



BARNARD BULLETIN

VOLUME CI NUMBER 18 APRIL 25, 1994

Take Back The Night 1994



Survivors Speak Out

Inside

- Acapellooza, a new Barnard tradition
- Summer movies exposed
- Gravity on CU steps
- much, much more!

BEAR ESSENTIALS

ATTENTION STUDENTS WHO READ THIS COLUMN! BEAR ESSENTIALS can now be accessed using the e-mail system. If you have an e-mail account you may read BEAR ESSENTIALS by accessing the Dean of Studies Bulletin Board.

PROGRAM FILING DEADLINE

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

Copies of the SCHEDULE OF 1994-95 CLASSES have been distributed to your mailboxes. If you have not yet received your copy, a master copy is available in the Dean of Studies Office (105 Milbank). (N.B. Enrollment in Columbia courses of limited size and in all P.E. courses cannot be assured until September.) For details on 1994-95 Barnard courses, both new offerings and courses being given again, students may consult the COURSE INFORMATION FILE in 105 Milbank. Please alert the receptionist if information on a course is lacking.

CHANGES TO THE SCHEDULE OF CLASSES

BIOLOGY Labs for BIO BC1001x, BC1002y and BC2003x will be offered at these times ONLY: Tu or Th 9:11-50 W or F 10:12-50 M Tu or Th 1:10-4 W 2:10-5. BIO BC3102y will be offered in the spring, not the fall as previously listed. Added class: BIO

BC3341y Lab in Plant Physiology, W 1:10-6. GERMAN The Elementary Full Year course should have been listed as BC1001x and BC1002y. The two sections for BC3005x and BC3006y are as follows: sec 1 2 pts. Advanced German MW 10-10:50, sec 2 3 pts. Advanced German MWF 10:10-50. POLITICAL SCIENCE Course deleted PSS V3994x/V3995y NY Area Undergrad Research Prog. PSYCHOLOGY Instructors are TO BE ANNOUNCED for PSY BC1117y, PSY BC1119y and PSY BC3169x. SPANISH Added courses: SPA BC1208x Spanish for Spanish Speaking Students TuTh 2:40-3:55, SPA BC3131x, Civil War, TuTh 1:10-2:25. Correction SPA BC3008y, Special Issues in Contemp. Spain, TuTh 2:35-3:50, SPA BC1103x, Intensive Review Elem. Spanish, sec 3, M-Th 1:10-2 (delete sec 4). Time change SPA BC3129x, MW 1:10-2:25, Delete SPA BC3125x, Struggle of Two Spains. N.B. Please check with the Spanish Dept. for confirmation of classes as information may not yet be final.

DEADLINE TO WITHDRAW FROM A COURSE

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

FINAL EXAMINATIONS UPDATE

Deferred exams for Barnard courses will be given on Friday, Sept. 9 and Monday, Sept. 12 ONLY. Remember

therefore, that deferring an exam is a LAST RESORT FOR EXTREME EMERGENCIES. You will be receiving a memo from Dean Blank in your mailboxes entitled "What Every Barnard Student Must Know About Final Exams, Final Grades, and Incompletes. PLEASE READ IT CAREFULLY 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 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 fall term. However, the instructor may set an earlier deadline. A student must file the appropriate form with the Registrar after having it signed by the instructor. Applications for incompletes must be filed NO LATER THAN MONDAY MAY 2.

SENIOR CLIPBOARD

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

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

If you have not yet ordered your cap and gown, please contact Lillian

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"Specialized" jobs leave some at disadvantage

The Student Employment Program's new plan to ensure that on-campus job award recipients receive first priority in hiring so that they may meet self-help contributions toward Barnard's large tuition is, for the most part, a good one. However, this praise is not unmitigated by some qualification. While it is useful to ensure that all departments reserve positions for on-campus work award recipients, the policy's requirement about "specialized training," may leave some students at a disadvantage. A student, for instance, that has worked in the same place for several years, yet, who's training may not qualify as "specialized," may suffer from this policy and not have any guarantee of that job in the future, despite a good work history there.

Likewise, students who are not necessarily granted job awards, but who are on financial aid will also suffer. Although these students may require funds just as much as those who do have job awards, the new policy will make finding a paying position on campus more difficult for them. While the administration may argue that these students have alternatives such as internships and jobs elsewhere to fall back on, we must keep in mind that many internships do not pay a great enough wage (if any at all) to sustain a student in New York, especially if that student must pay for food, housing and books. Many students can not afford, neither financially or academically, to accept such a position, even if it interests them or would provide them with valuable experience. Thus, finding a job is no easy task unless the student is willing to accept dead-end type occupations, which, if lacking in aesthetic value, at least pay the bills. Furthermore, many jobs require a circumscribed number of hours which a student may be unable to contribute with so many other demands. Travel time and cost is also a consideration here.

There are many job opportunities on Barnard's campus. Students with job awards are in a prime position to exploit these and thus gain a chance to work in a convenient and often amiable area that enables them to meet the costs of college education. Those on financial aid who don't have these job awards are not so fortunate, though their needs may likewise be pressing.

EDITORIAL POLICY:

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

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

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

Barnard initiates a new tradition: Acappellooza!

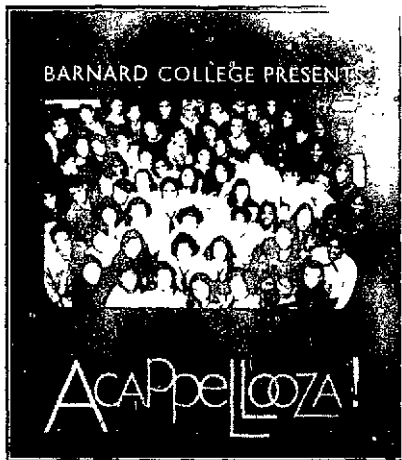
by Claire Brnberg

On Saturday, April 30, Barnard College will inaugurate a new concert tradition—the soon-to-be-annual Acappellooza festival. Acappellooza is an event that has taken over three months to organize and will feature nine Barnard-Columbia acappella groups performing on a shared bill at Miller Theatre. It is the first such concert to take place at Barnard or Columbia, but it has its roots in traditions that run deep throughout the Ivy League—and other American colleges. The groups featured will include Baccante, the Calatonicos, the

Cleffhangers, the Metrotones, the Gospel Choir, the Kingsmen, Notes and Keys, Pizmon and Jubilation. Representatives from each group participated in the development and planning of the event under the supervision of Chris Koutsouvis of the Barnard Office of College Activities.

Acappellooza was made possible by the generous support of Terry Davis Duffy, '67, who wanted to establish a new tradition at Barnard. And members of the various acappella groups on campus were eager to showcase their talent, and bring a light, happy spirit to Morningside Heights at a time of year when the cloud of final exams and term papers looms over every student's head. In talking with students we realized that unlike other campuses, we don't have a big acappella concert—said Koutsouvis. Indeed many other choirs have similar traditions—often known as Quad Sing, Spring Sing or Jamboree. But where groups at Barnard and Columbia have had individual concerts, there has never been a cumulative event in a formal, real theatre space.

The Smith College Notables and the Brown University Darbies were also invited to participate in Acappellooza.



The organizers of the event originally wanted to invite acappella groups from each Ivy League and Seven Sisters school to take part, but soon realized that an event of that magnitude could go on for days. As a compromise, the organizers decided to invite other schools on a rotating basis each year another college would be invited to attend.

In planning the event, organizers of Acappellooza felt that it was important to include a component of community service. Each group has adapted a community agency, and in the days surrounding the concert, the singers will

give mini-concerts for clients of the agencies they have chosen. The Gospel Choir and Notes and Keys are set to perform at the St. Luke's Hospital AIDS ward, the Metrotones will be at Iris House, a center for women with AIDS. Pizmon will visit a Portuguese and Spanish Synagogue, Baccantae will go to the Mount Sinai Women's Cancer Ward and the Cleffhangers will be featured as an opening act at the March of Dimes Walk.

Acappellooza is slated to begin at 8pm on Saturday night, and will end with a grand finale in which the groups will sing together. If anyone still needs to be convinced of validity of Acappellooza's promise of fun and festivities, the event will also include, this which always lures Barnard students from their cluttered bars: FREE FOOD (with the price of admission: \$3 with CUP and \$5 without). Yes, the invitation promises a luscious desert banquet on Aftshul Plaza immediately following the concert. As the audience will surely agree, Acappellooza promises to be an exciting new tradition at Barnard.

Claire Brnberg is a Barnard College senior and a Bulletin

staff writer.

SGA future

by Jackie Donnelly

The excitement of SGA elections has now died down and the newly elected officers are looking forward to next year. Of the five new officers available for comment, all seemed to be genuinely excited by the prospect of a new year. Most said they believed that with a new president of the college, they hoped next year would be a year of change and renewal for SGA as well. They also voiced their own personal opinions on and goals for the 1994-1995 school year.

