATIONS: POS V3470y, Women in Politics; POS G4487y, Dynamics of Soviet Politics; POS W3614x, The Causes of War; POS W3411x, Foundations of W. Political Thought.

COURSE NUMBER CHANGES: POS G4472x, Japanese Politics, is changed to POS V4472y; PSY BC2371y, Psychology & Women, is changed to PSY BC2371x.

I N S T R U C T O R CHANGES: POS W4445y, Politics in M.E. & N. Africa, instructor TBA; POS W4461y, Latin Amer. Politics, A. Stepan to replace D. Chalmers; POS V4472y, Japanese Politics, will be taught by G. Curtis; POS W3630x, Politics of Internat'l Econ. Relations, will be taught by D. Spiro; POS V3701x, Sec. I, Research Seminar in Amer. Politics, will be taught by A. Westin; POS V3702y, Sec. I, will be taught by C. Long; POS V3702y, Sec. III, will be taught by C. Cameron; PSY

BC1127x, Devel. Psych., L. Aber & Assts. to replace L. Braine as instructor; PSY BC1127y, L. Braine to replace L. Aber; PSY BC1129x, Devel. Psych. (w/o Lab), L. Aber to replace L. Braine; PSY BC1129y, Devel. Psych. (w/o Lab), L. Braine to replace L. Aber.

TIME CHANGES: ESP BC3025y, Ethics & Environment, will meet Thursdays only, 2:40-5:10; POS W3399x, Supreme Court & Amer. Politics, will meet Mondays and Wednesdays, 11:00-12:15; POS W4445y, Politics in M.E. & N. Africa, time TBA; POS W4461y, Latin Amer. Politics, time TBA; POS V4472y, Japanese Politics, will meet Tuesdays, 2:10-4:00; POS W3630x, Politics of Internat'l Econ. Relations, will meet Tuesdays and Thursdays, 2:40-3:55.

ATTENTION FIRST-YEAR STUDENTS AND FIRST SEMESTER SOPHOMORES

THE PROGRAM FILING DEADLINE HAS NOW PASSED. If you have not yet filed your program with the Registrar, you must do so immediately, especially if you are seeking to enroll in courses with limited enrollment. Follow the procedures outlined in the List of Limited Enrollment Courses (available in the Dean of Studies Office, 105 Milbank) and contact the department(s) to find out if

room is still available.

FINAL EXAMINATIONS UPDATE

Deferred exams for Barnard courses will be given on Friday, Sept. 10 and Monday, Sept. 13 ONLY. Remember that deferring an exam is a LAST RESORT FOR EXTREME EMERGENCIES. Read carefully Dean Bornemann's memo entitled "What Every Barnard Student Must Know About Final Exams, Final Grades, and Incompletes" so that you will thoroughly understand the rules on deferring exams. In the event of serious illness or other emergency, you may request a deferral of your final in a course. Be sure to NOTIFY THE INSTRUCTOR BY THE DAY OF THE EXAM as well as the DEAN OF STUDIES OFFICE (x42024) or your request for a deferral may be denied.

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 autumn 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 TODAY, MONDAY, MAY 3.

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:** the giving or receiving of assistance to another during an exam from another person, 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. **CONT.**

BEAR PG 29

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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3009 Broadway
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Clinton Must Take Action

At this time of the year politicians dutifully deliver their rhetoric; "Never Again" they say, referring to the atrocities that occurred in Nazi Germany only fifty years ago. Yet everyday, heinous crimes are being done to women, men and children in Bosnia. An entire race of people is being annihilated and women are being systematically raped on a massive scale. All this is happening, and we are all aware of it, and yet we do nothing.

This is a call to all of our citizenry, to telephone, write, petition and generally harass our President and our Congressional representatives to take action in Bosnia. This is also a direct call to President Clinton to stop wasting time with nannies, and to take the international leadership position that he was elected for.

This is also a call to the European Community to stop faltering and to unite on the one decision that they will be held morally accountable for, for generations to come. Let's stop the political rhetoric and let us not have reason to chant "Never Again" in fifty years.

CORRECTIONS:

In the April 19 issue the article "Crying Foul: A response to Peter Hellman's Article" was written by Sascha Soreff.

The "Art's Department's Picks and Pans" was written by Mina Kumar.

A sentence in the article "Is student protesting successful at Columbia?: the Haitian refugee hunger strike" a sentence was deleted which stated that any criticisms of superficiality did not apply to the Haitian Student Organization and the Caribbean Student Organization, who have had a long term involvement in Haitian issues.

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 *Barnard Bulletin* is looking for writers and photographers. If interested contact The *Barnard Bulletin* at ext. 42119

Barnard mourns two prestigious professors

"We are devastated by the death of Bill and Barbara. Barnard is, after all, a small community, a place where students and faculty interact closely; where faculty and administrators also come to know each other well. To lose such superb people is a terrible blow to me and to everyone else."

Barnard College President Ellen Futter

Professor William McNeil

On Apr 18, Barnard Associate History Professor and Chair of the History department, William McNeil, died of a cardiac arrest at the age of 46.

Specializing in European international relations, McNeil joined the Barnard faculty in 1981 after receiving his PhD from the University of California. McNeil was also a member of the faculty of the School of International and Public Affairs at Columbia University.

McNeil wrote *American Money and the Weimar Republic*, which was published in 1986 and at the time of his death, he was working on a book detailing the Bretton Woods international financial system. McNeil's death stunned the Barnard community. "We are shocked and deeply saddened by Bill McNeil's death," said Barnard president Ellen Futter. "Respected and admired by faculty and students alike, he was a superb example of the scholar-teacher. His contributions to Barnard and hundreds of our students over the years will live on."

Barnard History Department Chair Mark Carnes stated that, "Bill McNeil was a teacher who liked students, a scholar who despised pretense, a department chair who indulged his ever-wayward colleagues, and — what would of mattered to him most— a friend who cared about us all. We are staggered that he is no longer with us, our pain softened by the memories of impish smile and mischievous wit. Our hearts go out to his family who were so good as to share him with us."

A memorial service is scheduled in memory of McNeil on May 11 at 6:00 in McIntosh Student Center.

Professor Barbara Stoler-Miller

On Apr 19, Samuel R. Milbank Professor of Asian and Middle Eastern Cultures and chair of the Asian and Middle Eastern Cultures department, Barbara Stoler-Miller, died of cancer at the age of 52.

"Barbara Stoler-Miller was a rare individual, a deeply dedicated teacher and inspired scholar and a luminous personality. Everything she did of a scholarly nature was done with elegance, intensity, and ultimacy. She is irreplaceable," said chair of Asian Studies Professor Ilene Bloom.

Miller, a translator of Sanskrit literature and interpreter of Asian cultures, had taught at Barnard since she received her Ph.D in 1968 from the University of Pennsylvania. Miller graduated from Barnard in 1962.

Miller published several translations. Her most recent book, *The Bhagavad Gita: Krishna's Counsel in Time of War* is a highly acclaimed verse translation. Miller had also translated several other works of poetry and drama. Among them are *Love Song of the Dark Lord*, *Gitagovinda*, and *Theater of Memory: The Plays of Kalidasa*. Miller also edited *Exploring India's Sacred Art: Selected Writings of Stella Kraurisch* and *Songs for the Bride: Wedding Rites of Rural India* by the late W. G. Archer.

Miller served as co-director of the Barnard Centennial Scholars Program, president of the Association for Asian Studies, a member of the executive board of the American Council of Learned Societies and a member of the executive committee of the Southern Asian Institute at Columbia University's School of International Affairs. She was also president of the Society of Fellows in the Humanities at Columbia University.

A tentative memorial service is scheduled in Miller's memory for May 15 in St. Paul's Chapel.

300 Barnard and Columbia students feel empowered as Gay/Lesbi

by: Judy Yu

On April 25, one million lesbian, gay, bisexual, and transgendered people marched on Washington to demand equal rights and liberation, making this the largest political march in U.S. history, according to the march organizers and the Mayor's office of the District of Columbia. Among the marchers, were approximately two hundred Barnard and Columbia students who left early Sunday morning on Lesbian Bisexual and Gay Coalition (LBGC) buses. In addition, countless other students went.

A variety of groups marched, including Columbia University groups LBGC and LABIA (Lesbians At Barnard In Action), as well as local, national, and activist organizations, such as PFLAG (Parents and Friends of Lesbians and Gays), ALOEC (Asian Lesbians of the East Coast), The Lesbian Avengers, Sober and Clean Lesbians, ACT-UP (AIDS Coalition to Unleash Power), gay synagogue groups, etc. Furthermore, every state was represented.

A number of chants were frequently heard throughout the march, such as "Hey, hey, ho, ho, homophobia has got to go," "We're dykes, don't touch us, we'll lick you," and "When the Gays Come Marching In," sung to the tune of "When the Saints Come Marching In." A popular chant among student groups was, "We're here, we're queer, our parents think we're studying!"



ACT-UP staged a die-in in front of the White House, where members lay on the ground to symbolize the numerous deaths from AIDS and to demand that more be done in the search for a cure for the disease.

The tone of the march was both angry and festive, according to many of the students who went. Sivan Baron BC '94 said that, "People might have come with their rage and anger, but celebration was in the air. Washington is such a conservative town, but [on that day] it was unrecognizable."

Nathan Cooper CC '95 stated that, "[The march] was totally validating. There was a feeling of togetherness with all these people. There [were] one million strangers, but I had something in common with all of them. It was wonderful in the face of all the struggles gay and lesbian people have had to go through, and that I've gone through." Tamara Cohen BC '93 stated, "I think it was wonderful to be surrounded by so many gays, lesbians, and bisexuals, but I hope that the message that got across wasn't just celebration, but also strong political demands." These political demands were voiced in the rally on the Mall, which featured various speakers, such as Congresswoman Patricia Schroeder, Rev. Jesse Jackson, Mayor David Dinkins, actress Cybil Shepherd, and the president of the National Organization for Women, Patricia Ireland. Speakers denounced the detainment of HIV positive Haitians in Guantanamo Bay, criticized

Amendment 2 in Colorado, and urged that the military ban against gays and lesbians be lifted.

President Clinton was not in town, but sent a letter of support which was read during the rally. There were some chants of "Where's Bill?" heard during the march.

Cohen said, "I didn't really expect him to show up. I think the point is there's a huge, grassroots movement that's no longer a very quiet, marginal minority." Amy Chapman BC '94, co-chair of LBGC similarly expressed disappointment, but

ents march on Washington: an/Bisexual rights are addressed

All photos by Julie
Blumenfeld

added, "I thought the letter he sent was better than any other President has done "

Reactions to the rally varied widely. Some students expressed anger at the emphasis on lifting the military ban.

Tanya Kessler CC '93 stated, "I'm angry and disappointed that the issue of the military was over-emphasized by the speakers of the rally. The religious right is launching a nation wide campaign to get reactionaries on school boards, community boards, and in city government, and queer bashing is on the rise, but the media tells us that the military is the issue of the day, it's obscuring all these other pressing issues. I saw a T-shirt that I thought put it really well, 'Homosexual, not homicidal. Fuck the military'"

Alex Gerber CC'95 felt "the rally was pretty comprehensive, but it was hard to feel consolidated because there are so many issues floating around. That was somewhat divisive."

Many students commented on the size of the march, and expressed anger at the Park Police's widely published report that there were only 300,000 marchers. Cohen said, "I'm really angry that they counted wrong. It's the biggest march I've ever been to and the press tried to obscure that reality."

Anne Stott BC'93 also criticized the media coverage of the event, saying, "I'm outraged at the New York Times' reporting of the event for two reasons. One, that they can only access a gay event through AIDS and lifting the military ban. And, two, the way they handled the numbers' issue."

Melanie Fallon BC '94 further expressed disgust at the media, saying, "I object to the media's representation of the march as an attempt for the lesbian/gay movement to enter into the mainstream. I don't want to enter the mainstream. Fuck the mainstream. We want our civil rights. We want the government to take up the fight against HIV and AIDS, not people with HIV and AIDS."

During the weekend of the march, the NAMES Project AIDS quilt memorializing those who have died of AIDS was displayed on the Mall, and people were invited to make additions on the quilt.



Liana Scalettar CC '93 commented, "I've seen small parts of the quilt over the past few years, but I never saw it all laid out, so that was obviously very powerful. I've also never seen it in an explicitly queer context, which made an impact on me."

Another historical event that occurred that weekend was the first ever national Dyke March that took place on Saturday, April 24, and drew nearly 20,000 participants. This was followed by a rally on the Mall, where the Lesbian Avengers, a New York city based direct action group, ate fire. The Avengers also ate fire in front of the White House.