Emily Berg, '96, is the new Vice President of Student Affairs. She says she will be busy with a required agenda for the fall semester, planning Founder's Day and helping with the plans for the inauguration of Professor Judith Schapiro. She is also looking forward to working with all 82 clubs recognized by Barnard. Emily was president of the class of '96 this year and was involved with some planning, and found that programming is something she would like to continue working with. "This college provides a wealth of extracurricular activities," said Emily. "I know we are here for the academics, but I feel that outside activities are important also." As for SGA as a whole, she hopes it will be "radically different" next year and will be more open to the student body in general. She is tired of apathetic members of the student body saying that SGA doesn't do anything and is out to change that perception.

The new junior representative to the Board of Trustees, Marcy Berman, '96 has already gone to her first meeting of the Board of Trustees. She said the other

members were very friendly and greeted her warmly. "It was interesting to see how they run their meetings. It's run by reports from the different people that are attending," she said. This year, Marcy was Quad Hall Council President, and she was interested in getting involved in SGA at a higher level. Some necessary changes, she believes, could be accomplished more easily by going through the board of trustees, which requires clear channels of communication between the students and the Board. Marcy will also be involved in organizing the SGA elections for next year.

Linda Kingsley, '97, had tried to get a community service week together with a group of students this year. She made contacts with many different community service organizations and decided these contacts would help her carry out her duties as Representative of Community Affairs. In the past, SGA has waited to be contacted by organizations, but Linda would rather start contacting the agencies ahead of time, so that a greater variety of options may be available, so that all students will have more chances to get involved.

Cherith Bailey, '97, Representative of Academic Affairs pointed out that we are here for academics, and "with women's colleges becoming more popular, that Barnard continue to stay on top and maintain its excellent reputation." In the future, she would like to see technology, and especially the math and science fields,

con't'd SGA, pg. 21

Congratulations to the following winners in the Health Services Lottery!

Grace Yang Sarah Stark
Tahida Alexander Yvette Sanders
Sara Pinto Elaine Chen
Caralyn Spector Jamil Mullen

We in Barnard Health Services hope you enjoy your massage or free meal! (Who says there is no free lunch?)

These eight winners were randomly drawn from all those who responded to our questionnaire on Preventative

Health Behaviors this past semester. What you told us about your health attitudes and behaviours will be a great help to us in improving the health and education programs and services that we offer. A big "Thank You" to all of you who took the time to participate.

We also want to express our thanks to Nacho Mama's Burritos and Cafe Pertutti, who donated free meals as lottery prizes

Polly Wheat, M.D., Director of Barnard Health Services.

Take Back the Night

triggers varied responses

by Amisha Uphadyaya and Claire Brinberg

Barnard/
Columbia Rape
Crisis Center
509 Butler

Mission Statement

We believe that sexual violence works in conjunction with racism sexism homophobia and classism. We know that sexual assault is not confined to any one group or

community and that the popular stereotypes lie. We know that both women and men can be survivors of sexual violence and that women are disproportionately victimized. We believe that the silencing of survivors is detrimental to the healing of individual survivors and that the silence masks an alarming frequency of sexual violence. We envision the RCC as a safe place for survivors of sexual violence to speak about their experiences and to break the silence and the censorship which are tacitly and explicitly encouraged by our media administration and cultural politics.

We choose to use the word survivor rather than victim to honor the strength and courage of the women and men who survive sexual physical and emotional violence. We understand survival as a physical and emotional process. Just as everyone experiences sexual violence in different forms so every survivor experiences with its effects. They differ. We believe that the healing process is difficult and highly individual. We acknowledge that there is no right way to heal. We see ourselves as facilitators and helpers rather than experts. We believe that speaking our truth



Photo credit: Teacher Friends BC 94

about sexual violence can be an important part of the healing process both for individual survivors and for the larger community of survivors. We believe that healing is possible, that victims of sexual violence can feel themselves survivors.

We are here for all members of

the Columbia/Barnard community separate from political beliefs. The RCC provides services in survivors and to their supporters women and men. We educate inform and explain. We believe in the right of survivors to define their own needs and we are here to support survivors at various times in and throughout their healing process. The women of the RCC are committed to having the volunteers peer counselors and staff at the Center reflect the diversity of our larger community with respect to ethnic and racial identity cultural background national origin sexual orientation and economic circumstance. We are here to support acknowledge and validate survivors and their differing perspectives around sexual violence. Our counseling services are provided by peers not by professional therapists. Peer counselors are trained and supervised by professional clinicians. We work together as a community and only when necessary through the counseling process. We see the RCC as a healing place whose focus on education and services will grow and expand with the

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needs, expectations and resources of our community.
We work for the day when we are not needed.

In anticipation of Take Back the Night, the Barnard Columbia Rape Crisis Center extended its hours. The



photo credit: Rachel Rankin BC 94

Center, which is usually open from 7pm to 11pm, stayed open from 9pm to 6am on the night of the speak-out. Located in 509 Butler, the peer counselors opened the doors of the Deanery to students at Take Back the Night. Students attending the event dropped in to use the restrooms or grab some food or hot coffee or tea. One peer counselor said that the temporary relocation of the Center allowed people to check it out and see what it is about. She elaborated that the Center is there as a helping hand and she was happy to see that women came in with different perspectives of the role of a Rape Crisis Center. Drowned by the long line at the microphone and the chilly weather outside, some women came in to tell their stories. Indeed, the counselor interviewed noted that there was a dramatic increase in visits to the center during and after the march and speak-out. Take Back the Night is something that will trigger so many different things," she said, "and if it's something you feel like talking, six of the Rape Crisis Center will be there. The Center plans to extend its weekend hours and if a sponsor with the 874 HLI

As more and more people got up to speak and there was more and more of a variety of people, I said to myself, wait a minute, this COULD happen to me. This CAN happen to my friends. Sexual assault is so prevalent in all races, classes, nations, religions. I am no exception. I was on the campus in the middle of New York. Take Back the Night opened my eyes to what was happening around me. I thought I was a girl who I thought had the perfect lives got up to say things I never could have guessed about them. I realized on Thursday night that no matter what differences exist in race, religion, class or sexual orientation, we can all be victims and none of us are any better than any others. Alisa Gerstly BC 97

I support the march wholeheartedly. I remember that my parents always used to make me take my little brother, who at that time was two feet shorter than me, with me everywhere for safety. So I think that to march without men is crucial. As for the speakout, I'm not sure what I think of it anymore.

First let me say that I think Take Back the Night is an extremely important event. I fully support it even though I do not attend. I don't attend because I found the constant theme of alcohol use very disturbing. People said things like "I was drunk" but it doesn't matter. I disagree. It shouldn't matter, but the reality of the world is that we have to be aware of other people. Just like we have to look both ways before we cross the street. The issue of alcohol is one of central responsibility. You make a decision to drink and I surrender control of your body and mind. That decision exists in a series of possible outcomes and by deciding to drink you in effect agree to any of these possibilities. If that is not what you intended, think again. Once you make a decision, you need to take responsibility for it. I am not talking about culpability, whether or not it is the victim's fault. It is not. But if she admits that she made certain decisions that led to a situation where she was no longer in control, then she can learn and prevent a repeat situation by making different decisions. Obviously,

this does not apply to most of the stories told at Take Back the Night, but even one case evokes in me such anger and revulsion that I have made the decision not to attend in the future. My emotions detract from an event which serves a very important purpose: it moves the stigma of rape from the victim to the perpetrator. Perhaps it scares me to think that control over my body is just an illusion; that rape is just a random variable. I'm not willing to accept that I do not intend to be a victim. I believe that I can prevent that. To believe otherwise would reduce me to a huddled mass in a dark corner." Laoma Lee, BC '96.

•The speakout has turned into a sort of spectacle. It isn't a place where one goes with food, a blanket, as if it were a show. This isn't supposed to serve the same function as a Greek tragedy, to serve as a catharsis.

•The speakout is good because it serves as a way for people to release their emotions, whether as victims or as perpetrators or as those wanting to support others.

•"Take Back the Night creates a supportive space for women to break the silence about the violence that has been committed against them. It promotes awareness that violence against women is pervasive and comes in many different forms from catcalls on the street to rape. While recognizing that men also get harassed raped, TBTN takes a stance that one man marching will symbolically reinforce the perception that women can't stand alone." Elaine Ahn, BC '95.

•"I think that Take Back the Night is one of the single most important events on campus. It seems to be one of the few things that brings everyone together at Barnard. I feel that with the march and the speak-out, many people, like myself, feel a bond with each other as women despite our diverse backgrounds. I think that every Barnard student should go to at least one Take Back the Night to see what it's all about." Christy Goldfeder, BC '95.

•"Knowing what so many people have gone through and survived gives one the strength to fight anything. And it's angering! What kind of society do we live in, that these horrible things can happen to it seems like everyone? I can understand why men can be very uncomfortable because to tell you the truth, going to this speak-out, you can wind up hating men. You get filled with so much

anger, so much bitterness. But although you get filled with rage, you also get filled with inspiration, in a way. I also think it's an important thing for men to go to, too. They can learn what women are thinking about, how certain situations appear to a woman, and how different the same situation can seem to a man." Dina Gambani, BC '95.

•I am very supportive of the march and I have marched for the past two years. I understand that men may feel as whites do when blacks march at times, that everyone is being blamed for others' actions. But what is one night, for only one hour or so for women to march without men? I used to think that the speakout was interesting and educational. It still is, however this year I'm not going because in theory it's supposed to be therapeutic and supportive and good for the people speaking. And it sounds likely that it would work but I don't think in practice it works. But then again, for so many years people didn't even know or want to admit that rape occurred. That there are so many stories, that it takes people until 6 am to tell all the stories — that in itself makes the public aware of the frequency of the crime. So in the abstract the speakout is good but the individual. ?

•That moment of silence on college walk before we began to speak again: I felt the power of women, I felt us united. That makes it worth it.

•On the march, when we turned the corner and I saw all these women behind me, I suddenly felt really unified. Though I'm involved in various women's issues, I've never been much of a "woman hear me roar" type but then I saw all those women marching towards the same goal, irrespective of race, class, clique association which seems important in everyday life, and all of a sudden we were just women no matter what. "Mob mentality" does not have to be bad depending upon what the mentality is gearing towards.

•Sometimes the charged atmosphere goes from being positive and supportive to hostile and angry which inhibits certain people from speaking. After experiencing such an ordeal, hate and anger impedes the healing process. You will be letting the perpetrator have more control of your life by letting what s/he did get in the way of your experiencing happiness again.

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A play that haunts: Inge's "Picnic"

by Alyssa Heyman

William Inge's play *Picnic*, is now showing at the Roundabout Theatre Company until June 5th. The play takes place during the 1930's, "before war quickened the pace of daily life and took our daily thought to other parts of the globe," Inge writes. Though the play centers around a small group of people living in Independence, Kansas, and details an age long gone for most of us living in the 1990's, it is limited neither by geographical boundaries or the boundaries of time. Its sad slow music—the music of the freight train which haunts the play, whistling into the distance—will find resonance in everyone because it speaks the language of the human heart, the language of dreams, of the struggles between youth and age, the hope and despair which between within all of us.

All the action of the play takes place in the yard shared between Flo Owens and Helen Potts. Flo Owens played by Polly Holliday, lives with her two daughters, Milly (Angela Goethals) and Madge (Ashley Judd). Flo is a disappointed woman who married for love, but whose husband turned out to be unreliable, spending all his money on liquor and all his time on other women. When Madge asks her, "Oh, Mom, what can you do with the love you feel? Where is there you can take it?" Flo can only stutter, "I never found out in a defeated voice. All Flo's hope now lies in marrying off her pretty elder daughter Madge to Alan Seymour (Iate Donovan) a college boy who is stable and dependable and well to do. Though Alan is truly enamored of Madge and her prettiness, Madge feels as though Alan treats her like a doll, and so there is trouble already waiting to brew when Hal Carter (Kyle Chandler) arrives on the scene.

The Owen's neighbor, Helen Potts, played by Anne Pitoniak, takes Hal into her house when he arrives on a



photo from Playbill

freight train. Hal, a college friend of Alan's neglected by his parents and with no money to his name, has always had good luck with women and bad luck with everything else. He has come to Independence to find work with Alan's father and to turn his life around. But instead he ends up alienating Alan and stealing Madge's heart on the night of the picnic. Hal is upset at the loss of Alan's friendship because Alan was the only real friend he ever had, but Hal says, "I'm a poor bastard."

"I've gotta claim the things in this life that're mine," Hal claims Madge as one of the things that is his. Ironically, by claiming her he also sets her free to be not just a pretty picture but a "real live woman." He tells her,

"You're a woman, baby, whether you know it or not." And Madge, for her part, makes Hal feel like he's a man and not just white trash, worthless and wanted by no one.

The play climaxes the morning after the Labor Day picnic, the event which gives the play its title, when Alan to protect Madge from what he sees as Hal's seduction of her, accuses him falsely of having stolen his car. Alan cannot believe that Madge is a willing partner in this passion. Forced to flee town, leaving Independence as he had come with nothing but a mixture of shame and pride, Hal challenges Madge to come away with him. As Flo is trying to chase him away, he cries to Madge, "When you hear that train pull outa town and know I'm on it, your little heart's gonna be busted 'cause you love me, Goddamn it! You love me, you love me, you love me."

William Inge has constructed a poignant and complex drama about the relationships between mothers and daughters, men and women, and the experience of age and

cont'd PICNIC pg. 19

Summer flicks update

by Cathi Martarella

After finals I bet most of you are going to want to just sit back and relax and fortunately Hollywood will be releasing some great summer films to keep you entertained. Here is a brief list of what's ahead and as usual I will include my oh-so-pertinent-personal comments (Come on, I know you only read my articles because you want to hear my obnoxious opinions).

Matty Rich, who's critically acclaimed debut film "Straight Out of Brooklyn" won both the Sundance Film Festival Special Jury Award and the Independent Feature Project's Independent Spirit Award, follows up with "The Inkwell" for Touchstone Pictures, Disney's division for mature entertainment. Rich is a self-taught filmmaker with a precocious ability to tell stories about the human condition. While his premiere work explored the desperation of a young man fighting to escape the projects of Red Hook, Brooklyn his new project is a coming-of-age piece set in the famous and expensive Inkwell Beach Resort in Marha's Vineyard in 1976. The film stars Larenz Tate fresh from his role as O-Dog in the charged drama "Menace II Society." Tate plays a shy teenager who needs to learn how to interact socially with other people, especially girls. His parents played by Suzanne Douglas and Joe Morton decide to send him to stay with their wealthy relatives in order to help their son overcome his shyness. And of course a beautiful and intelligent girl named Lauren Kelly (Jade Pinkett) helps to bring Drew out of his introverted shell.

Unfortunately I have heard that this film does not live up to the promise Rich displayed in his debut, but one must remember that he no longer has total creative control over his projects now that he has gone mainstream and perhaps people are expecting too much from him. Even if "The Inkwell" does not live up to the highest critical standards I encourage you to go see it because I am a big Matty Rich fan and I know you want to please me. If you don't get a chance to see "The Inkwell" in theaters rent it in



photo credit: Jim B. Edgar

a few months along with "Straight Out of Brooklyn."

Now that Dana Carvey has flown straight out of "Saturday Night Live" he is trying to make the crossover into films with the May release of "Clean Slate." Basically this flick is a cheesy rip off of Bill Murray's

successful "Ground Hog Day" since the premise of the film is that Carvey's character has a rare form of amnesia that makes everyday the first day of his life. And to make matters worse the film co-stars Valeria Golino of "Hot Shots!" & "Deuce." If you long for vintage content **FLICKS** next page



photo by Saad Ayyar

from **FLICKS**, previous page.

Carvey watch "SNL" reruns and skip this movie" and hope that his next project wipes the slate clean

Fortunately some quality work will be hitting the screens this summer, but you have probably seen it all before. After releasing "That's Entertainment I & II" MGM is presenting a third film in the series which promises to be absolutely fascinating because it features never-before seen out-takes of show-stopping musical numbers from the Golden Age of Hollywood. "That's Entertainment III" is hosted by a stellar cast of legendary actors such as June Allyson, Cyd Charisse, Lena Horne, Howard Keel, Gene Kelly, Ann Miller, Debbie Reynolds, Mickey Rooney, and Esther Williams.

For the younger set who probably have no clue as to who-the-hell Gene Kelly is will be pleased to know that there is a new Macaulay Culkin film even if I am just not so enthusiastic about "Mac". His latest release "Getting Even with Dad" co-stars Ted Danson (minus Whoopi) as an Culkin's ex-con father. And that oh-so-cute boy tries to get

his father to go legit by blackmailing him. Oh, I love family values And did I tell you that it comes out on Father's Day weekend I plan to bond with my Daddy over this flick-yeah, right, whatevaaaa.

Thank goodness there is a new Tommy Lee Jones film called "Blown Away" and let's just say two things: 1) He blows me away and 2) After seeing "The Fugitive" all I can say is "Hunt me down, Baby."

Well, I lied because I plan to say more than two things. This gripping action flick is about a crafty bomber who plays games with the leader of the Boston Bomb Squad played by the under-rated actor, Jeff Bridges (He deserves recognition as one of America's top actors). Also, "Blown Away" includes some other great actors like Lloyd Bridges and Forest Whitaker, who was fabulous in "The Crying Game."

Cathi Mariarella is a Barnard Junior and the Bulletin Arts Editor.