According to Fallon, a member of the Avengers, "The fire eating was originally conceived of as a direct response to the murders of Hattie Mae Cohens and Brian Mock." Cohens, an African American lesbian, and Mock, a gay

CONTINUED MARCH PG 35

Barnard honors volunteers

by Amy Leavey

In celebration of National Service Day, Barnard held its first annual Community Service Celebration on Apr 22.

"The day is an opportunity for Barnard to recognize all people from the Barnard community that do community service," said Jane Celwyn, Director of Career Services, one of the organizations sponsoring the celebration.

"So many people at Barnard participate in community service and this is a great way to recognize them and encourage others to do the same. Its fun and its a great idea," said Eileen Postler of Career Services.

"I can't think of anything more important then your service to the community," said Barnard President Ellen Futter in a speech at the celebration. President Futter also noted that over 60% of Barnard students perform a form of community service during their years at Barnard, an impressive statistic.

As part of the recognition of faculty that perform community service, President Futter noted recently deceased Professors McNeil and Miller. "We should remember their contribution to the community and the Barnard community," said President Futter. A moment of silence was held in their memory.

The central attraction of the event was a table where Barnard students decorated potted plants for sick children in area hospitals. "We always try to do things for the children," said Rose Gladden, secretary in the Office of Disability Services, another sponsor of the day's event.

The plants were donated by the Barnard greenhouse and the Community Service Suite delivered them.

The celebration was also designed to encourage those who do not participate in volunteer work to become involved. "Community service is a way to explore the community and bridge the campus-community gap, as



President Futter gives an address on the importance of volunteer work at Barnard's first annual Community Service Celebration.

photo by Mary Kathryn Silversti

well as give back to and address the needs of the community," said Sonia Low (BC '93) Head Coordinator of Students Helping Students, a sponsor of the celebration.

"Community service stimulates unity and brings people together," said Gladden

Students decorating the plant pots encouraged other students to get involved.

Laura Mijnone (BC '94) enthusiastically supports community service, noting that "community service which makes a sick child feel better is worth it." Monica Kim (BC '94) added that, "it makes us have fun too, its therapeutic."

Amy Leavey is News Editor of the Bulletin and a first year student at Barnard.

CONTINUED FROM CENTER PG 16stimulating, provocative, and welcoming for us all. Salud!" At this point Futter realized that she forgot the key ingredient for a successful toast: a glass of champagne. However, Messinger jumped up and brought the essential glass to the podium. Futter acknowledged Messinger's help as "ever the public servant."

Due to the efforts of many dedicated people, including Dinner Chair Eleanor Elliott BC '48 and event organizer and Vice President for Public Affairs, Christine Royer,

McIntosh Center was artfully transformed into an elegant and intimate setting for this special event.

Andrea Anastasi is a Junior at Barnard.

Macedonian issue discussed in lecture

by John Tsakopoulos and Maria Nikolopoulos

On Apr 27 the Greek-American Association of Columbia University sponsored a lecture entitled "Greece: The Macedonian Issue in the Broader Context." Professor Speros Vryonis, Director of the Onassis Center for Hellenic Studies at New York University, delivered a lecture to over 100 students and guests concerning Greece's relations with neighbors in the wake of the crisis in the Balkans. He is also professor of history and his field of specialization includes Greece, Turkey, the Balkan states, and the Islamic world.

Greece, as well as almost all of the European Community, had asked that the Skopje regime be recognized under a name that does not include the term "Macedonia" because the former Yugoslav republic has no historical claim to this term. What immediately comes to mind to most people who hear about the dispute Greece has with its northern neighbors is a petty argument over the use of the name Macedonia. The problem, however, is more complex than the offense of a misuse of a name; a

new republic using this name poses a real threat to the security of Greece. One might ask what kind of threat can one or two million people who live in the "Republic of Macedonia" possibly pose to Greece, a country of approximately ten million? The answer is, as Professor Vryonis discussed, no threat at all. The probability of a successful attack on Greece by such a small group is absurd. So why is Greece acting so threatened? To answer this question Professor Vryonis broadened the scope of inspection to consider the influence of the major power on Greece's eastern border, Turkey, in the region to the north of Greece. After some analysis, the inter-relationships between Greece, Turkey, and the Balkans appear to have great significance. He shows that Turkey's position as an disproportionate power in the region, the Balkan crisis and the growing instability of the regions to the north of Greece, and Greece's position between the two pose a real threat to the security of Greece.

John Tsakopoulos is a Senior at Columbia College. Maria Nikolopoulos is a Senior at Barnard.

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Robert Redford Annette Bening Dennis Hopper Jim Carrey Danny DeVito

Stein addresses issues of women and AIDS

by Cori Anderson

Zena Stein, faculty member of Columbia's School of Public Health, explained how the AIDS epidemic is affecting women throughout the world. Stein stated that the projected number of AIDS cases in 1994 will reach 10 million in sub-Saharan Africa alone. In Southeast/South Asia, the number of AIDS cases is expected to climb to 3 million. In the United States, that number is projected to reach 2 million. In sub-Saharan Africa, the number of women with the virus will soon equal the number of men with AIDS. Stein stated that "as time marches on it doesn't help if we do nothing" about the problem, especially since many popularly publicized AIDS prevention techniques, such as abstinence, are not practical for many women.

Stein explained that the only ways to prevent the spread of AIDS are to modify one's own behavior by using condoms while engaging in sexual activity, to abstain from sex altogether, or to have only monogamous sexual relations. Stein asserted that these methods of prevention are not always possible for women who live in rural areas. This is because many women rely on their husbands for financial support, and they are not able to force their husbands to wear condoms, an act which would prevent the spread of the virus. Women are also expected to remain monogamous while their husbands are often away working in the cities and possibly having relations with



Zena Stein speaks on the effect of AIDS on women.

photo by Hana Choo

where there is a greater level of anonymity. Dr. Wheat explained that in order for Barnard to provide the service, students would have to expect more of a wait to see nurses for general health concerns because the staff would now be

Women have a 50% higher risk than men at contracting an STD.

dealing with more services. Also, HIV testing at Barnard would not be the confidential affair that it is at Columbia or St

Lukes hospital. Barnard Health Services can provide the required by law pre- and post HIV test counseling. Candida Salgado (BC '96) states that she would be willing to sacrifice a longer wait at health services in order for it to provide HIV testing for students. "Why shouldn't they have it here?" Salgado said "Having HIV testing would be more convenient for students who would otherwise be reluctant to go across to Columbia for the service."

prostitutes. Stein stated that in Rwanda, 88% of "commercial sex workers" and 28% of their clients are infected with the virus. Biologically, Stein said, women have a 50% higher risk than men at contracting an STD. Closer to home, Dr. Wheat, director of Barnard's health services, explained that at Barnard, anonymous HIV testing is not given to students for a number of reasons. First of all, anonymous HIV testing is offered at Columbia

it is at Columbia or St Lukes hospital. Barnard Health Services can provide the required by law pre- and post HIV test counseling. Candida Salgado (BC '96) states that she would be willing to sacrifice a longer wait at health services in order for it to provide HIV testing for students. "Why shouldn't they have it here?" Salgado said "Having HIV testing would be more convenient for students who would otherwise be reluctant to go across to Columbia for the service."

Cori Anderson is a first-year at Barnard.

Barnard neglects the Visual Arts

by Beth Silver

Barnard's Art History major with a concentration in the visual arts was inaugurated in 1991 and still has a long way to go before Art History majors and faculty are fully satisfied. Art history Professor Joan Snitzer feels that the current program in the visual arts is "run quite well" and that "the quality of the students' work is increasing." Snitzer feels that there has always been a strong interest in the arts at Barnard and that the students have generally been satisfied with the art history major. Snitzer is also of the opinion that the art history department is more recently becoming supportive of the visual arts.

However, Snitzer also believes that Barnard administration does not understand what it takes to run an art gallery and studio. Snitzer also feels that most students and faculty members are unaware of how academically challenging and culturally diverse the art history major is. "It's a shame the school doesn't get to see more of it," she stated.

Students echo these sentiments. Although art history majors are pleased with their chosen field of study, many feel that improvements to the department would provide a tremendous service to the students. In order to fulfill the art history major requirements with a concentration in the visual arts, students are required to take five studio classes and seven art history classes. However, only two of the studio classes are offered at Barnard, and the remaining three must be taken at Columbia. Marlena Sonn (BC '94) says that there "aren't as many studio classes at Barnard as there should be." Sonn feels the problem is compounded by the small amount of studio space available to Barnard students.

There is also no publication of the different arts events, therefore students do not attend other student-run exhibitions and performances. In addition, various arts departments have schedule overlaps which Snitzer feels attributes to both student and faculty neglect. Snitzer asserts that a coordinating calendar is required to prevent the isolation of various arts events.

Art history major Shifra Fein (BC '93) feels that "the school needs to pay more attention to coordinating arts activities and making them more available to the campus as a whole." Fein states that there are gallery openings every week that many students and faculty members are completely unaware of.

Soohyun Kim (BC '93) another Art history major, feels that the location and lack of facilities of the Barnard art gallery is part of the problem. Currently, the art gallery contains no elevators and is inaccessible to wheelchairs and to those who are unable to walk stairs. In fact, one student disclosed that her mother will be unable to attend her senior project show because of the lack of elevator access to the second floor, where the gallery is situated. Kim also feels that the small size of the gallery exacerbates the problem of inaccessibility. "It would be nice if the art gallery was a real part of the campus rather than one small room," she attested.

Before the Art History major was instituted at Barnard there existed the Program in the Arts. This program comprehensively included all theater, dance, music and visual arts specialties. This program allowed students to gain a knowledge of the academic background of the various arts. The Program in the Arts was an interdisciplinary program that also stressed the creative end of dance, music, theater and the visual arts. Three years ago this program was abolished and a more structured, individual department was established for each artistic discipline. Presently, the art history department offers a major in the history of art as well as a major in art history with a concentration in the visual arts. The art history department is now exclusive to the visual arts, which includes paintings and drawings.

The graduating class of 1993 contains six art history majors, many of whom are graduating with honors. The class of '94 also contains 19 students who have declared art history as a major.

Beth Silver is Features editor and a First-Year at Barnard.

Can men walk? Student address women-only march at TBTN

by Ravit Dagani

The debate generated by Take Back the Night led to a meeting and discussion about the nonexistent University-wide sexual assault policy. The students at the meeting felt that the university does not do enough to educate the members of the Columbia Community. The general consensus among the students was that the university further exacerbated the situation by cutting funds for the Rape Crisis Center.

The foremost issue discussed at this meeting was Take Back the Night, which took place on April 15, 1993. The focus of the discussion was on the two main reactions to Take Back the Night. The first discussion revolved around a long term commitment to fighting against rape and sexual assault. The second issue contained students' views on men's role in this fight.

A student mentioned articles, which she considered to be "negative," that appeared in the Columbia Spectator. These articles were written by male students who felt excluded from Take Back the Night because they were not allowed to march. A debate followed over the exclusion of men from the march.

reinforced this view by stating that "by the end of the march I really felt empowered." Stewart went on to describe her feeling that during the march everyone was on the same wavelength and entirely united. Sarah Feinberg (BC '96) is also of the opinion that a women-only march is more effective because it is "important for women to show solidarity without the help of men." Others see a "women's-only" march as a challenge to women to depend upon themselves and not upon men. One strong argument presented for a "women's only" march was that men should be able to stand by and offer support as the women march, just as women often stand by and offer their support to men. One student suggested that if men want to march they should set up their own walk against rape and sexual assault. There was a general concordance among the discussion members that Take Back the Night is not meant to be exclusionary, because men are welcome to speak out and listen. The following reasons were stated in opposition to having a women-only march. Some feel that the fight against rape and sexual assault is a joint effort. Men are also victims of sexual assault. Furthermore, those who are not victims, participating in the march can reduce the feelings of

"[It is] important for women to show solidarity without the help of men."

Sarah Feinberg (BC '96)

frustration and understanding can come about instead.

Men at the meeting expressed their feeling of frustration at being viewed by many women as perpetrators of rape and sexual assault. Both sides empathized with these men's feelings. Some women felt that the "women only" march is therapeutic and necessary for a group that suffers daily from fear and harassment. Pat Stewart (BC '96)

Students at the meeting also expressed views about the timing and relative effectiveness of the march. Salvatore Viscomi (CC '93) concluded with his feeling that, "Take Back the Night would be more beneficial if it took place during orientation so that the first-year students would be made more aware of the problem of date rape on campus."

Ravit Dagani is a Sophomore at Barnard.

Why students choose not to major in the sciences: Tobias' research on teaching techniques

by Dana Sunshine

Were you ever interested in studying science but turned off by the "science lecture" environment? Did you come to college thinking about pursuing a career in the sciences and wound up an English major?

Author and visiting scholar at the University of Arizona, Sheila Tobias, delivered a lecture entitled "What makes science hard?" to a mixed audience of professors, graduate and undergraduate students. Tobias has authored four books including *Overcoming Math Anxiety* and the book around which her lecture was based, *They're Not Dumb, They're Different: Stalking the Second Tier*.

As she stated in her opening remarks, Tobias hoped that her presentation of this data might serve to fuel a discussion about teaching techniques. She stated that different techniques can be used in the classroom to encourage those students which she defined as "the second tier" to pursue their interests in the sciences. In contrast with a first tier student that has been committed to the sciences from a young age, the second tier student has an interest and ability to study the sciences, yet chooses not to. According to Tobias, this type of student counters the idea that anyone who is capable of studying a science is pursuing this interest, while those who are not studying the sciences simply do not have the capability. Tobias hopes that the future democratization of science classes at the undergraduate level which, if accomplished, might, as one woman termed it during the concluding discussion session, "dehegemonize" the current conception of the science world.

Tobias approached her research from two directions. First she engaged a group of faculty members at the University of Chicago who had little- to -no background in the sciences to attend a physics lecture once for two days and then again for three weeks. As well as keeping a set of class notes during these lectures, she asked the professors to write down their reactions to the manner in which the material was presented and their ability to comprehend the lecture. Tobias believed that faculty members, being professional scholars, might be better able to articulate their experiences and reactions than the typical undergraduate. She then repeated the experiment creating the reverse situation in which a group of science faculty attended a lecture series on Wordsworth and Chaucer. The



Sheila Tobias asks, "What makes science hard?"

photo by Hana Choe

professors' reactions were surprisingly similar. One woman in the physics lecture wrote that the course 'did not play to her strengths.' Moreover, most of the humanities professors wrote that they were looking for some sort of storyline that they could follow through the lecture but it seemed that the information was coming from nowhere and not moving towards the construction of a larger picture. The science professors also remarked that the English lecture seemed disorganized in the same manner. Tobias then repeated the same experiment using graduate students, this time enrolled in semester-long courses.

Tobias presented no concrete conclusions or solutions, but instead encouraged the professors interested to analyze their own teaching techniques. She suggested that the professors hold more class discussion of theory and background rather than simply drilling equations. She also mentioned a few schools, such as the University of Rochester, which are currently granting a tuition-free fifth year at their schools to allow the less prepared incoming first-year to more adequately pursue his/her interest in science. CONTINUED MATH PG 27

Not just another director: An interview with Leslie Harris

by Janie Iadipaolo

Leslie Harris is the writer, director and co-producer of *Just Another Girl on the I.R.T.* Harris studied film at Denison University. After graduating from college Harris was selected to work in the American Association of Advertising Agencies' Minority Intern Program. Because she was unable to land a job directing commercials at the various agencies she worked at, she formed the company, Truth 24 F. P. S. with co - producer Erwin Wilson. While producing commercials for New York hair care products, she began writing the script for *Just Another Girl on the I. R. T.*, which became her first feature film. Prior to creating *Just Another Girl on the I. R.T.*, Harris produced a documentary for Planned Parenthood. The following are excerpts from an interview that I conducted with Harris which aired last month on WKCR, 89.9FM.



Ariyan Johnson is Leslie Harris' *Just Another Girl on the I. R.T.*

Iadipaolo. Your grip on teenage culture is really amazing. What kind of research did you do or what kind of experience did you draw on in order to portray Chantel's sphere?

Harris: I'm an African -American woman so I knew how I felt. I thought back to when I was seventeen and what I felt like when I was seventeen. But at the same time as a writer, I think it's important that you do your research. I had done some teaching at one of the community colleges here so I had interaction with students. That helped a lot- just talking with students. And then I actually did interviews at Planned Parenthood and Brooklyn Teen Pregnancy Center and talked to young people and counselors about teen sexuality. Then a lot of it comes from my imagination - sitting down there, having that blank page in front of you and knowing that you have to fill it - going through draft to draft, crumpling up paper, throwing it away, starting it again until it starts to sound authentic. The dialogue is very important. So I would ride the subways and listen to young people, especially young girls. I would sit on the buses and overhear conversation so I would get the dialogue and the energy of being seventeen down on the script.

I: Not only is Chantel the main character but she is also her own narrator. So she not only supports the fictional structure of the plot, but she speaks to us, the audience. Why did you decide to have the character of Chantel play this dual role?

photo courtesy of Miramax



Leslie Harris, Director of *Just Another Girl on the I.R.T.* directs Ebony Jerido.

photo courtesy of Miramax

H: Young women's stories have been so neglected on film. They have been silenced and you don't hear women. So in this film, I wanted to make sure you heard -and you do- Chantel. Also in a lot of films male characters have the luxury to be whoever they want, say whatever they want - be very interesting or mysterious or bold and brassy. But sometimes I think women characters have to be relegated to someone's girlfriend, the sister, the mother...and there are very few films that depict young women of the 90's. So that was the impetus for having her speak to the camera—to hear what she had to say because I felt that we hadn't heard that perspective. As a young woman growing up in the city, facing a lot of the traps and dilemmas that young people have to face every day, I thought that it was important to hear her side of the story. And talking to the camera is a technique that gets the audience involved — you feel like you know her, where she's coming from and how she feels about different issues, her friends and her family.

I: There's one scene in which Chantel, right after she realizes she's pregnant, is at the counseling office. You depict the effects of the gag rule when you portray the counselor refusing to tell Chantel anything about abortion. Did you intend to make a pro-choice or anti-abortion statement in this film?

H: In my research I was surprised with the number of teen pregnancies that we still have today, even with the access to birth control and the information that's out here. But a lot of the information isn't really disseminated correctly and a lot of people are getting really mixed signals because the school can only talk so far, especially on issues of AIDS and sexuality. So I think a lot of the teenagers are still confused and there are still a lot of myths and misconceptions. The gag rule is just another issue that a lot of people really didn't know about. I talked with some really educated people, people with Ph.D.'s who were really surprised to find out it existed for a while here in New York. I think it's important that we have it documented now — that it's on film and that we should never really go back to that state.

I: We realize that on many levels Chantel is really intelligent. She's at the top of her class and she doesn't let anybody tell her what to do. But then when it comes to understanding her own body, we see her weakness. *Who is Just Another Girl on the I. R. T.* blaming?

CONTINUED HARRIS PG 33

Women's Center celebrates its 20th anniversary

by Andrea Anastasi

Over 250 alumnae, faculty, students, local figures, and other friends of The Barnard Center for Research on Women gathered to celebrate the achievements of the Center and pay tribute to its founders. The festive mood of the evening was apparent not only from the non-stop buzz in the air, but also from the numerous greetings of old friends. Beverly Solochek of the office of Public Relations attributes this to the fond feelings and admiration that the guests have for the center. Royer added that the joyous mood underlined the fact that the "the Women's Center is alive, well, and flourishing." Some of the more notable guests were Manhattan Borough President Ruth Messinger; Hartford Mayor Carrie Saxon Perry; Photographer Jill Krementz; President of the Ms. Foundation, Marie Wilson; noted feminist author, Letty Progrebin; and head of the Feminist Press., Florence Howe. In addition, several of the Center's founders attended, including Jane Gould, Eleanor T. Elliott, Iola Haverstick, and the Center's first Director, Professor Catharine Stimpson, who also delivered the keynote address.

Stimpson was a member of Barnard's faculty when she was appointed Director of the Center. She is currently a professor at Rutgers University. Stimpson's remarks reflected the evening in that they were both upbeat and humorous. Her personal anecdotes about the early days of the Center also added to the intimate feeling shared by those attending the event. Other founders of the Center also spoke. Elliott, who served as the second female chair of Barnard's Board of Trustees and is currently a Trustee Emerita, when asked about her role in the creation of the

Center, told of her efforts to sell the idea to the administration. Elliott explained that she, along with the other founders, worked for what they hoped would be a "library and research center for women's rights and women's issues." Elliott stated that once the administration agreed to back the idea for the Center, their support came in the form of space on the first floor of Barnard Hall. Finding financial support was slightly more difficult. The first funds came from Helen Reid, the first female chair of the Board of Trustees. Reid left a donation to Barnard in her will. Elliott then contacted the Reid family and asked if Helen Reid would have wanted the funds to go to the Center. The response from her children was a resounding "yes."

Elliott also noted that the Center is an important part of the College. The Center has worked to eliminate some of the barriers that women face in academia. At the time of the Center's founding, the number of Barnard women professors was astonishing. One of the original goals of the Center was to extend equality in the Ivory Tower. Royer also praised the Center as one of the first of its kind in the country and explained that it has become a model for other centers associated with universities and colleges. She also stressed that the Center is a resource not only for the Barnard community, but also for women outside of Barnard.

Barnard President Ellen Futter credited the Center with "speeding our progress towards equity . . . as it has since 1971." Futter also called on those in the audience to "renew our commitment to the work of the Center and to the high goals we have set for its future." Futter also spoke

of the Center's Conference: "Women as Change Makers: Building and Using Political Power." She offered the same advice to the audience as she had to last spring's graduating class: "The single most important thing that can be done to advance gender equity is to put more women, and I mean women from every part of the community of women — of all ages, economic and ethnic groups — in leadership positions."

At the end of her speech, Futter proposed a toast to the first two decades of the Women's Center with: "May her scholarship thrive and may she remain



Barnard Women's Center staff celebrates the center's anniversary.

photo by Hana Choe **CONTINUED CENTER PG8**

Gender on the Table

by Sasha Soreff

In a world where the feminist phrase, "the personal is political" reigns supreme, there are countless stories of women whose lives reflect that phrase. Some women not only live it, but spend their lives expressing that thought in different ways, and in different capacities. Anna Quindlen is one such woman. She speaks for those who have no voice, for those who have a voice but whose shouts are not yet heard, and she speaks for herself. With grace and humor (she once wrote a "Life in the 30's" column about the virtue of silliness), Quindlen shares her views with us on everything from Anita Hill to tobacco money. She is often asked about her perspective as an editorial writer, which is that of a woman. Her response is clear: "I don't care if I'm perceived as a woman," [as if that could be perceived as a liability!] "because what a woman is going to say is so important." She describes her initial reaction to a young male reporter, who once asked her if it was really necessary to wear her gender on her sleeve: "I almost told him where my gender really was." Being a woman is clearly a crucial part of her editorials, the message that she wants to share with her readers.

Quindlen, through her compassionate and insightful writing, has become a role model for many. I hesitate to use that phrase to describe her, since in a column entitled "The Glass Half Empty", she defines role models as "women who exist, and are photographed often to make other women feel better about the fact that there aren't really enough of us anywhere, except in the lowest paying jobs." So I am not really sure how to characterize her, except as someone who has made it to the op-ed page of the New York Times with her gender intact. And she raises some important questions about women and power.

"We were not in a battle with men to live imitation-men's-lives. We knew that we could reshape institutions, structures, power struggles, even world events. Not just so women could participate, but so that our ways of working, dealing, negotiating living would be vastly improved by the special gifts that we bring to the table," said Quindlen, at the Scholar and Feminist Conference held at Barnard last Saturday. Quindlen was addressing the feminist need for parity, and asking for something more: a transformation to a different model, one based on the ways in which many women have operated for so long. Although it is over-inclusive to use the word "women" to define the vast number of different experiences encoded in this sex, her point hits me—personally, and politically.

Once I was speaking with a male attorney for whom I

worked. He was commenting that one of his colleagues, the only female lawyer in a 9-partner firm, was unnecessarily abrasive. His analysis was that, as a woman, she had to act extra tough to be taken seriously. She had to play hardball in a court, real or metaphorical, in which all the other key players were men. I listened to what he said and felt vaguely uncomfortable. It seemed unfair that she was described negatively when she was modeling her behavior on the men at the top, and might not have gotten so far were she to have acted otherwise.

Two years later, after that incident had fallen into the recesses of my mind, I enrolled in a political science class at Barnard in which we simulate a decisionmaking group. We each design a proposal and try to get members of the group to approve it by vote. There are eleven of us: five men and six women. In class, I hear the way my voice sounds as I speak, I hear the way the other women in the class speak, and the other men. My voice sounds pretty harsh some times, as I speak, as I critique others. Yet on the day I presented my proposal, I wore a skirt, because a female colleague said it gave her a sense of empowerment while she presented her proposal. I remembered the discomfort I felt years ago, except now the person in question was not a litigation attorney but me. Should I act the part of the "abrasive female lawyer?" Play the man's game as a man might although I'm wearing a skirt? I don't want to play a man's game. But I do not want to lose my share of the power, either. I'm not entirely sure whether or not to wear a skirt, or how I want my voice to sound.