Survivors speak out at Take Back the Night

from **NIGHT**, pg. 9

•It is amazing to see someone who you've just seen around campus or in a class and then have them reveal their most intimate and personal experiences. In that sort of situation so many emotions are in the air. Anger which seems to be the first in the healing process, confrontation, and some even get to the point of loving life again and have even forgiven their assailant.

•Silence does breed violence but so do words. Though I fully support the speakout, there is one voice which is not applauded, the silent voice. There are those, who due to their personal beliefs or their own extenuating circumstances, do not want to speak out. They get counseled, have prosecuted (or not), have told friends, have healed, but with a silent strength.

•For too long no one has dared mention rape, incest, molestation. The point is to SPEAK, to go against what is expected of you. Often if women spoke, then you were regarded as whining, that you should just bear it and go on. The crucial element is speaking, to reclaim the voice that was taken away from you.

Claire Brinberg is a Barnard College junior and an editor-in-chief. Amisha Upadhyaya is a Barnard College junior and the women's issues editor.

"PCU" is a witty commentary on college life

by Cathi Martarella

"PCU", which is written by the creators of "The Last Action Hero", is a biting satire on the inanity of political correctness and basically calls for everyone to just loosen up a bit. Appropriately this film opens with the great music of Steve Vai which will put even the most ardent Causehead in a party mood. Don't confuse this film with "National Lampoon's Animal House" or even think that it is a rip-off because it is infinitely superior due to its witty writing. I have not laughed so consistently and loudly at the movies since I saw "Dazed and Confused". The lines in themselves are hilarious but, combined with the great delivery of the actors, they become absolutely hysterical.

The writing is awesome but the actors really make "PCU" worth watching. Jeremy Piven is excellent as "Droz", the charismatic and cool leader of a former fraternity house called the Pit and who also takes delight in leading the war against political correctness. He feels that the campus no longer knows how to have fun because all they do is protest. As a result of his anti-PC stance and his

frequent sabotaging of the various demonstrations held by the Womynists and the Causeheads he incurs the wrath of the school's president, who can't wait until the Pit earns enough PC violations to get thrown off campus. PCU's president is aided in her plot to abolish the Pit by David Spade of "SNL" who is perfect as an annoying and classist WASP. Spade's character is a hypocrite who only superficially supports PC in order to live in the Pit.

Unfortunately Tom (Chris Young), a pre-Frosh, enters this crazy world on prospective weekend and manages to offend the entire campus in about five minutes. Will the Causeheads and the Womynists kill him or will he get high with the members of Jerryhouse or help the Pit kill PC? I'm not telling but it is worth finding out so go see "PCU" when it opens this Friday

Cathi Martarella is a Barnard Junior and a Bulletin Arts Editor.

The *Barnard Bulletin* wishes you good
luck on finals!

Have a wonderful and exciting summer
vacation and we look forward to a
productive year in 1994-1995!

Heaven's to Murgatroid hit Columbia steps

by Hilary Reiter

90s style pop with a 60's twist best describes the music of Heavens to Murgatroid. The four piece band, who hail from Portsmouth, New Hampshire, played on the steps at Columbia during the



school's Spring Fest on Saturday, April 16. After their crowd-pleasing performance, I headed over to the band's obnoxious hot pink tour bus to chat with drummer Alan Jordan and bassist Tim McCoy.

In their current line-up, which is only about a year old, Heavens to Murgatroid has toured across the entire United States. Being that they are based an hour from Boston they spend much time gigging there. Many successful artists such as Aerosmith and the Lemonheads got their start in this town. It continues to hold a reputation for being a great place for bands to begin. Tim McCoy insists that the much hyped Boston music scene is not all it's cracked up to be. "Boston's a scene, even though there's a lot of great bands, it's kind of a cut-throat town as far as gigs go. We've had a couple of people be really good to us which is cool. HTM has made essential contacts at local clubs and radio stations such as WBCN which has helped them immensely.

The band has had their share of obstacles because they are from New Hampshire. It is out of the scope of record companies and there are few places to play nearby. Music listeners tend to be biased when a band does not come from a big music scene such as New York or Seattle. "When we first started, we said we were from Boston, and we have a P.O. Box in Boston. Everything [in terms of the

band's business] is done out of Boston," Jordan comments.

Fortunately, the music industry in general is becoming more open minded. A&R scouts are willing to look for talent in more remote areas of the country.

Jordan notices some positive effects of this. "It's changing a little bit. Four of the bands here today are from the same town, and it's starting to build sort of a scene that's getting known throughout New England. There have been a couple of record people up into the area. [Portsmouth] is getting a little more respect." He recognizes the importance of bands working together to create a scene in order to be noticed by record companies. This community atmosphere is great for the fans as well, especially when groups play shows together (Fly Spinach Fly, Thanks to Gravity, Groovechild, and HTM) such as the one for Spring Fest.

As far as Heavens to Murgatroid's song writing goes, they are inspired by everything. Unlike many of the trendy alternative bands who are exploding with angst and rebellion, HTM has more of a positive, fun outlook on music. McCoy says, "We write about what's going on around us, sometimes dreams.

Don't expect to find any heavy political messages in the group's songs. They prefer to focus on the carefree aspect of music something that many of today's artists seem to have forgotten. "We don't avoid the subjects. We just don't write that way," the bassist notes. In other words, HTM does not reach for issues to bring to people's attention through their music.

Heavens to Murgatroid has a self titled release on Prospective Records in Minneapolis. "It's a small independent label that doesn't have a lot of money, but they get us out worldwide. We're trying to get on a bigger label." Tim insists that the band does not aspire to sign with a major company. They would prefer to maintain indie status, but on a larger label than Prospective. "We're looking to get on a good independent label that's gonna push us because we'll only get swallowed up by the major label thing." He elaborates on the group's goals. "It means less money and less tour support, but they're gonna put the time and effort into getting us heard. That's more important."

Heavens to Murgatroid is a hard working and motivated

band which is essential for a group hoping to "make it." "We pay to put our albums out. We pay to do this [tour], and all the merchandising. We'd like to have somebody taking care of that for us so we can concentrate more on making music. Once they have that, Tim says that he will consider HTM a success. If they continue getting exposure the way they have been, it shouldn't be long before they attain the next level of an independent label deal."

For information on Heavens to Murgatroid, write to P.O. Box 312, The Prudential Center, Boston, MA 02119. Or call (603)742-5374.

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

Morrissey's latest relieves housing lottery depression

by Mary Kate Curran

There are certain times in your life when everything seems hopeless. Life appears to be a vain struggle against the odds. The only thing that can make you truly happy is bitching and moaning. You want to thoroughly wallow. And when you are finished wallowing your final desire is to spend your remaining moments in a darkened room listening to music. There you wait for the dark pit of life to finally and completely envelope you.

Some refer to this as clinical depression. I like to call it "The Barnard's Housing Lottery." My friends and I were the big ole 508 out of 512 housing spaces. After cursing the ever polite housing staff for my lovely Ruggles double, I returned to my room to allow my depression and angst to thoroughly develop. I was in despair. My parents and friends weren't home and leaving suicidal messages just didn't give me the satisfaction that I had expected. I searched my CD rack for the perfect album that would thoroughly feed my mood. What I was in need of was Morrissey. There in the CD rack lay perfection: Morrissey's latest effort, *Vauxhall and I* (Sire).

Vauxhall and I exemplifies what makes Morrissey Morrissey. The album consists of cynical, amusing, clever lyrics. Morrissey's voice is unique and indescribable. This release is reminiscent of *Kill Uncle*. It contains quiet, mellow, sorrowful tracks. Beautiful bittersweet songs like "Now My Heart is Full" and "I Am Hated for Loving" filled me with utter satisfaction. I felt as though Morrissey

was singing directly to my housing woe. "A bound of trust has been abused. I had been screwed and only Morrissey understood."

Slowly, my despair subsided, and I could appreciate the other fabulous tracks on the album. I especially enjoy "The More You Ignore Me The Closer I Get." It appeals to the stalker within me. Morrissey knowingly sings, "I am now a central part of your mind's landscape whether you care or do not. Yeah, I made up your mind, the more you ignore me the closer I get." This song reminds me very much of my friend and next door neighbor Taryn. (She is an admitted stalker of men.)

I also love the song, "Hold On To Your Friends." Despite all my housing problems, hearing this track made me realize that I have wonderful friends who understand me. I listened to this one a few more times and went next door to visit future Plimpton and 616 residents. Like Morrissey, they sympathized with me and helped.

This review is by no means a suggestion to those in housing to simply distribute copies of Vauxhall and I and expect Barnard students to quietly live in roach infested doubles on frat row. Although this CD made me feel infinitely better, I will never forget the injustice that has been thrust upon me. Vengeance will be mine!

Mary Kate Curran is a Barnard College first year.