Quindlen talks about the transformation of the "soul of the work place" as a result of the influence of women. I don't have a plan to improve the "soul of the class", but I've got some ideas. My proposal to the group involves increasing funds to women in development. I figured that if gender was an implicit issue around the table, I should make it an explicit issue on the table. We're voting on our proposals next week. I'll probably wear a skirt to class that day. And I'll be listening to the tone of my own voice—to hear how tough I sound.

The material for this was compiled from the closing keynote address of the Scholar and the Feminist conference, *Thinking Out Loud: On the Personal, the Political, the Public and Private*, and a telephone interview with Anna Quindlen.

Sasha Soreff is a Senior at Barnard.

Conference held on women and political power

all photos by Gucci Gilliam



Women as judges

by Katherine Chen

The panel "Women as Judges" was a part of an all-day conference entitled "The Scholar and the Feminist XIX: Women as Change Makers". The conference was sponsored by the Barnard Center for Research on Women and was held on April 24. The speakers at this panel were Betty Ellerin, a judge for the New York State Supreme Court's Appellate Division, Carol Berkman, a trial judge for the New York State Supreme Court, and Elizabeth M. Schneider, a law professor at Brooklyn Law School. The three panelists discussed the significance of women moving into positions of power, and the specific issues surrounding women as judges.

Ellerin was the first woman to be appointed in the Appellate Division's first department; in fact, she is still the only woman in her department. She began her lecture by posing the question of whether women judges make a difference.

"Women judges have a greater

understanding and sensitivity in dealing with certain cases," she stated.

To elaborate her point, Ellerin cited the issue of rape and how it has been dealt with in the past by the courts. She recalled her experiences twenty-five years ago, when her fellow male judges snickered and laughed at rape cases, not treating them with much seriousness. Due to the prevailing attitudes toward rape, there rarely were any convictions and many women, not wanting to be humiliated in court, chose not to press charges. The issue of rape was seen from a male viewpoint; the qualities good judges should have, such as fairness, neutrality, and impartiality, were practically nonexistent because of the male-dominated judicial system.

"Rape used to be the only crime that required corroboration, because a woman's word was not good enough," said Ellerin. "However, rape is being treated more seriously now because of the increase of women in the courts." CONTINUED JUDGE PG 20

Women in the media

by Sarah Newman

"The Power of Women in the Media" was one of several panels held at "The Scholar and the Feminist" conference on Saturday, April 24. The panelists included Susan Zirinsky, CBS Senior Producer of "Eye to Eye with Connie Chung", a program which will be debuting in June; Sarah Crichton, Assistant Managing Editor at Newsweek and former executive editor of Seventeen; and moderator Marcia Rock, professor of journalism at NYU and an independent producer. The main topics addressed were how the media covers women, how women in the newsroom affect news coverage, and the glass ceiling.

The power of women in the media can be summarized by a few key statistics: women mainly appear on the front page of newspapers in negative stories. Over 65% of people interviewed in print and television are men, and of the top 50 ranked television reporters, only 4 are women.

Zirinsky said that CBS "does have a great reputation" and that the media "is on the right track." In the early 1970s CBS was willing to promote women. Therefore, today many executive producers, bureau chiefs, and editors are women.

"We must convince the world we're not different intellectually but are different emotionally and physically," Zirinsky stated.

Zirinsky was instrumental in CBS's coverage of the liberation of Kuwait.

She made key coverage decisions and editorial decisions. However, in her stay in the Middle East she was discriminated against because she is a woman. For example, during the Persian Gulf War, she had to let a man drive over the Saudi Arabian border. Despite the policies of some Middle Eastern countries, she was able to do her work and often fought hard so. Zirinsky also worked for CBS Sports during the 1992 Olympics and felt like she was working at an old boys' club, unlike CBS News.

Crichton believes that with the increase of women working in the media, there is a more diversified perspective in the reporting, which helps to attract more readers. In the 1970's Newsweek did not have any women writers; there were only women researchers. A class-action suit brought against the magazine forced them to hire women as writers.

"Women have definitely changed the coverage. The magazine is better, livelier, and healthier... the
CONT. MEDIA PG 23



Women and domestic violence

by Renee Sagiv

Is the women's movement still moving? Hundreds of women attempted to find the answer to this and other thought-provoking questions at the nineteenth annual "The Scholar and the Feminist" conference, the topic of which was "Women as Change Makers: Building and Using Political Power." Director of the Barnard Center for Research on Women, Leslie Calman organized the event. The conference included more

than fifty prominent women who spoke about the ways in which women can become empowered and how to use their empowerment in the future. Although the panelists offered no easy answers, they maintained that there is much to be done if feminism is not to "whither."

The eight-hour conference began with a welcome speech by Calman, which mocked the so-called "Year of the Woman."

"The number of women senators tripled" she continued, "now instead of two of them, we have six... We have women cabinet appointments OK, so they don't have kids."

The supposed "Year of the Woman" was subject to further criticism by Barnard President Ellen Futter, who brought up the fact that "anytime the label 'The Year of' is utilized, there's a strong presumption that the single 'Year of' has been preceded by a series of years of neglect. And this is

CONT. VIOLENCE PG 21



WOMEN'S ISSUES

CONTINUED FROM JUDGE PG 18 In addition, other areas such as domestic violence are being taken more seriously due to the increase of women in the courts. However, gender bias in the courts still exists.

"We need to elevate the consciousness of other judges, in order to rule in a more sensitive and realistic way," said Ellerin.

According to Ellerin, most women judges are not as adversarial as men; they are concerned more with achieving the optimal moral outcome rather than being concerned with the clear-cut system of winners and losers.

"Women humanize the justice system . . . with more women as judges we will have less biased courts and a greater commitment to justice and values," she stated.

Ellerin also emphasized the important role economics plays in terms of women's power. Using divorce cases as an example, she cited that after divorce, the standard of living for most women decreases while the standard of living for most men increases. Women are kept out of the system of political power by their lack of economic power.

"We must have concern for women of lower economic status. For any of us to be empowered, the broad mass of women must be economically viable," said Ellerin.

According to Berkman, women are not easily accepted into positions of power. Gender bias still exists because some people are still surprised to see women working in courtrooms, heading board meetings, and in other visible positions of power.

"Women play an important role by just being in a role of importance and power," said Berkman.

Berkman also noted that women as witnesses do not feel empowered because of gender bias; women have a lesser impact than men as witnesses. When a jury sees a woman as a judge or attorney, the credibility of women as witnesses increases. Berkman agreed with Ellerin that women judges have made a tremendous impact in forcing male-dominated courts to treat issues such as date rape with the seriousness they deserve.

However, Berkman was not as willing as Ellerin to embrace the notion that women as judges should be seen as more caring and compassionate.

"In trying to achieve equality you don't want to lose good qualities such as compassion and caring, but labelling them as specifically women's characteristics can be a trap . . . there is a tension between being feminine and being a feminist."

Schneider discussed the lack of understanding in women's legal history.

"We need to remember how far we've come and how far we have to go."

Schneider recalled that in 1974, there were only four courses taught in the United States on women and law. At NYU Law School in the early 70's, there were no women professors and only 15% of the student body were women.

Although there has been a dramatic increase in the number of women attending law school — women now comprise about 43% of law schools — there are still few women judges and women lawyers in powerful positions. In addition, there are very few tenured women professors teaching in law schools.

"Many women think the issue of equality for women has already been settled, but this is not true. We are at a critical turning point. Numbers are necessary, but not sufficient. Women have to see themselves as part of the commitment and struggle for equality," said Schneider.

One of the problems that arises from not having enough women in the courts is that a few women are burdened with always having to raise the "woman's point of view." This situation is dangerous because women have such a wide range of perspectives that it is impossible for a few women to represent them. It is even more dangerous to assume that there is such a thing as the "woman's point of view." Women's experiences and views are vastly different due to factors such as age, class, race, ethnicity, and sexual orientation.

Schneider concluded the panel discussion by summarizing the main issues, problems, and progresses pertaining to women and the judicial system:

1. Women judges who do not conform to the stereotype of women as being more caring or compassionate than men are doubly punished. "Women want to be treated as individuals, with the ability to have a wide range of personalities and characteristics. There is no such thing as a specific voice that can be applied to all women," said Schneider.

2. Twenty years ago, terms such as "sexual harassment," "date rape," and "stalking" did not exist. "This is an exciting time. Women are transforming law and language," said Schneider.

3. Gender bias task forces are instrumental in that they highlight subtle issues such as the lack of credibility in women witnesses. The increase of women judges will also help reduce this bias and increase the power for all women in the courts.

Katherine Chen is Women's Issues editor and a First-year at Barnard.

CONT. FROM VIOLENCE PG 19 precisely the case for women."

The speeches were followed by a plenary session entitled "Whither Feminism?" The first panelist to speak was President of the Ms. Foundation for Women, Marie Wilson. Wilson spoke of the importance of making sure that young girls have positive female role models. She stated, "if they're always told to be good little girls, how will they ever learn to be great women?"

Founder and current president of Political Issues management, Tanya Melich, who is a Republican, has been bombarded with attacks on her feminism, because many people view the Republican party as synonymous with the anti-women conservatism of Reagan and Bush. Frequently, Melich is asked why she is not a Democrat. One of her many answers to this question is that being a Democrat does not necessarily guarantee a dedication to women's issues; she cites the anti-choice Democratic governor of Pennsylvania as an example. In addition, she emphasizes the importance of having feminists in more than just one political party, for if all feminists are found in the Democratic party, feminist issues will virtually be lost in those states that are staunchly Republican.

Former president of Planned Parenthood Federation of America, Faye Wattleton, spoke next. In her speech, Wattleton warned of the dangers of getting too comfortable with the fact that we have a President who supports women's rights. She stated that women's rights were more fragile in 1992 than in 1980. Furthermore, the Supreme Court continually uses its powers against women with rulings like the Gag Rule, which stripped women of their First Amendment rights.

Wattleton's overall message is that change does not occur automatically; women must take the responsibility of leadership. She commented, "Getting some women elected is only the beginning. We must make sure that they do not get sucked up in the power of politics; it is our responsibility to make sure." She asked the audience: "How many of you didn't fight hard enough because you were afraid of social disapproval?"

The National Coordinator of the Fund for the Feminist Majority, Kathy Spillar, stated that in an age in which doctors are being terrorized and clinics are closing at a frighteningly rapid rate, it would be a shame to "have the right in government only to lose it in access."

Following these speeches was a question-and-answer period. Heated discussions followed virtually every question posed. One question that sparked controversy among the

panelists was that of quotas. Faye Wattleton and Marie Wilson were steadfast supporters of quotas, claiming that much of the gains made by women would not have been made without them. Kathy Wilson also supported the facetiously claiming that Congress "has a 90% quota males," so why shouldn't there be one for females and minorities? A professor at Rutgers University and the director of the Barnard Center for Research on Women Catharine R. Stimpson responded that "Quotas can always be used against you. People always will question whether you got the job or position on your own merit or simply because you fulfilled a quota."

The speakers of the sixteen afternoon panels offered included members of Congress and the New York State Supreme Court, and spoke about a gamut of topics, from Women Lawmakers to Women and Philanthropy.

Featured speakers for "Strategies for Fighting Violence Against Women" were, Coordinator of the Coalition of Battered Women's Advocates, Sujata Warrior; Senior Staff Attorney of Brooklyn Legal Services Corporation, Martha Raimon; Sociology professor at Barnard, Lynn Chancer; Executive Director of NOW Legal Defense and Education Fund, Helen Neuborne.

Early in her speech, Warrior cited some frightening statistics. In 1992, 911 shelters in New York City received 250,000 calls involving violence against women, while there are only about 800 beds available in such shelters. Warrior also asserted that society itself is "sexist, racist, and classist and we therefore cannot expect the legal system to be any different. To make any significant changes, she claims, the community has to clearly regard violence against women as unacceptable. She illustrated the power of communal condemnation in cases such as drunk driving and smoking.

In addition, she challenged some popularly believed notions. Warrior questioned the fact that battered women are asked why they do not leave their homes, rather than the men being asked why they are battering these women. Moreover, in many cultures it is considered shameful to admit to having a problem related to violence. Why, Warrior asks, is it not shameful instead to be a man who abuses his wife?