King's X: Alive at Roseland

by Geoff Saavedra

First of, I'd like to say, "Kill the sound guy!!" Now that I got that off my chest, I'll tell you why. When you go to a concert, what is it that you expect to hear? No, besides just music! Guitars is the correct answer. There was a great lack of guitar sound during the show, especially during the opening act, Mutha's Day Out. I feel sorry for them.

One thing that's great about King's X is their guitar sound. The bass and guitar combine so smoothly that you can't tell them apart.

It was obvious that only a handful of people had come to see Mutha's. The sound person didn't help much either. The vocals faded in and out, there wasn't enough volume on the guitar, and the bass was overpowering. For a band like this, the guitars have to be loud. The music is almost nothing without them.

There was little improvement to be found when King's X appeared on the stage. One thing that's great about King's X is their guitar sound. The bass and guitar combine so smoothly that you can't tell them apart. They meld into a new instrument. Well, Mr. Soundguy apparently didn't know this and so brought the bass above the guitar. Even Ty Tabor's solos were almost lost.

Enough complaining! What about the show? Besides those little things, King's X were in peak form. Doug Pinnick's voice held up rather well throughout the performance, considering the type of vocal work that he has to do. Only "Black Flag" was played off the last album. They played most every song off of Dogman, with the exception of "Thes and Blue Skies" and "Sunshine Rain." It was a shame that they also didn't perform "Go to Hell," being that it's one of my personal favorites.

I'd have to say that the audience was less than active. King's X might have a few songs that are very radio friendly, but they also have a lot more that are mosh-able

I'm not implying that moshing is necessary at every show (how could one mosh to Peter Gabriel?), but at least people could dance, or do some other form of body movement, to the danceable songs. The crowd was stiff, except for a small pool of people near the front.

I had to push my way to the front during "Moanjam." How could anybody not get excited by such an awesomely fast and groovy song? I joined the small pit for this beautifully orchestrated piece. After this epic, Pinnick graced the audience with a stage dive, making me quite glad that I had moved to the front. I was able to touch his incredibly sweaty muscular body (gosh! Should I have not washed my hands after that?). That was the conclusion of the first set.

It took much chanting to get King's X to return to the stage. But when they did, our ears were endowed with the incredibly heavy notes of "Pillow." It wasn't a very long set, but then we can't always get what we want. I suggest seeing these guys for something different, crowd wise. King's X is a good show when going from the wild and crazy crowd of the Ramones to the wild and crazy, but mostly stationary, crowd of Pink Floyd.

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

Good Luck
on finals!

Primus' Les Claypool gives us Sausage

by Jacqueline Klug



photograph: Charles Richardson

Quirky lyrics, an unusually powerful bass sound. Les Claypool. Sounds like Primus, right? No, it's Claypool's new band Sausage. But hey, it might as well be called Primus II because it sounds a lot like the original group (Don't worry, Primus fans, the band is still together. This is just a side project). I guess Les grew tired of playing with the same guys all the time. So he has now teamed up with guitarist Todd Huth and drummer Jay Lane to record *Riddles Are Abound Tonight* (Interscope Records).

The album boasts nine tracks which are dominated (can you guess?) by Les' trademark bass skills. The title song "Riddles Are Abound Tonight" features many classic Primus sounds: lively bass riffs, Les' deranged voice, and a steady drum beat.

One surprise on this album is the tune "Here's to the Man." It opens with a fierce guitar noise which reigns strong on the rest of the tune. This song also possesses a great tribal drum beat which accompanies the guitar and bass well.

Another great track is "Shattering Song." Its fast tempo will provoke you to get up and dance. A plucky bass sound heavily saturates the primarily instrumental tune. This song is almost Greatful Dead-esque (for the band!) jams out for most of the song.

This album also features an amazing remix of the Primus song "Toys." The new version "Toyz 1988" has heavier guitar playing than the first song. In fact, it doesn't bear much resemblance to the original at all. The remake has added a spark of life to this once-mellow, dreamy track.

I cannot conclude this article without discussing Les' song writing talent. "Girls for Single Men" is a classic example. It has, like most of his songs, one or two repeated phrases, which on this one is the title. I guess feature characterizes what makes people hate or love them. It's true that a song with much repetition becomes annoying to some, but in Les' case, lyrical originality. But for us Primus fans, this is the true treasure of their songs.

To summarize, *Sausage* sounds a lot like Primus, but that is to be expected since Les Claypool creates the distinct Primus sound. This album does, however, showcase heavier guitars and drums in the any of his previous material, which gives it a refreshing noise. *Riddles Are Abound Tonight* is a must have for dedicated Primus fans. In the album do feature some amazing instrumental jams.

J. I. K. B. C. L. *1111 a Bulletin*
S 2

Dating the Smithereens

by Carrie Lieberstein

The Smithereens are back with a new release entitled *A Date With the Smithereens* which should hit the streets on April 26, 1994. The Smithereens have always possessed a sound and style which expresses their own musical individuality featuring

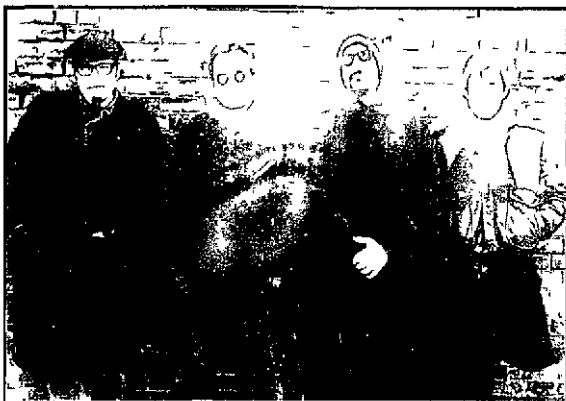


photo courtesy of RCA Records

percussive straightforward guitar tracks along with lucid seductive vocal arrangements. I had first heard of this band 5 years ago while listening to *The Howard Stern Show*. Howard Stern was himself captivated by the sound of the Smithereens and continuously played their biggest hit single "Only A Memory" throughout his show that day. After listening to them I was instantly hooked and went out to buy their CD right away.

Throughout *A Date With the Smithereens* the listener is able to hear their trademark percussive, scannin' rock sound which is usually characterized as raw and unpretentious. They have the ability to produce great rock n' roll without sounding overbearing or grungy like many of the contemporary progressive rock bands today. Yet the band is still not as popular as they should be. Most of the tracks featured on their latest CD are musically and rhythmically appealing, but in many ways the CD falls short. Living up to its expectations. The first three tracks which include "War for My Mind," "Everything I Have is Blue," and "Miles From Nowhere" which is their current single, really rock and are, contrary to the senses, these three tracks in particular contain the Smithereens trademark seering guitar riffs with percussive bass accompaniments.

One would rightfully assume that this sound, if

premonitions musically of other tracks featured on the CD but that is not the case. Musically their sound during some of the other tracks tends to be skewed and contrived. One song that possesses these traits is "Afternoon Tea." The instrumentation and rhythms

are somewhat vague and undirected. It appears as if the Smithereens want to expand the instrumentation featured on their CDs, but they fail to incorporate a cohesive sound.

"Afternoon Tea" in particular is inundated with mumbled, simplistic piano riffs accompanied by banal rhythms. Also, the lyrics and music do not appear to complement each other well. The song is about one's loneliness, and the corresponding tempo sounds too rushed and superficial.

The album's lyrics are very somber and the music should correspond their melancholy theme. Another song which sounds misguided and undirected is "Point of No Return." One cannot determine where the Smithereens are directed after listening since the song sounds rather banal musically and lyrically.

The Smithereens have the potential to create a mesmerizing song, yet they tend to hamper it by aspiring for the varied and varied aspects of songwriting. However, it does have like "Love is Gone" or "Goth" by the Ephraim, they've got it, and they live up to their expectations by forming their trademark Smithereens sound which includes simple guitar rhythms accompanied by lucid seductive vocal arrangements.

On this CD the Smithereens have become more

politically and culturally aware and their newfound awareness is evident in many of their tracks. One of their more compelling ones is "Love is Gone" which describes their feelings toward the LA Riots. The lyrics conveyed are poignant and astute capturing the essence of the apathy by those who were witnessing the riots on television: "People showing no emotions/For the streets with violence raging/All this on the television/You can hear the sirens screaming."

Another song in which the band expresses its political awareness is "Gotti" It refers to the former mafia leader John Gotti. On this tune the group provides a twist regarding the life and legacy of Gotti: "Government is killing us, things really are quite out of hand/No more heroes anymore since Gotti's gone to prison land/Sharp dressed, Dapper Don, ordinary citizen Take a last look cause you'll never ever see his kind again."