Furthermore, not only do women here have to deal with society's oppressive values, but with the possibility of facing lawsuits as well. For example, students who at Brooklyn University who published the names of their rapists are now facing a libel suit. CONT. VIOLENCE PG 22

WOMEN'S ISSUES

CONTINUED FROM VIOLENCE PG 21Martha Raimon explored legal strategies against violence against women, particularly women with children. She emphasized the use of an order of protection and claimed that if enforced, it can be the battered woman's most helpful legal tool in ensuring her safety. In Brooklyn, a man can be jailed for up to six months if he violates an order of protection. However, the problem is that women often do not press charges against the men who violate these orders.

Furthermore, in a recent New York case, the judge made spousal abuse a factor in the custody case, although New York currently does not have any laws on this subject. However, the problem with this approach is that it raises the question of why the line is drawn at spousal abuse. Should we withhold custody from a parent who abuses drugs or alcohol as well?

While Raimon and Warriar concentrated mostly on domestic violence, Chancer concentrated on issues of sexual harassment and rape. In particular, she explored the patterns in which rape occurs. She examined the significance of famous cases such as those of William Kennedy Smith, the Central Park jogger, Mike Tyson, and the New Bedford case, on which the movie "The Accused" was based. In doing this, she found that the backgrounds of the people involved had much to do with the verdict. For example, in the case brought against Mike Tyson, Tyson was perceived as a street kid and a physically intimidating man who made a living from an aggressive sport. Meanwhile, his victim was an "all-American girl" who came from a middle-class family, was in a beauty pageant, and was going off to college. On the other hand, Patricia Bowman, the plaintiff in the William Kennedy

Smith's trial, was seen as a "party girl who left her kids at home and was unemployed." Clearly, this image of Bowman's had much to do with Kennedy's acquittal.

Helen Neuborne brought up an interesting analogy between a rape and a mugging. While many are quick to condemn a woman who was raped as having "asked for it" if she was dressed in a certain way, no one says that a man "was asking" to be mugged if he wears expensive clothes and carries a leather briefcase.

Neuborne sees violence against women as a learned behavior. For example, she cited the term commonly used by men, "Did you score?" when inquiring about their sexual endeavors; the term "score" implies that someone wins and someone loses, and the loser is always the woman.

Later, Barnard alumna and New York Times writer Anna Quindlen spoke about women's changing status. She marveled at how in the past a woman reporter would be "covering parties and deb balls" and that she now has a column in which she can print her views on whatever she likes. She was particularly impressed by a boy in junior high school who said to her, "I know girls can do anything boys can do, but..." She found this statement significant.

Quindlen stated that we must not forget that a "but" still exists. The "but," of course, is that there are "still very few women judges and executives, and there is still a disproportionate amount of violence against women." Girls are told that they can do anything, but they see only "bimbos and whores in the movies." Violence against women is more recognized than it was thirty years ago, but we still live in a society that "raises and nurtures rapists." *Renee Sagiv is a First-Year at Barnard.*

CONTINUED FROM MEDIA PG. 19 atmosphere has changed. With the increase of women there has been better morale and better management," Crichton stated.

Women have also brought family issues to the forefront, yet sports coverage at Newsweek is similar to the old boys' club atmosphere at CBS. Crichton commented that their coverage of the 1992 Olympics was embarrassing.

"One writer wanted to refer to Summer Sanders as 'our girl, Summer' "

Both Crichton and Zirinsky believe that the ability to cover news is unrelated to gender.

"You're a journalist first and your sex is irrelevant," said Zirinsky.

However, Zirinsky thinks that women reporters do come up with story ideas that men may overlook.

Sarah Newman is a Junior at Barnard

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Seniors demonstrate excellence in thesis performances

by Olaina Careen Gupta

This weekend, five Barnard seniors presented their senior projects to the public. The Dance Department and Centennial Scholars Program presented "La Femme Pittoresque: letters I never sent home" written, choreographed and directed by Ede Thurrell (BC '93). Barnard's Theater Department presented "The Dumb Waiter" directed by Erica Lynne Smith (BC '93), "Low in the Dark" directed by Debora Cahn (BC '93) and starring Lindy Amos (BC '93) as Binder, and "Silly Lily's Lone Star Extravaganza and Freak Show" by Katie Hare (BC '93) who wrote, directed, and acted in the production, along with designing its set.

In "La Femme Pittoresque: letters I never sent home" Thurrell uses words to tell the story of walking while looking down all the time and not being allowed to speak, see or hear. The story is of walking on the streets after curfew and being questioned about marriage papers and prostitution. While actors dressed in white recite the story, colorful dancers portray it through choreographed movement. The audience gets a complete picture of women and society, as every one of our senses experiences the thoughts of Ede Thurrell. Thurrell would like to work more on this project, especially the dance, and possibly reproduce it if the opportunity arises. She says she has "a lot to learn as a dancer" and plans to stay in New York and dance professionally.

Thurrell, as a Centennial Scholar, took "Working with Ideas," a class she calls a "brain teaser". The broad reading list and large but open assignments gave her the chance to work with mixed media, which is reflected in her latest production of words, dance and theater. The Centennial Scholars Program also gave her the unusual opportunity to study in Morocco last summer. "La Femme Pittoresque: letters I never sent home" represents Thurrell's experiences in Morocco as an American student. While the production portrays women's degrading and difficult status in Moroccan society, Thurrell is concerned that it may be too one sided. She states, "nothing about the issues is black and white." Thurrell feels she has expressed "universal things about women, not just Morocco . . . which is tragic."

In addition to assisting in the organization of the project, Sally Hess, Thurrell's mentor since her first year, helped Thurrell express her ideas in her choreography and in teaching the production to the dancers and actors. Hess also encouraged Thurrell's ideas, assuring her that it was a "worthwhile" endeavor.

Erica Lynn Smith directed Harold Pinter's play "The Dumb Waiter." This play is about nothing. At times watching a play about nothing can get to be a bit dull. But Erica says it is for an audience "willing to give up theatrical convention . . . and explore everyday life." It shows us how we approach information, as Gus asks too many questions and Ben doesn't.

The play portrays two men who don't know how to deal with the problems that life presents them. While the problems—like food orders sent to them in a dumb waiter—may seem trivial and unlikely, the characters' methods for solving the problems are actually quite common, and the tension the problems cause between them is wonderfully portrayed. During the silences the audience anticipates an explosion as the tension rises. The play is continual and has no solution, and Smith's "biggest obstacle was trying to keep out preconceived ideas the audience may have." This may have been easier



Actors rehearse Erica Smith's senior thesis play, "The Dumb Waiter."

photo by Hana Choe

toCONT. THESIS PG 35

Bound By Honor. An honorable but failed attempt to portray Chicano lives

by Katherine Mayfield

My friend Don has devised what he believes to be the perfect system by which critics should be forced to abide. The critic must first acknowledge the efforts of everyone involved in the performance and then thank them. As an actress, a writer and a critic, I would like to begin by doing so. *Bound By Honor* is a valiant, if flawed, attempt to portray modern Chicano culture. Projects with similar ambitions are far too sparse.

Bound By Honor is the story, or rather the stories, of three young men who grew up together in East L.A. It begins when the men are eighteen in 1972, and follows them through the next ten years of prison, drug addiction and revelation. Written, in part, by the renowned Chicano writer Jimmy Santiago Baca, and directed by Taylor Hackford (director of *An Officer and A Gentleman*), the film certainly had the talent and backing needed to be a success. Sadly, this film falls far short.

My criticism is not going to be focused on the actors, or even the piece as a whole—that wouldn't be fair because it's not whole. This film needed help before it went into production, the makers of this picture needed my

seventh grade English teacher, Mrs. Geise, to say, "What is your thesis?" and "what is the most clear and concise way to demonstrate it?" I realize that brilliance does not work within the boundaries of a seventh grade essay, but those boundaries are set up to prevent amorphous blobs of random ideas in the guise of essays. *Bound By Honor* is an amorphous blob in the guise of a film. Serious genre confusion makes it perhaps the first docu-prison-injustice-drama-Blues-Brothers-car-chase-Lethal Weapon-drug bust, poignant-brilliant strung-out-artist good-ol'-boys-family-bond, mystery-suspense-thriller beat-'em-up-reel-good-ambiguous-morality movie.

"Too bad it's not a comedy," the woman sitting next to me in the theatre said as the movie's lines became sink-into-your-chair embarrassing. "Why not be comedy?" I said, "it's everything else."

I would classify *Bound By Honor* as three not-quite developed films stuck together into one big not-quite-developed film. While bits and pieces of the film are fascinating and very well done, the overall picture leaves much to be desired. I attribute much of this problem to the writing, which tries desperately to fit the prototypes



A modern epic set in the Chicano culture of East Los Angeles, "*Bound By Honor*" traces the lives of three cousins who have been friends since childhood, (left to right) Cruz (Jesse Borrego), Paco (Benjamin Bratt) and Mikio (Damian Chapa.)

photo courtesy of MERRICK MORTON

of an epic into a movie situation: subplots; twists and turns; diverse characters; moral implications; and adventure. Baca is wonderful writer, but this film shows his unwillingness to desert the freedom of a novel for the constrained parameters necessary to make a good movie. If the three stories are to be done justice, everything needs to be developed—which means Baca would have to choose one story and one train of thought. There is a good reason *Paradise Lost* has never been made into a movie.

As a result of these plot problems, the characters are three stereotypes who can only break their stereotype molds by switching into other stereotypes. It is clear from the beginning of the film that Cruz (Jesse Borego), the young gifted artist, is going to have something tragic happen to him. Sure enough not long after winning a scholarship to design school, he gets attacked by a rival gang which lands him in the hospital for a year. This is just an example of the predictable formulas which all of the characters are subjected to. When Cruz is released from the hospital, his stereotype-jump into the "drug addict" stereotype is heralded by his line, "morphine is the ticket," which is subsequently greeted with a groan in the theatre. The other two characters follow very similar stereotype cross-over patterns which make them predictable and uninteresting—no matter how action-packed the plot. A film of this nature should present stereotypical people and then reveal the realities and the little details of character which make a person a person and not a stereotype. Instead, so much time is spent on plot movement that the details are lost.

In a press-conference I attended, both Baca and Hackford spoke very honorably about their desires to show the many facets of Chicano culture. This movie struck me as just another movie written by men for men, chock full of nuts, violence and machismo. The women in *Bound By Honor*, serve only as plot transports to move the main characters smoothly from scene to scene. Two haggard mothers; one whorelike, the other downtrodden and sitting at a sewing-machine, serve the purpose of a segue for their sons. Other women include a heavily made-up girl who is easily lured away from a party to have sex in a car, and two drug-dealing women who try desperately to have group sex with a "moral" leading man who is actually an undercover cop. These women placed in stereotypical roles never get to go beyond those stereotypes because the actresses are not allowed to have characters. In my interview with Hackford and Baca, the question came up, "why were there no women in the

film?" The director's answer seemed more than a little ignorant when he explained that although there was a love interest for the character Paco (Benjamin Bratt), she had to be cut out because she didn't fit into the focus of the movie. Which leads to the question, what was the focus of this movie? If this is about young men trying to survive within different aspects of their culture, doesn't culture by its very definition include men and women? Haven't the women surrounding these people affected them just as much as the men? This is only one example of the lack of consciousness of the greater implications of issues confronted in *Bound By Honor* which makes the film incomplete.

I was more than a little disturbed when in the press conference Hackford said, "I make the violence very real—I want you to look away from the screen." It is this kind of philosophy in movie making that has replaced powerful subtlety with simplistic crassness. This man hopes that by disgusting me so much, that he will somehow shove his message down my throat. I did have to look away, and even though Hackford also said, "there is not one violent thing in the film that you do not see the results of," I found that the more violent the film got, the less I cared about the results.

Baca spoke about the moral ambiguity of the film and I found myself thinking about the total ambiguity of the film. I still don't know what his point is. I listened to a Baca and a Hackford at a press conference for two hours as they told me about the admirable qualities of their film and how they were really stirring people up, and all I could think of were the mixed messages portrayed in the film that these two men didn't even seem to notice. Is excessive violence the only way to prove a point and get people to pay attention? Does a film have to be completely devoid of women to represent manhood? These problems and others made it impossible for me to connect with the film and I did not come away with any kind of new understanding. During the press conference Baca said something which I found a little ironic, he said, "I don't postulate purity of life as much as I embrace the impurity of living." I'm sorry that in this screenplay, Baca was unable to show the impurity which he sees. Throughout *Bound By Honor*, I longed for some Dickinson awareness of humanity, some tiny glimmer of the beautiful imperfections which make each of us unique regardless of culture or race. Instead, I found nothing but a set of tired formulas, bound poorly and obtusely.

Katherine Mayfield is a Sophomore at Barnard.