Perhaps the most original song, providing a satirical social/cultural response on the Seattle "grunge" music and cultural scene is "Sick of Seattle." It is reminiscent of material written by the late Frank Zappa who often produced satirical songs which critiqued the hippie/flower

power cultural movement of the late 1960s. Some of the lyrics from "Sick of Seattle," resembling Zappa's style are: "Feeling so tired, so grungy and tired and scared/Tired of flannel and growing mr hair/Tired of going nowhere and I'm sick of Seattle"

The Smitherens exhibit the potential musically and lyrically to compose solid cohesive rock music, yet apparently the band sadly limits its musical capabilities by concentrating their efforts towards expressing their creativity rather than letting their natural songwriting capabilities dominate their music. There are certain tracks which do sound like great straightforward unpretentious rock 'n' roll songs, yet others remain obscure and misdirected. However, the band stylistically has change for the better in comparison to the style exhibited on previous CDs. A Date With The Smitherens is a great effort, yet it sadly falls a bit short.

Carrie Lieberstein is a Barnard College Senior and a Bulletin Staff Writer.

The yearning and wistful quality of "Picnic"

from **PICNIC**, pg. 10

the impetuousness of youth, which is fully embodied in this production at the Roundabout Theatre. The play has a yearning, wistful quality to it, reflected in the train whistle heard repeatedly throughout. Tennessee Williams said of William Inge, "I always though Bill was on the verge of telling me some very intimate secret." That is what "Picnic" feels like: someone whispering into your ear a very intimate secret about life, about the need to grasp each moment, grab at passion and at the same time to step back from life and obtain perspective on it. These two movements form the major tension of the play, shaping it and the patterns of its language, giving the play its own peculiar music.

Alyssa Heyman is a Barnard Junior

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Thanks to Gravity make CU's steps worthwhile

by Mary Kate Curran



photo credit: Ian de Yaskell and Joanna Clymer

I admit it I am not a step person I personally don't understand how one can enjoy sitting on cold beer stained slabs of concrete idly watching the maze of Columbia University life go by Perhaps I fear the steps because they remind me of that helaculous week of orientation Or maybe it is some deep seeded fear of the alma mater I couldn't really tell you I think that it is just one of those natural phenomenon that is better left a mystery

Needless to say due to my personal phobia it takes a lot to get me to cross Broadway to the hallowed steps Only the greater fear of Hilary Retter the esteemed Music Editor and my neighbor could force me to venture across Broadway for that festive of all festivals Spring fest

As I sat on the thoroughly uncomfortable steps dreading what most likely promised to be a typical campus sponsored lame event I thought my life had come to another one of its frequent lulls I was also worried because Hilary had conned me into doing an interview with one of the bands thanks to gravity This was my first interview I envisioned an awful set filled with songs that contain more baby's than verbs followed by an interview with five rural New Hampshireites I'd be asking questions like So how'd you get ur name? What's your favorite color? Have you ever seen Cats? I love me them singing ftlr

I have not heard positive things about the state of New Hampshire My neighbor Taryn is from Massachusetts Apparently Mass residents view New Hampshire as New Yorkers view New Jersey a vast wasteland A friend of mine also goes to Dartmouth and depicts Hanover NH as a frozen plane of semi existence (Mary was born and raised in Brooklyn ed)

All this brainwashing was effective I sat in agony as the band set up mentally preparing myself for the hell that I would soon be plunged into Suddenly music started to play, and I was actually enjoying it More than enjoying it I loved thanks to gravity They possess a combination of folk pop and alternative music that is spellbinding I will spare you any descriptions of them as a cross between band x and band y Thanks to gravity is thoroughly unique The band is comprised of five members Andy Happel (vocals) Graham Smith (guitar) Sean Caughran (keyboards) Sean Daniels (drums) and Drew Wyman (bass) All of the members either attended or met through the University Of New Hampshire I had the distinct pleasure of talking to Cliff the band trom Lazenby (the group's manager) and keyboardist Sean Caughran in the lovely lobby of Sulzberger The two could not have been nicer

They begin by discussing the band's history Thanks to gravity formed in 1990 and released their debut self titled EP in May of 1991 They later put out a full length album in May 1992 Avogardo's Number Both the name of the band and the title of their first album were influenced by the fact that Sean Caughran was a physics major at UNH thus proving that his stay in college was not in vain

Thanks to gravity underwent a change in December 1993 when bassist Tom Lutz left the band to pursue other career goals The remaining members quickly bounced back with the addition of Drew Wyman Sean describes his arrival One day we were in our practice space and we heard this really loud choir of angles He was divine intervention The band matured with his style and groove rocker bass which further distinguishes their unique sound

The group is currently touring the East Coast and searching for a label to sign to Sean insists that playing a tough city like New York is a positive experience (I loving) New York is fun because it usually starts out

and everyone is like, 'do we like this band or not?' By the end of the night, everyone is really into it. It's cool; it's a challenge." He also explains the struggle of signing with a major label while trying to maintain the band's integrity, "Part of the challenge is keeping your perspective when people come up to you and say, 'we'll give you this and this and Eds if you sign with us.' But you don't want to give up your integrity."

Thanks to gravity is surely on its way to success. They already have a sandwich named after them in a Celebrity Deli! The path to fame is full of baby steps, however with their strong talent and unique sound I doubt they will have to wait much longer. I urge you to attend their next NYC

performance at the Lion's Den on April 28 at 10:30 P.M. They are absolutely fabulous live. If you can't make the gig, check out their album. For additional information, write to Difference Engine Music, P.O. Box 6603, Portsmouth, NH 03802.

I have actually gotten over my fear of interviewing, and I am actually less weary of the steps than I previously had been. For those of you who are interested, Sean's favorite color is "thanks to gravity" aqua-green (available in only the finest of the Crayola packs - the excalibur 64).

Mary Kate Curran is a Barnard College first-year.

SGA prepares for a brand new year

from SGA, pg. 6

emphasized.

Alo Mukjeri, '97, is the new SEAS Liaison. As an applied math student, she is in classes with many engineering students and feels she knows and equal number of people at SEAS and Barnard, making her "a part of both worlds". Next year, she will be attending both SEAS student council meetings and Barnard SGA meetings, providing a link between the two and

representing the interests of SGA at the SEAS meetings.

Jackie Donnelly is a Barnard first-year and a news editor.

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The Charlatans U.K. electrify Irving Plaza

by Hilary Reiter

I'm convinced that, provided the opportunity two that the Charlatans played were brilliantly thrilling year old kids would mosh to the likes of Barry Manilow and Barbara Streisand. With this realization, I guess it have shouldn't have been surprising when fans



Photo credit: Tom Sheehan

formed a pit during The Charlatans U.K. set at Irving Plaza on April 23 (their first of two consecutive nights at the venue). Fortunately, I was seated in the balcony and thus avoided the slamming youngsters. Once I got past my immediate frustration over the pit, I was able to completely enjoy the performance.

The Charlatans, for those of you musical oblivious ones were one of the forerunners of the Manchester music scene. The British group creates a sense of infinite space with their music, playing a unique brand of grooving, psychedelic dance rock. Lead singer Tim Burgess has a soft, angelic voice. He prances around the stage with the demeanor of an innocent, little boy - none of the angry, violent movements common among most alternative singers. Burgess is without question the pretest boy in pop. And he obviously knows it as he reaches down to shake hands with his screaming female admirers. Could he be the next huge rock idol? I'd say the idea is not a far fetched one. Not a bad life for a band who has received little U.S. airplay on commercial radio and MTV.

The Charlatans' atmospheric sound translated excellently live. The light show, which featured rich shades of aqua, violet and pink, along with powerful strobe lights and lots of smoke, beautifully complemented the band's music. The group truly performs as a unit, with no one instrument dominating, not even the vocals. Instrumental segments of concerts almost never fail to bore me, but the

two that the Charlatans played were brilliantly thrilling. Everything is well connected in this band. The most obvious crowd pleasers were songs from their second release, *Between 10th and 11th* (RCA

Records). These included "I Don't Want to See the Sights," "Weirdo," and "Can't Even Be Bothered." Burgess introduced the latter as a slow one. While the tempo is slower than some of the other tunes, the music is intricate and powerful. The Charlatans often write simple yet bizarre lyrics as in "Weirdo." Most of the time you are happy - you're a weirdo. However, most often the verses are interestingly abstract. "This bloody city, I don't want to waste another year. Licensin' ozones are falling from the sky in front of me" from the track "I Don't Want to See the Sights."

Being that I am a big fan of The Charlatans U.K., I experienced much enthusiasm about going to their performance. This was my first time seeing them live, and they surpassed my every expectation. If you missed them this time around, be sure to catch them the next. Perhaps they'll hit your town over the summer. Don't pass up the opportunity to see The Charlatans U.K. before they're playing arena concerts. I believe that "There I Stand/My Earth" lyrics from "Tremolo Song" accurately depict the band's future. Judging from their live performance and the crowd's enthusiasm, it won't be long before the earth belongs to The Charlatans U.K.

Hilary Reiter is a *Barnard College* student and a *Bulletin* staff writer.

The Heart of the Matter...

Pleze chek mi speling

by Amy Leavey

My name is Amy and I am a terrible speller. I know that for my loyal readers this announcement will not come as a shock. Invariably in my columns I have one or two (lets be honest, three or four) misspelled words. And there are always a few kind people nice enough to tell me about it. Once someone had the heart to email me for the soul purpose of analyzing my spelling. Well, I have news for all of you concerned with my formation of letters into English words: I have and always have been an awful speller.

Now, I know that there are many of you out there that can relate. For the life of me I just can't remember if "their" is spelled "eir" or "ier." And I cannot tell you how many times I have looked up the word "character" in the dictionary. My suitemate, Sarah, won't even read my papers until I have spell-checked them because the immense amount of spelling mistakes annoys her.

As a child, a mere young un', when ever I would ask my parents how to spell something they, without fail one (or if I was lucky, both in unison) would answer, "Look it up!" I always found that response so ironic. How was I, the horrible speller, suppose to look up a word in the dictionary if I didn't know how to spell it. The entire concept of a dictionary is quite weird, if you think about it. If I knew how to spell the word in order to look it up, I wouldn't need the dictionary in the first place.

As I got older, my disability, and being a bad speller is a disability, put me in many embarrassing situations. Do you know how humiliating it is to get an essay test back, in a college class no less, to have word after word circled for misspelling. And not names of the authors or bizarre Latin anatomical terms, either. But everyday words, like "probably" and "competence." Or what about when I'm babysitting and eight-year-old Jenny asks me to spell something and I really have no idea where to begin. Do I make something up, hoping that her teacher will not count off for spelling errors and that I will not be blemishing her academic record in the third grade? Or do I act like a hypocrite and tell her to look it up? The situations are

endless.

Sometimes I wonder, why is it that this is my fatal flaw? How did I acquire such an ill-appreciated problem. Some people try to give advice, "Make up tricks to remember different rules." Or simply, "Try to sound it out." I try but they don't work. English is such an odd language that you'll remember a rule and then they'll be 50 exceptions to

How was I, the horrible speller, supposed to look up a word in the dictionary if I didn't know how to spell it?

it. That really gets me mad.

I thought that getting spell check on my computer would really help me. To be quite honest, it has for the most part. When ever I check a paper or an article I've written, I love to see how many different ways I have spelled the same word. My favorite instance is when I spelled a word so badly that even the computer couldn't figure out what I was trying to say. Now that's embarrassing.

One day I hope they find a cure for this problem. Maybe implanting the text to Webster's dictionary into a brain cell or something. But until then, I'll continue to make errors. You'll continue to point them out to me. I'll keep the copy editors on their toes and my spell-check on the computer very busy.

Amy Leavey is a Barnard sophomore and the Bulletin Commentary Editor

Que sera sera...

Killing me softly with enthusiasm

by Tara Griffin

I was flipping through the Spectator just now, getting a scoop on the supposed "news" on campus (I'm still in an apathetic mood, so I really didn't give a damn what Lauren M.

I used to watch "The Revenge of the Nerds" and squirm each time one of those pumped up jock/frat boys carried a svelt sorority blond/sister in one hand and used the other to pummel a hapless geek.

and a member of Theta; Brittany, a sophomore who went out with a frat boy and Emily, a sophomore who has a negative attitude towards the Greek system (to put it mildly). I also had

Rosenblum had to say about the Logic and Rhetoric program) when I happened upon Missy Kezis's editorial. Good ol' Missy is the president of Sigma Delta Tau (SDT, which I commonly confuse with STD) and a Barnard student to boot. Missy's complaining about the negative connotations associated with the Greek system and the fact that Barnard does not recognize the "Greek letter organizations." Now I don't know if any of you read the Spec or if, in fact, any of you know how to read but Missy injected so much conviction into her prose that I couldn't help but take notice (uh yeah, all of this is, uh, true). She discussed Greek involvement in "countless" organizations such as the Magic Johnson foundation, The National Committee for the Prevention of Child Abuse and GUAVA (Greeks United Against Violence and Assault—guava is also a watery, sour, gushy Hawaiian fruit; kinda makes you wonder, doesn't it?).

I personally hold some contempt for the Greek system. I used to watch "The Revenge of the Nerds" and squirm each time one of those pumped up jock/frat boys carried a svelt sorority blonde/sister in one hand and used his other hand to pummel a hapless geek. Strange how there's only one letter difference between "geek" and "greek." But back to the lecture at hand—Missy has made me want to know more about the Geeks...I mean Greeks.

I thought that I'd interview anything and anyone that played a role in molding a Greek. I wanted to be Greek for a week, speak Greek, walk Greek, eat Greek. The steps in my search for the elusive Greek life include Steve, a senior and a member of (I hope I get this right) Zeta Beta Tau—don't ask me to spell this in Greek letters, I'm not that advanced; Deetra, rhymes with pizza, a sophomore

conversations with random people on this topic but I honestly can't remember what they said, sorry.

Let's start with our frat boy. I asked Steve a plethora of questions yet stopped listening when I found out that I cannot join a fraternity simply because I lack a penis. This was definitely the low point of my day considering that I was all set to join ZBT when I heard about the life those kids lead. Steve says that their house is the plushiest of accommodations on campus. Each room has a bathroom and a kitchen (forgive me if my facts are askew, I was in shock when he told me this) and, on top of all of this, ZBT members pay less to live in their house! He also mentioned that the "brothers" usually just hang out and watch T.V., or go drinking even on Monday nights! I had visions of me and my brothers hanging out at the West End watching the Giants plow through the competition. But alas, I don't have a penis.

A penis...well that brings us to sex, rape, dating etc. in the Greek system. I naturally assumed that frat boys date sorority girls and that all frat boys rape. Now Steve claims that ZBT boys don't rape and that he hasn't heard of very many incidents of rape by frat boys. I don't know what to believe—there are several options.

1. He's lying to cover someone's ass (which I don't think is the case because he's a sincere person).
2. Frat boys just don't rape and that's a complete farce produced by the same women who bring us that oh-so-militantly-feminist of events. Take Back the Night (which I don't think is the case because I support Take Back the Night and so many women can't just lie about being raped by a frat boy or any boy for that matter).
3. Frat boys do rape and he doesn't know about it

because he doesn't get out and about much (which I think is the case because he told me that he and his brothers are lazy slobs that get reprimanded for not participating in Greek events- my kind of life)

Moving on to dating, I couldn't tell if Mr ZBT does or does not date sorority girls, he didn't give me a straight answer. He did say, however, that he finds a lot of "sisters" too enthusiastic about their sorority to the point where sisterhood is the only word in their vocabulary. I can see that happening, how 'bout you Missy Kezys? Thanks Steve for your hard work (if I buy a detachable penis can I join?)

We should move to the other side of the Greek system sororities. I asked our resident sister, Deetza to give me the lowdown on crush parties and the real life of a sorority chick (remember, if you've read my stuff in the past I don't subscribe to pc-ness, so deal). According to Deetza, a crush party is thrown by the sorority (duh) and each sister gets to anonymously invite their male of choice. The guy gets some kind of invitation under his door telling him to come to such and such a party at such and such a time. While there, the boy and girl rendezvous and exchange frivolous conversation. Interested? Join Theta, they seem nice (I actually don't know them so I'm making a grand assumption).

I couldn't get Deetza to dis on the other sororities. Damn, I wanted to see a cat fight! So, I decided to ask her a fluffy question, which ended up being a not so fluffy question. "The frat boy I interviewed earlier said that he didn't like sorority girls who are consumed by sorority life. What are your thoughts on this?" Deetza turned red. I think she was fuming. I think I offended her. I didn't mean to, it just came out! She calmly stated, though, that one would hope that a sister would be "in" to her sorority and sorority life or she wouldn't be there. Well that was not the answer I was looking for so I tried to rephrase my question to say are sorority girls "enthusiastic" people before they join a sorority or does the sorority manipulate them to become "enthusiastic" people (what I wanted to say was are the stereotypical sorority girls annoying before they enter the sisterhood, or does the sisterhood turn normal girls into annoying over-bubbly people). Again, I got the same response. I would think that a sorority sister would be in to her sorority and the Greek system if she took the time to join. So they're annoying before they enter the sorority? Deetza will beat me severely when she reads this article but I'm merely inquisitive.