Samba meets Jazz: Claudio Roditi enlightened the night

by Serena Kappes

It was a blustery, misty night outside, but inside the Miller Theatre the sounds of samba and jazz permeated the air and transformed a dreary April evening into a tropical utopia.

The final installment of the "Jazz in Miller Theatre!" concert series, trumpeter Claudio Roditi and his group—harmonica player Hendrik Meurkens, pianist Eduardo Simon, bassist Nilson Matta and drummer Portinho (pronounced Poor-chee-no)—ended the season with a [bang.]

Roditi, originally from Brazil, has a venerable reputation among both jazz and Latin musicians. He has performed and recorded with Charlie Rouse, McCoy Tyner, Tito Puente, Paquito D'Rivera, and Herbie Mann, among others. Beginning in 1989, Roditi traveled for several years as a member of Dizzy Gillespie's famed United Nation Orchestra. Dizzy's influence is obvious in Roditi's articulate, rapid-fire and virtuosi technique. Now, Roditi is

Roditi is making his mark both as a leader and as part of the Jazz Masters, an eight-piece group featuring horn players like Freddie Hubbard and Jimmy Heath.

making his mark both as a leader and as part of the Jazz Masters, an eight-piece group featuring horn players like Freddie Hubbard and Jimmy Heath.

His performance with this band fused the worlds of Bebop influenced jazz and Brazilian samba to create a singular sound. The first song, "The Monster and the Flower," displayed the musical affinity between Meurkens and Roditi who functioned as a uniform "horn" section: Roditi explored the depths of his instrument's harmonic regions while Meurkens served as an able counterpart to Roditi's solos. Portinho provided a quick, samba rhythmic underpinning to the piece as well as an incantory and extended (and I mean extended) drum solo.

"Speak Low," a Jerome Kern song gone Brazilian, mellifluously and smoothly arranged, and "Prague in March," Meurkens' own composition, highlighted Meurkens' incredible harmonica playing. Roditi's solos in both remained understated yet melodically brilliant. Simon's bluesy intervals were the perfect complement to the pieces.

"Clear of Clouds" and "Bay Area Samba" (both Meurkens' compositions) were fueled by intense samba rhythms; audience members seemed to be aching to jump up and dance. Roditi contributed to this mood by shuffling back and forth during the songs, especially when Meurkens entered his own improvisational wonderland.

Before the end of the first set, Roditi regaled the crowd with a story about playing with Diz at a Free Jazz Festival. During a press conference, a journalist had asked Gillespie how he was able to find such an international amalgamation of musicians, to which he replied, "Very simple—in New York City." Roditi has followed in his footsteps: Meurkens is German, Simon is Venezuelan, Matta and Roditi are Brazilian.

Clifford Brown's "Blues Walk" commenced the second set, a syncretic Bop meets samba piece with frenetic solos by Roditi, whose playing was exceptional. "Two of Swords," named after a card in the tarot deck and Roditi's first composition of the evening, seemed spun from a mystical source. Matta's wild drumming generated

screams from the vocal audience members. Another Roditi song, "Allen Stein," was the most sedate of the otherwise frenzied numbers.

Roditi explained that the inspiration for all of his compositions is people. "Don Joaquin Braga," named after his Brazilian cousin ("He's not a noble, but in my song he becomes one," he commented), began elegiacally and sped into a ferocious samba rhythm. These two moods alternated throughout, teasing audience members into diverse planes of consciousness.

And for a vocal surprise, Roditi launched into Brazilian composer Antonio Carlos Jobim's "Co Co Ba." Roditi, whose trumpet playing was infused with greatness, proved to be equally as impressive as a singer. He sang the Portuguese lyrics in a rich and evocative tenor voice. Roditi also successfully tried his hand at scatting, which was reminiscent of his rapid trumpet playing. "Samba for Claudio," Meurkens' ode to Roditi, ended the evening on an upbeat, swinging note after which the audience danced up the aisles and into the foggy night.

Serena Kappes is a Senior at Barnard.

The Met presents a powerful production of Siegfried

by Christa Johnson

And the charming Prince awoke the enchanted Princess with a kiss. And there was love at first sight. And there was great rejoicing. And they lived happily ever after.

That's the gist of *Siegfried*, which was presented at the Metropolitan Opera House on April 22nd. *Siegfried* may be summarized as the adventures and education of a heroic young man who has never understood the meaning of fear. Over eleven hours of opera preceded his tender awakening of Brunnhilde, and yet another five are needed for *Götterdämmerung*, the tragic conclusion of the cycle.

It remains a formidable feat that the Met produced such a cohesive interpretation of this opera, since different casts appear in virtually each of the twelve performances. Wolfgang Schmidt, in his Metropolitan Opera debut in the title role of Siegfried, was both an excellent actor and a impressive new talent, radiating energy and enthusiasm. Hopefully, he will be doing many more performances in New York City. The role of Mime, Siegfried's foster father, was played by Graham Clark, the subject of a true 'rags to riches' story. He was originally a physical education teacher in Great Britain, and rose to well-deserved fame as a singer with a unique and expressive voice. Although James Morris was scheduled to sing the role of the Wanderer, or Wotan, due to sudden illness, he was replaced by Robert Hale. Yet Hale ably stepped in to fill the part with a commanding demeanor which compelled the audience to listen in rapt attention. This opera was wonderful until late in the

Gwyneth Jones opened her mouth to express the awoken Brunnhilde. She continues to suffer from difficulty with wide, excessive vibrato, which often contributes to her pitch. Jones also tends to be a melodramatic actress, with unnecessarily grand and sweeping gestures, and an inconsistent sense of timing. Her performance in *Die Walküre* was much stronger than her portrayals in *Siegfried*.

The sets and costumes shops of the opera must be commended for their phenomenal designs, especially the forest in Act II, which was startlingly similar to paintings of German Romantic artist, Caspar David Friedrich, which feature eerie, twisted trees. Likewise, the sunrise Valkyries rock was impressively engineered.

The orchestra, as always, was excellent, although not as strong as it has previously been. The strings occasionally projected a weak sound, the horns lacked boldness in entrances, and the ensemble as a whole was not entirely unified. The English horn player, however, performed Siegfried's attempts to play a crude reed pipe with both wit and skill. All in all, *Siegfried* was an excellent production, and its highlights of the evening by far outshone the occasional inconsistencies.

Christa Johnson is a First Year Student at Barnard.

CONTINUED FROM NATH PG. 13 There were actually no more than five or six professors in attendance at the lecture. Professor Patterson of the Columbia Astronomy Department, who was in attendance, remarked that the loss of students who come to college intending to major in science but who at some point decide to major in another field, is a problem that 'haunts' him. He stated that, "the world we're giving the student in science is not wide enough for them. We need to give them something not necessarily softer but wider."

Though Tobias' lecture was sponsored by Women in Science Exchange (WIS E), the data that she discussed was not gender specific. Her conclusion was that the group of students who were at a disadvantage in the current science lecture forum was comprised not only of students who learn in a less vertical fashion, but of inadequately prepared students and minority students as well. It was her view that women were represented to varying degrees in each of these groups and that an improvement of the system as a whole would benefit

all of these students, male and female.

WIS E is also selling T-shirts which have pictures of I saying, 'Math is Fun and Science is Fun'. These T-shirts have a significant history. In 1992, Matell came out with a talking Barbie who said four phrases, one of which was, 'class is tough'. After many groups protested, including WIS E, this phrase was removed from Barbie's repertoire. Thus, Judith Ficksman and Sophia Yancopoulos are selling T-shirts at the WIS E office.

For more information about Women In Science Exchange, call campus extension 4-8209. The WIS E office is located in Room 1009 in the Pupin Physics Building at Columbia. For more information about ordering Sheila Tobias' books (or call) 724 North Campbell Ave. Tucson, AZ 85719-628-1105.

Dana Sunshine is a Sophomore at Barnard.

Ani DiFranco fights with Love, Laughs, and Rage

by Michelle Baird-Andreasen

She's five-foot-two and, in her own words "giggly, wiggly." She laughs in a manner so openly friendly and happy that you can only truly experience it, not read it. And it is an experience worth nearly anything.

Ani DiFranco is a twenty-two-year-old . . . singer. An adjective to describe what kind of singer is lacking. The comparison to "folk" is obvious: she sings alone, plays acoustic guitar, and plays at folk festivals. Folkies seem to like her. But she is much more. She is beautifully honest, about everything. She sings about sexism, menstruating, freedom (or the lack thereof), love, politics, and everything in between. She breaks strings sometimes when she plays because she plays so hard, and still keeps singing. Her music, like Ani herself, defies categorization (although I suggest that from now on music should be defined by Ani's: "Well, it's kind of rock, a little bit Ani DiFranco . . ."). Everyone who sees her perform seems to come away a follower, at least to some degree.

Ani is from Buffalo, where she started singing when she was nine. "I was performing back then, but I wasn't really getting paid; it probably would have been against child labor laws or something. But I was playing out in bars long before it was legal." While she was there, she "used to sort of have a little band, . . . many years ago."

Now Ani lives in New York, when she's home, which isn't too often. She performs coast to coast, as well as in Canada and Europe. Despite her very full schedule now, Ani says "it's hard to get work, and the work you do get you don't get paid enough to even get you a cup of coffee. It's not exactly the most stable or comfortable living you'll ever make." She isn't an artist who inspires comfort in the people in power, which accounts for the unfortunate lack of air-time she gets in America (the same is not true in Canada, where she was fifteenth on September '92 National Top 50 chart, and first for August on CJSR FM 88 of Alberta), but her talent spreads through word-of-mouth. She says, "For me, it's a slow, steady process. I drove back and forth across the country a couple of times in the past year-and-a-half, and I've played a lot of places, little bars, and talked to people, and tapes kind of get around. People mail them away to their sister and their friends and eventually you get more and more gigs so . . ."

Ani's songs transverse every emotion and event. On her

first tape, "Lost Woman Song" recounts crossing anti-choice picketers to a clinic; in "Every State Line," when picked up after her car broke down, asked "Baby, do you like to be touched?" she responds "Maybe some other time/ And fuck you very much." She tells her audience of Jason, "her only friend in Iowa," who "lives in the last trailer on the right / he'll be seven on the fourth of July," and about driving someone's wrecked pick-up home, terrified, to find the owner willing to laugh, "It looks a little rough, but it runs good anyway." Asked if her songs are autobiographical, she says, "Yeah, sure. Totally. What else can I write about? Everything else is just guesswork."

When Ani sings, the world seems to stop around her and her audience. She speaks to them, telling stories from amusing reviews of herself which she's heard, to events that inspired her songs, to the current world situation. Audience members make requests; she plays most of them. Her movements are graceful and sharp, accenting the melody of the words. And, at certain sections of songs, her face will break into expressions so vivid the words aren't necessary to understand her meaning. Throughout it all, each performance is punctuated with her laughter. Everyone laughs along.

"I'd love to play with other musicians someday. Playing solo has its own sort of fun to it, but it's also nice to interact musically with people, not just socially, politically . . . otherwise (she laughs)," Ani stated. And future goals? "No. I want to sing. I guess I should come up with something grand sounding (another laugh). No. Just to sing." As far as I can tell, "just" has no place in a sentence with her singing. Just be amazing.

Michelle Baird-Andreasen is a junior at Barnard and an Ani junkie.



ANI DIFRANCO photo courtesy of Righteous Records

CONTINUED FROM BEAR PG 2

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 Maria Ting, your Class Dean, or Dean Bornemann.

DEGREE CREDIT FOR SUMMER COURSES

If you are planning to take a summer course for degree credit and want to know whether you will receive credit for the course at Barnard, you should file the application for approval with the Registrar at least three weeks before registering for the course. Before submitting the application, make sure that the course meets for at least five weeks. Present a course description to the department Chair before obtaining a signature. Columbia courses do not require Chair approval unless they are to qualify for major credit or are in Education, Economics, English, French, German or History. However, Columbia courses still require the submission of an application. Please note that an official transcript must be ordered from the summer school you are attending. No credit for summer work will be awarded without BOTH an official transcript and the Barnard summer school form with the appropriate signatures.

SENIOR CLIPBOARD

Seniors are reminded that tickets for Commencement are still being distributed in the College Activities Office (209 McIntosh). If you are interested in applying for extra tickets, you may place your name on the waiting list available in College Activities. However, the College cannot guarantee that extra tickets will become available.

ATTENTION STUDENT EMPLOYEES

The last day students (non-seniors) with academic year contracts may work is May 18. Seniors with academic year contracts may work only until the date of their last exam. Paychecks will be sent to your permanent address if you provide a self-addressed, stamped envelope. If you have any questions, please call Eileen Postler, x42033.