I have no intention of joining a sorority and I have no chance of joining a fraternity (I bet Fiji would take me for illicit purposes though. I get this nauseous feeling in the pit of my stomach when I think of that frat. Is it too much to ask that their house be burnt to the ground with the brothers inside?) I could join ADP, the Literary society, but I'd have to walk down frat row and pass lard ass boys at Beta with a beer in one hand, a babe in the other and a

I couldn't get Deetza to dis on other sororities. Damn, I wanted to see a cat fight!

smirk o'evil

I could also talk about Brittany's experience with a frat boy as a boyfriend— if you date him, you date his house (interesting concept)—but I lack time, and a coherent vocabulary so late at night. I think I'll leave it at this: I haven't enlightened you at all on the topic of Greek life, I know this. If I was going to write an informative article on Greeks and the IGC and Barnard's disdain for the sororities, I'd be working for the Features section or, better yet, with Lauren M. Rosenblum at the Spec. Instead, I just want to point out, probably far too late in the game since the year is almost over, that Greek life seems real dull. I don't even think the Greeks know what to do with themselves. They talk a great story by mentioning all the great organizations they work for and all the neat "stuff" they do for our campus but I've never seen them in action. All I hear about is beer. Hey, what's a weekend without a beerfest at Kappa Chi Epsilon Omega Delta Whatever? Beer is a good thing but Missy, what do you think? I think Barnard discriminates against STD and all the other Greek organizations because y'all don't publicize your GUAVA work as well as you publicize your next "muser." Call me we can work on it, there could be help for the Greeks after all— oh darling, the fun we will have don't forget your hairspray and nail polish so we can make ourselves beautiful for the brothers! ACCGGGHHHHHHHHH

Tara Griffin is a Barnard College sophomore and a Bulletin columnist.

Don't bully me into giving blood

by Jennifer Zahn

After four years of simply grumbling about Dining Services, Facilities, the Bursar's office, and the other horrors of Barnard College, I am finally enraged enough to write — though not about any of the above. What has pushed me too far is the Spring Blood Drive.

Let me start off by saying that I have never donated

On that day, I was sitting with some friends in lower level McIntosh, chatting away, when we were suddenly approached by a woman dressed up as a drop of blood, who asked us if we would like to participate in the blood drive.

blood. I have my reasons. I once didn't weigh enough, but that isn't the case any more. The truth is, I am terrified of needles, and I can't stand the sight of my won blood. It's not just about being a little squeamish — I literally become nauseous from routine blood tests in doctor's offices. Because of this, I would really rather not voluntarily have a substantial amount of blood removed from me, although I think it is a worthy cause and I deeply admire everyone who rolls up his or her sleeve to take part in it. So when I am asked if I will donate, I simply say, "No," and that has always been enough.

Until April 14th. On that day, I was sitting with some friends in lower level McIntosh, chatting away, when we were suddenly approached by a woman dressed up as a drop of blood who asked us if we would like to participate in the blood drive. All of us declined, though we were very polite and even admired her costume. Some of us actually apologized for not donating. The problem was, this drop of blood did not go away. After hearing our collective, "no," she then proceeded to go around the table asking each one of us individually if we would like to donate. When one of my friends said she didn't weigh enough, the drop of blood had the gall to ask her how much she weighed. When my friend told her 108, he drop of blood said, "Oh, you're fine...it's not like we're going to put you on a scale or anything!" Humiliated, my friend just lowered her eyes, and said, "No, sorry."

Then she got to me. I gave her the one answer I thought

surely she couldn't refute. I told her I was anemic. Sure, it was a lie, but I knew that just plain "no" was not going to get rid of her. She looked right at me, her face inches from mine, and said, "How anemic?" Stunned, I just looked back at her and said, "VERY anemic," before I picked up my tray and started to walk away. But just as I left, I told

her that she shouldn't be so aggressive, and that my "no" should have been enough for her. She then told me that I shouldn't be so rude, and that she hoped that I wouldn't be the one needing a blood donation someday.

I cannot, will not tolerate this kind of bullying. It's wrong. Who is she to question how anemic I

might be, to grill my friend about her weight, to try to pressure any of us into doing something that we didn't want to do? She tried to make us all feel guilty, like we were spoiled, selfish brats. As a matter of fact, several of the women sitting at the table that day had donated blood in the past, and a few had even endured an hour and a half of being poked in order to donate platelets to a woman who has breast cancer. They didn't deserve to be treated like spoiled brats. And neither did I, for that matter. No one does. What the blood drive people need to realize, and respect, is that people who say "no" to giving blood have their own personal reasons, and pressuring them only makes them feel defensive. Besides, how do these people know that a person is not HIV-positive, and that is why he or she does not want to donate blood? Do these people have to announce the real reason they don't want to donate?

Don't get me wrong. The Blood Drive is a very important, worthy cause. The people who work for this cause should realize that, and not jeopardize it by coming across as aggressive, pushy, or even obnoxious. After all, how would people react if the Salvation Army Santa who rings the bell at Christmas time were to say, "What do you mean, you don't have any spare change? How much change do you really have? Open your purse and let me see!"

Jennifer Zahn is a Barnard senior

Meditation on the death of someone I didn't know

by Suzanne Scanlon

I heard the news of Kurt Cobain's death within days of hearing of two other suicides. One was a biology professor at Columbia, the other a childhood friend of my older brother's. Though I'm familiar with the ominous maxim that "death comes in threes," the similar natures of these deaths was deeply disturbing.

Unlike many of my peers, I was not familiar with Kurt Cobain; indeed I would be hard pressed to name the title of a Nirvana song. But I am also not a twenty-something, so-labeled by Ann Powers in her April 19 Voice cover article on Cobain, who has "perfected the art of indifference." Kurt Cobain's death affected me.

Vast and far-reaching ripples carry the tragedy of any death, but particularly sudden death, unexpected death, premature death, or suicide. Certainly our experience with Cobain's death is inseparable from the unavoidable media exploitation. But beyond the media event impersonalizing Cobain, as fame will do in death as well as life, there is a level at which we must face the death of a peer as a very personal experience.

After hearing of the suicide of my brother's friend, my thoughts fell into primitive bewilderment. Last week a young man was alive; now he is dead. What does this mean? Someone has been killed by his own hand. Suicide; something most of us have thought about, spoken of, either intellectually or personally. But most of us don't really know what it means. What it means to take that final action that makes you no longer you, that means you will no longer be alive. You will no longer be alive? Though many have tried to find them, there are not words to skim the meaning of that phrase.

I wondered how I could possibly integrate the knowledge of these deaths into my world view, let alone my daily life. How do you make the fact of a suicide come inside you, the way that love does or sadness does, the way they come into you and out of you in their own ways, like tears or laughter or smiles or hugs or screams or songs...

But with suicide there is no way in. To hear that a boy that my brothers used to play with in our basement, a boy that I can remember teasing me and pulling my hair, to hear that this boy does not exist because he chose not to exist, I have no openings to let this in. And so the knowledge sits on top of me, slides over my flesh trying to

find a space, a pore large enough. It irritates me, my skin, it wakes me up at 2 am and won't let me rest again until 5. It makes me cry for reasons I don't know. For what seems like every reason.

Walking down the street one day recently I hear two girls my age talking. They are talking about schoolwork-papers, exams, etc. One girl admonishes the other, "Do it this weekend! Why kill yourself on Thursday night?" It's just an expression, of course; still, I flinch when I hear her say, so casually, "kill yourself."

I think of Linde Purdie, my First-Year roommate, and that little thing she had incorporated into her vernacular. When describing some situation or experience that had been particularly stressful or painful, such as writing a

Vast and far-reaching ripples carry the tragedy of any death, but particularly sudden death, unexpected death, premature death, or suicide.

paper or taking an exam, she would feign a suicidal gesture. She would slash each wrist with a pretend razor and then collapse her head and shoulders. This would give her story dramatic effect, and express deeper emotion than words were capable of.

I suppose that's really what suicide, or any death, seems to do for us somehow. It expresses to others and to ourselves more than is possible of being expressed through words. We know that words change things. They can change death "My mother is a fish," one of the characters says repeatedly in Faulkner's *As I Lay Dying*. Her mother is not a fish; her mother is dead. But saying "My mother is a fish," is as an equally comprehensible expression of grief as anything; for death is, by nature, incomprehensible.

Along with this character, and the numerous writers who have recently written or spoken of it, I have used words to change Kurt Cobain's death for me. But this does not make my words false. Words, at their best, are a medium for often profound expression and communication. And sometimes words, unlike suicide, can lift us out of those solitary places where losses accumulate and death hovers incomprehensibly.

Suzanne Scanlon is a Barnard Junior

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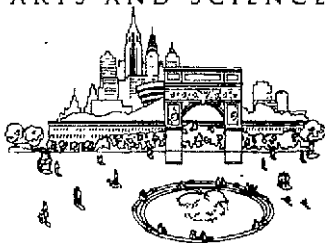
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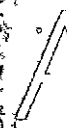
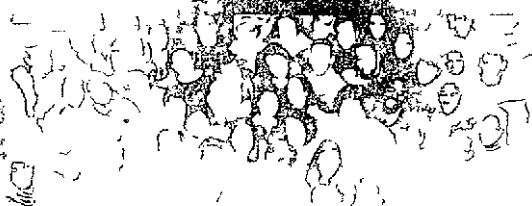
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