PREMEDS APPLYING FOR '94 ADMISSION: If you have not yet handed in the two profile sheets, please do so as soon as possible.

ALL PRE-PROFESSIONAL STUDENTS, CLASS OF '93: Please let Dean Rowland or her assistant know the results of your applications to professional schools.

ON BEHALF OF THE DEANS, ADMINISTRATION AND STAFF, WE WISH ALL BARNARD STUDENTS THE BEST OF LUCK ON THEIR EXAMS AND SEND WARM REGARDS FOR A HAPPY AND HEALTHY SUMMER

Reflecting upon the Rodney King trial and Holocaust Remembrance Day

by Carrie Lieberstein

It's Sunday, April 18, 1993 and I'm taking a moment to reflect upon what occurred this weekend. The weekend was filled with apprehension, grief, anger and sadness. It began Saturday morning when I woke up late and my father called me as he does every Saturday morning. We talked for a few minutes concerning some trivial matters when he shocked me with the verdict in the US. v. Sgt. Koon et.al., case, otherwise referred to as the Rodney King case. As everyone now knows two of the officers in the federal trial were found guilty of violating Rodney King's civil rights, while the other two officers were acquitted of the same charges. I had predicted that all of the officers would once again be acquitted of all charges, due to the length of the jury deliberations, but thank God, I was wrong. I was relieved that justice had prevailed to some degree, yet I was incensed that two of these officers were acquitted. The entire nation saw these officers beating King savagely and maliciously. The entire nation saw the infamous video tape of a man suffering, while he was crawling on his knees and feeling the intense and unrelenting pain of an endless barrage of batons striking him at every point of his body.

The gullible jury in this trial was fooled by manipulative attorneys who believed that these officers were only "doing their job" and were protecting themselves and society by fending off a "dangerous" African American man. One of the jurors even had the audacity to call one of the officers, Officer Briseno, "a good cop." I am happy and relieved that two officers were found to be guilty but justice has far from been served.

Coincidentally, the verdict was announced the day before Yom HaShoa, the world-wide day of remembrance for the deaths of six million Jews who perished during the Holocaust. Jews and other ethnic groups were deprived of their basic human rights during the Holocaust. Today I attended a Yom HaShoa memorial service on campus. I was moved by the story of an eighty-two year old Holocaust survivor who told of how he was transferred to various concentration camps and of how his entire family perished at the brutal hands of the Nazis. While listening to his speech, I thought of my dear friend, Klara Snyder, who had survived her experiences at Auschwitz, the

infamous Nazi death camp. Tragically she died of cancer 2 years ago.

Klara told me of her experiences at Auschwitz. She vividly remembered the gruesome hardships she endured. She spoke to me about how malnourished she was along with the other prisoners. Their daily diet consisted of tea and one piece of bread in the morning and something she characterized as "vegetable slop" in the afternoon. Klara was also forced to donate two to three pints of blood every three days. Klara lived with the horrifying memories of losing her parents at the brutal hands of the Nazis. She was immediately separated from her mother as she arrived at Auschwitz. When she asked other prisoners if they had heard anything concerning her mother, some Polish Jews told her, "your mother is burning" referring to her death at the crematorium at Auschwitz.

I remember the green colored tattoo on her left arm with the letter A and the number 9712. It was a constant reminder of the pain and agony she endured and of how the Nazi's tried to transform a human being into a thing, a number. Her experience could never be forgotten and would always remain with her. To me the tattoo was a constant reminder of her bravery and strength.

After the Yom HaShoa memorial service I approached the frail survivor whose words had moved me and I started to cry. I empathized with the pain this man and my friend Klara had to endure. Both Klara and this man were deprived of their basic human rights and suffered dearly.

Later that evening, I thought about the Rodney King case once again and I thought of how certain parallels existed between his experience and the millions of people who died during the Holocaust. Those six million Jews and Rodney King were all denied their civil and human rights. The thought of the Rodney King video kept stirring in my head. I imagined Klara or the frail survivor I had just met being beaten in the concentration camp to the same extent as Rodney King. Hate is still tolerated and justified today.

Keeping all of this in mind, can we live in a society where hate is tolerated?! Can we exist in a society in which people in positions of authority, like members of the LAPD or the Nazis of WWII, abuse others because of religion and racism?! Are some people more deserving of rights than others?! The answer must be "no". Rodney King,

CONTINUED KING PG 33

Students pay tribute to Professor McNeil

Professor McNeil's inspiring and enthusiastic guidance

by Lydia Breck

Professor McNeil was the reason I decided to go to Barnard. When I started at Barnard, I was told that professors and students had a close interaction that is unusual in an undergraduate setting. My relationship with Professor McNeil was the embodiment of that concept.

At the beginning of my senior year I was desperately in need of guidance for my thesis. Although I was assigned to a good advisor in the political science department, a colleague told me that my proposed thesis topic happened to be one of Professor McNeil's many areas of specialty. I arrived at his office without an appointment and asked for a few minutes of his time. He put his feet up on his desk, reclined in his chair and listened to me intently for a few minutes. Then his eyes lit up and he started scribbling notes furiously. He spent an hour with me that day, and in his animated way, convinced me to tackle a topic much more complex than the one I had started. He offered to advise me although he had countless other history major advisees.

Professor McNeil told me that he was interested in helping me because he thought that he might learn something from me. I left his office excited because he had introduced me to a fascinating element of my topic, and more importantly, he had shown a strong interest in

working with me and learning from my research. As the year went on, he gave me his time, guidance and moral support. He helped me brainstorm concepts and he read my endless drafts. After one draft, he frankly told me he had learned something new and it had inspired him to get up in the middle of the night to work on a book he was writing on a similar subject. It is rare to find a professor who shares such honesty and enthusiasm with his or her students. Upon completion of my thesis he showed enthusiasm about my career choice and he was interested in keeping in touch. This past fall he amazed me once again by sending me a copy of an essay he was soon to publish and requesting my comments and criticism.

This kind of treatment was not unusual from him. Professor McNeil treated all of his students more like colleagues than as pupils. What better inspiration to an undergraduate than to have a professor who not only teaches well, but also takes an interest in learning from students. Through the personal attention and interest he gave to each individual, Professor McNeil instilled uncommon confidence in his students. I am incredibly saddened by his sudden death; everyone who knew him must feel the same loss I feel. His extraordinary facility for teaching will always be an inspiration to me.

Lydia Breck graduated from Barnard in 1992.

Remembering Professor McNeill

by Sasha Soreff

"Should I speak in the first person in this paper?"

What Professor McNeil wants, I mean wanted. . ."

There was a painful silence as we look at each other. An image of Professor McNeil fills my mind. He is sitting in his office, explaining to Writing Fellows what he wants the students to discuss in their papers. He is jovial as ever, always smiling.

"Professor McNeil will only read four pages." He had an explicit reason for doing this; he explained it to me as I sat in his office that day, so short a time ago. He didn't want the students to summarize the books; he wanted them to write a critical review, tersely and specifically. I left his office ready to conference with his students, to explain that he wouldn't read past page four. Only now, Professor

McNeil won't be reading those papers at all.

One of the students in the class called and left a message on my machine in the early afternoon. She wanted to know if we were still going to have a conference about her paper. She is becoming a history major because of Professor McNeil. We will still meet of course: the papers still need to be revised, and handed in, and graded. But not by Professor McNeil. Yet the papers were written for him. And I have been reading them with him in mind.

Four days ago I was talking to Professor McNeil, and now I am talking about him, in the past tense. I can't even think about the implications of his death beyond the simple fact that he will never read the papers he assigned. It's too overwhelming otherwise.

Sasha Soreff is a Senior at Barnard

Students and friends remember Professor Miller

Barbara Stoler-Miller: An Appreciation

by Felicity Savage

I am speaking the truth: Barbara Miller was the best teacher I have ever had. This may seem like a dubious compilent, but you can't bottle teaching the way you can preserve books throughout the ages. But isn't the ability to mak students understand the first and most important qualification for any college professor? And anyhow, Professor Miller wrote books, too: poetry between paper covers.

I first met Professor Miller last autumn, when I was a bewildered first-year bent on finding an interesting course that would spice up my helping of Core requirements. As soon as I walked into her office, I knew that I wanted to take her Colloquium on Major Texts in Asian Humanities. Books in English, Sanskrit, and many other languages lined the walls. The artifacts on her desk reflected Professor Miller's life's work in Asia and the Middle East.

I could hardly believe that this facinating, intelligent woman was interested in me—that she wanted me to be in her class. My first semester here was rocky—socially, academically, and in terms of my own priorities. Had it not been for Professor Miller, I might have become disillusioned with the quality of college teaching, as many of my friends already have become. First-Years usually expect their college professors to be wizards who will tap them on the forehead, and make them understand the wisdom of the ages. The marvelous thing is that Professor Miller was a wizard for me. Every week I would read our

assignment—a heavy, chewy work like the Ramayana, the Mahabharata, the Quran, or elusive Sufi poetry—and I would consistently fail to understand it. The words sparkled in my mind, but I had no insight into their meaning. Then on Thursday afternoon, I would cross Broadway, climb the stairs to the third floor of Milbank, and participate in a two-hour enlightenment. Her words sparkled like stars in the great, unbridgeable gulf between past and present, Sanskrit and English. She guided each class like a conductor, guiding an orchestra to a blinding finale. I always came out of class clutching my notebook tightly in case I lost the notes in which I had scribbled the essence of Professor Miller's perception of the works. My mind was always boiling with ideas.

In January, I talked with her for the last time. I had always thought of her as elegantly thin, but this time, her elegance seemed like a vincer over her illness. But she had not lost one bit of command over her appearance. Her skin was so white that it seemed to glow; she wore clothes as thick and dark as the lenses of her sunglasses. When Professor Irene Bloom called me three months later to tell me that Professor Miller had died, she said: "In the end, Barbara was almost transparent. She came as close to transcending death as anyone I have ever known."

It will be a long time before my emptiness fills up. And the impression she made on me will never go away. "Why her," one keeps asking uselessly. "Why is it always the finest, the strongest, that the invisible maw grabs spitefully from our midst?"

Remembering Barbara Miller

by Dennis Dalton

Plato prescribed an ideal community where members are "bound together by sharing in the same pleasures and pains, all feeling lad or grieved on the same occasion of gain or loss": so much so that just as an individual experiences pain at the loss of a limb, the ideal community suffers similar pain at the loss of one of its members. I recalled Plato's analogy upon hearing the news of Barbara Miller's death. It hurts. Because for 24 years she and I shared the pleasure and pain of this community, joined together especially by our enthusiasm for communicating the ideas of Indian culture.

Barbara had been on the Barnard faculty for less than a year when I came here in early 1969 and we met for the first time. Her reputation as a young Sanskrit scholar had preceded her, because she was already known in India as a remarkable translator. A pundit in Delhi told me that she was far too young to have such a sensitive grasp of the sacred language, and that she must have been a brahmain in a previous incarnation. We laughed about that remark together, speculating on where and when we might have met before: perhaps as two sadhus, a millenium ago on the banks of the Ganges. As we grew closer over the decades at Barnard, it became, at least for me less of a joke, and more of a reality

CONT MILLER PG 33

COMMENTARY

CONTINUED FROM KING PG 30 although he may have allegedly broken the law by drinking and driving, did not deserve the beating he received and there is no way to justify his suffering. We must always remember that we cannot justify hate and we must learn to respect one another regardless of our differences.

Carrie Lieberstein is a First-Semester Senior at Barnard.

CONTINUED FROM HARRIS PG 15

H. I think it's more examining a young woman in that situation and how difficult a decision that is to make. It's important that she has systems of support. If she can't talk to her parents, there should be someone there for her to talk to. The counselor plays an important part in the film. Also there is the issue that as a human being, it's hard to make a decision sometimes. We'd like to think we're really rational people and when a problem happens we're going to handle it, but then you realize that when you have a problem, you're human and emotions kick in. I think it's all about confronting problems and how to deal with problems and face up to them too.

I: How do you think she handles it?

H: I think she handles it pretty realistically. As I said, we're not perfect beings, we make mistakes and we do have fear and confusion. And that's why we need people to help us- especially for a seventeen year old. She's

CONTINUED FROM MILLER PG 32 because her capacity for empathy was so quick yet profound.

As Plato would have it, I have discovered in mourning her loss here that many others sensed in her this extraordinary simpatico, explicable more in spiritual than psychological terms. Or it so suggests in the Bhagavad-Gita, wit its vision of those who strive to "attain the infinite spirit" learning to "see the self in all creatures and all creatures in the self." Barbara knew and loved this vision as well as anyone in our community and it is right that the Gita's wisdom should be preserved in her sublime translation of the text.

In her Afterword to that translation, she asks, "Why did Henry David Thoreau take the Bhagavad-Gita to Walden Pond?" She quotes Thoreau, who was so inspired by Hinduism that he claimed, "The pure Walden water is mingled with the sacred water of the Ganges." Barbara captures Thoreau's understanding because she also took an American passage to India to know its soul. Wherever her spirit has journeyed now, I suspect that , like Thoreau, she has managed to take the Gita along.

Dennis Dalton is a professor of Political Science at Barnard.

This is a list of Writing Intensive classes in the Fall 1993 semester which will be attached to Writing Fellows. Two or three others will be added to th elist. Contact the Dean of Studies for further information.

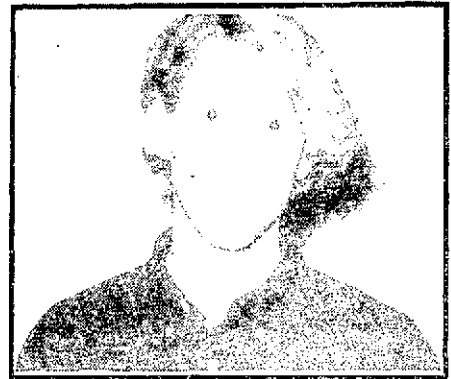
BC1051	Survey of American History to the Civil War	Sloan
V3502	History of Religion in America	Balmer
	Religion in Reformation	Coats
BC3240	Plant Biology	Young
BC3111	Feminist Texts I	Najuabad
BC3041	Theoretical Foundations of Political Economy	Burgstaller
BC1001	Introduction to Philosophy	Lad

What is the first thing you're going to do when you finish all of your finals?



Alison Riley, BC '96

"I'm going to California and driving down the coast with my best friend."



Jonas Keller, SEAS '95

"I'm going to Disneyworld!"



Tim Chen, SEAS 96

"I'm going to go to a couple of parties and celebrate the end of the school year and spend time in the sun playing volley ball."



Jennifer Waldman, BC '93

"I plan to cry because I'm graduating, but then have a blast at the Senior Ball."

CONTINUED FROM MARCH PG 7 disabled man, were killed when their house in Oregon was set on fire by white supremacist skinheads.

Fallon went on to explain, "[Eating fire] has also come to stand for the Avengers, and the act of taking the danger of visibility and using it to fuel the rage that moves us to direct action against homophobia. The Avengers ate fire to say that, 'the fire will not consume us, we take it, and make it our own.'"

Fallon observed that during the march, when the Avengers were eating fire in front of the White House, "everyone in the crowd was amazed and thrilled and m o v e d . " The Lesbian Avengers and other groups around the nation were involved in organizing this march, and Fallon said, "In terms of our goals of visibility in organizing the march, the march exceeded my wildest dreams. We expected about 2,000 women and we had almost 20,000."

Fallon further stated, "For me, the Dyke March was the highlight of the entire weekend. I heard many other lesbians say that the Dyke March was the most important, moving, powerful, and empowering moment in their lives. Never before in the country has there been such a large, exclusively lesbian action, organized by lesbians, for lesbians, and about lesbian visibility. 20,000 dykes had

come out into the streets, to take the streets, and were visible at last."

Many women who participated in the Dyke March also noted that while 20,000 is an impressive number, its smaller numbers in comparison with the march on Sunday made it more enjoyable.

Stott remarked, "While I loved knowing I was among one million gays, there was a much stronger sense of community at the Dyke March."

This sense of unity was felt within the Columbia lesbian, gay, and bisexual community as a result of the march on Sunday.

Chapman observed, "There's not too much solidarity amongst gay people on campus. It was good to see so many people go with LBGC."

Finally, according to many students, the march had a significant impact in their personal struggles to come out and be out. As Scalettar related, "In 1987 I remember really wanting to go to the gay rights demo when I was not consciously out to myself at all, but I was in a situation where I wasn't really dealing with it, and I didn't know anyone at school who'd go with me, so I didn't, and I've always regretted it. Going now, six years later, was a closure for me in a certain way."

Judy Yu is a Junior at Barnard.

CONTINUED FROM THEIS PG 23 Out of the entire play, they chose to focus on one mother - daughter relationship. They attempted to show how people try and fail to relate to each other, and stay together because they really do love each other, despite the petty fights. Amos portrays Binder, the daughter of Bender, in this story. The two role play to relive their wasted dreams of men. Cahn has directed a play in which we may observe the different roles people play in one relationship. With Cahn's directing and Amos' acting we see the wonder of honesty when the masks finally come off in the end. Both Amos and Cahn plan to continue their work in theater.

Katie Hare produced "Silly Lilly's Lone Star Extravaganza and Freak Show." HAre designed the set, directed the production, wrote the script, and acted as Silly Lilly. "Silly Lilly" is a play that deals with the low position of woman, and man's attempt to keep her there. What starts out as a funny Western comedy, with an egotistical cowboy who claims to be the best entertainer in the west, and a timid and speechless cowgirl who follows his orders, turns into a production where the cowgirl assumes power and takes control. Silly Lilly is charming and adorable,

even without speaking, especially in the scene where she feeds her teddy bear a bagel. Boots Mc Dude portrays the typical cowboy. The use of voice overlays gives us the thoughts of Silly Lilly, and as she fills a balloon with the "perfect woman" and then lets her fly out, we recognize the glee in Silly Lilly's eyes. This play is an excellent presentation of the plight of women, and the problems they face with self confidence, while also showing that women can be powerful. Katie Hare was not available to comment.

Olaina Careen Gupta is a First-Year at Barnard

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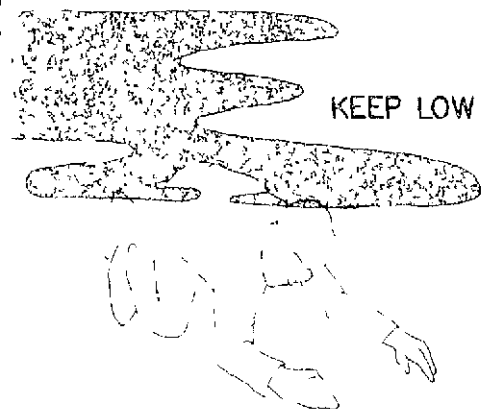
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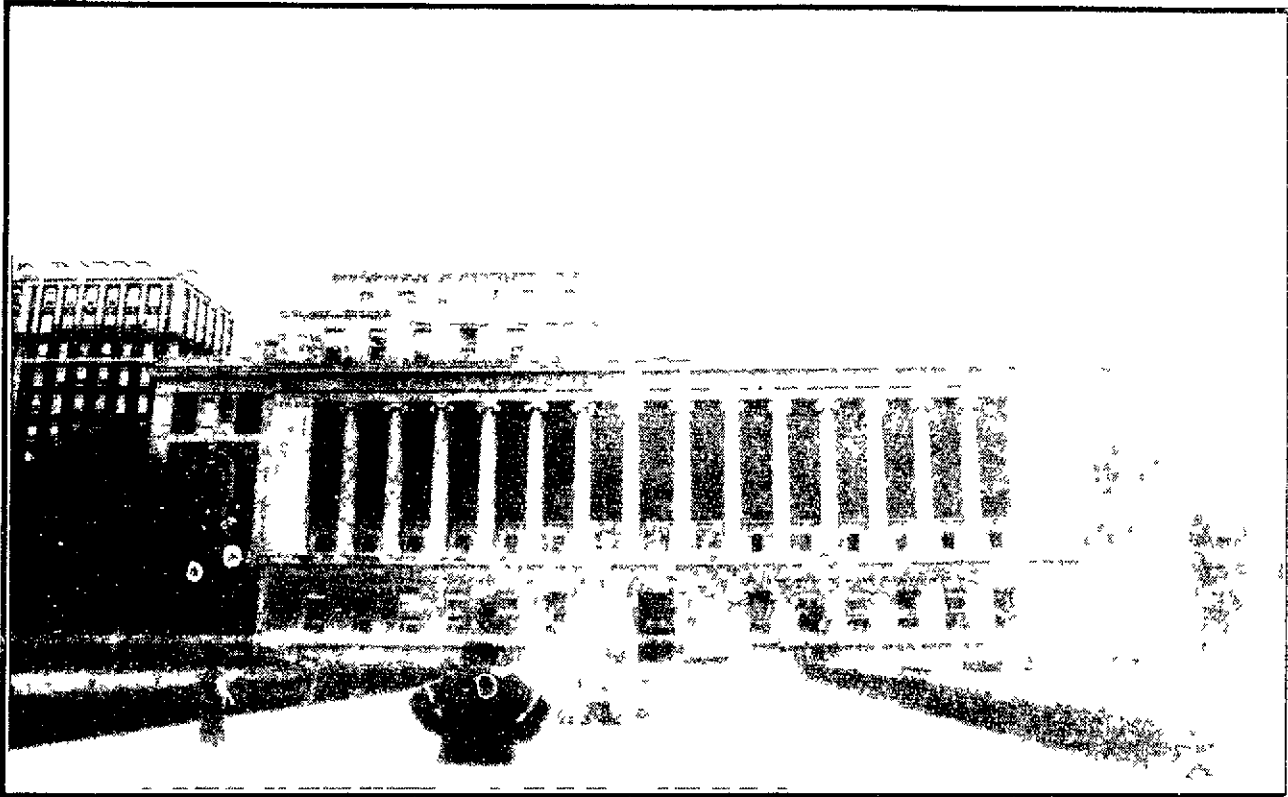
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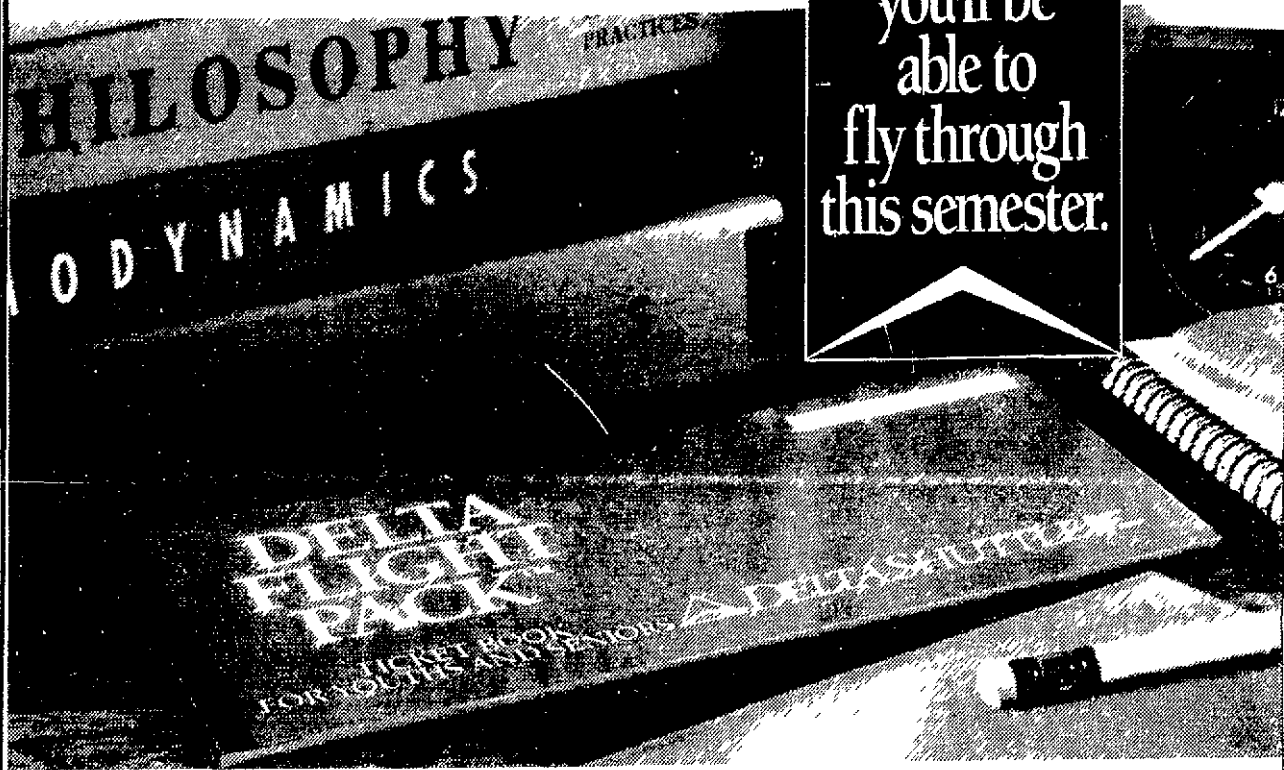
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