

# BARNARD BULLETIN

NOVEMBER 2, 1993

VOLUME CII NUMBER 6

## Inside:

- SGA Constituents
- BDSM Support Group
- Family-Friendly Work Policies
- *Oleana* Review
- the Cranberries
- Language and Labels
- Ontological Dilemma Lady

## Inauguration At Last!



*Judith R. Shapiro*

*Officially Inaugurated President of Barnard College*



*Plus... Special Inauguration Coverage*

- *Ceremony at Riverside Church*
- *Interview with the President*
- *Rosenburg's Lecture in Honor of Inauguration*

## BEAR ESSENTIALS

### PROGRAM PLANNING SPRING 1994

The program planning period will begin soon. Please be aware of procedures for limited enrollment courses and filing tentative programs. Please remember to schedule an appointment with your adviser to discuss your program well before the December 1 deadline.

For information on course offerings, consult the Catalogue (spring course numbers end in "y") and the Course Resource File in the Dean of Studies Office. The file supplements Catalogue information with details supplied by the instructors themselves. If you notice that a spring course in which you are interested is not on file, please notify the Office receptionist so that the information you are seeking may be secured before the end of this semester.

In addition, be sure to check your status on fulfillment of degree requirements (pp. 32-38, Catalogue) and consider the electives you want to take. Remember that the second semester of elementary-level foreign language (or a more advanced course if you qualify) must be satisfactorily completed if you are to receive credit for the first-semester course, unless you request (in writing) a one-time-only exception to this policy.

### PROGRAM PLANNING MEETINGS

First-Year Students and Sophomores must attend at least one of the required Program Planning meetings. First-Year Students: today, November 2, 4 pm - 5 pm, in the James Room, Barnard Hall. Dean Webster will address important procedures involving the planning of your spring program. Sophomores Monday, November 7, at 5 p.m. or Thursday, November 10, from 12 noon - 1 p.m., in 304 Barnard Hall. Dean Taylor will provide information pertinent to the selection of academic

majors and will be joined by Jane Selwyn, Director of Career Services, and sophomore class president Jan Woo. First-Year Students and Sophomores should also note that the deadline for filing tentative spring '95 programs with their advisers is Thursday, Dec. 1. Juniors should consult their major advisers and departmental bulletin boards for announcements of majors meetings. Sign up for courses with limited enrollment as soon as possible (See below.)

### DEPARTMENTAL MEETINGS FOR MAJORS, PROSPECTIVE MAJORS, ET AL.

Departments will be holding meetings for students who are pursuing a major and for those who are interested in finding out more information about a particular subject. Students should watch departmental bulletin boards for announcements regarding these meetings and for information on signing up for limited enrollment courses. As of this writing, the following departments have scheduled meetings:

ECONOMICS: — Thursday, November 10, 12 noon, 422 Lehman.  
FRENCH: Thursday, November 10, 3 - 4 p.m., 306 Milbank; MUSIC Thursday, November 10, 11 a.m., 302 Milbank; POLITICAL SCIENCE/URBAN AFFAIRS, Tuesday, November 15, 12-15 p.m., 421 Lehman; PSYCHOLOGY, Thursday, November 17, 12 noon, 415 Milbank; SPANISH: Thursday, November 10, 4:15 p.m., 207 Milbank. STATISTICS, Thursday, November 10, 1 p.m., Room 613 Mathematics (Columbia campus). An updated list of meetings will be posted in the Dean of Studies Office.

### PRE-LAW STUDENTS

There will be a panel discussion with Barnard alumnae who are currently attending law school on Monday, November 7, at 5:30 p.m., location

TBA. Topics will include how these alumnae selected the schools they applied to and the ones they decided to attend, their law school experiences to date, and the ways their undergraduate education helped them prepare for law school. For the location and additional information, please contact Jayma Abdoo, x47599.

### PRE-MEDICAL STUDENTS

There are four interview workshops scheduled for November. If you would like to sign up, please call Jayma Abdoo, x47599.

**STUDENTS WHO STUDIED  
ABROAD DURING THE 1993-94  
ACADEMIC YEAR** are invited to a reception with Dean Runsdorf to be held today, November 2, at 6 p.m., in the Ella Weed Room (2nd floor Milbank). Refreshments will be served. Those planning to attend are asked to contact the Dean of Studies Office, x42024.

### DEMONSTRATIONS AT THE BARNARD LIBRARY

Nexis: today, November 2, 11:15 a.m.; Thursday, November 10, 11:15 a.m. CLIO Plus: Thursday, November 3, 11:15 a.m.; Monday, November 7, 4:15 p.m.; Friday, November 11, 11:15 a.m. Meet on the 2nd floor of the Library at the Reference Desk.

**WRITE  
for  
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x42119

# BARNARD BULLETIN

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### Staff Writers, Fall 1994

Kate Angus, Amy Boutell, Vanessa Brennan, Naomi de Silva, Madeline and Idelha G., Andrea Lane, Leila Meri, Julie Oh, Taryn Roeder, Lani Rubinstein, Geoff Saavedra, Renee Sagiv, Judith Sambol (Photographer), Sarina Singh, Paula Vayas

## Bulletin and SGA: a Future Together?

Although, as a materialist, realist, and Hobbsian reductionist, it's going to hurt me to admit this: sometimes life does imitate art. I don't mean that life is like French watercolors or British landscapes. I mean when Ingrid Bergman says in

*Casablanca*. "It's a crazy world, anything can happen." she knows what she's talking about. No characterization could more aptly sum up the trials of the Bulletin staff, or their resolution.

By now, our readers are aware

of our spat with SGA over computers. If not, here's the run-down on the action you missed: *Bulletin* members argued, cursed, editorialized, attended meetings, met with advisors, met with SGA, wrote proposals, attended more meetings, met with failure and more failure and more failure still. SGA reprimanded, accused, held meetings, invited us to meetings, attended some of our meetings, debated proposals orally, set contingencies, removed provisions, replaced them again, refused our request, offered to help, refused to help and finally... helped.

Just as the *Bulletin* staff decided to end dialogue with a seemingly recalcitrant SGA, just as we planned to halt publication for a week, save money and buy the darned machine ourselves, SGA, in a fit of generosity, accepted one member's proposal to award us a computer without contingencies. To that member, *Bulletin* owes a great debt and fully accepts the responsibility of such an admission.

Although we are pleased to have these funds, and grateful that at last we will make strides to achieve our ultimate goal—the best *Bulletin* possible—the allocation of these funds alone does not erase the negativity and mistrust which this whole conflict engendered between the *Bulletin* and SGA. Our intent was never to foment hostility, but to buy a computer. Our approaching SGA for the first time ever was predicated

### Letter to the Editor

Dear Editor,

The following is the official statement of the Jewish Student Union regarding the events that have occurred recently in the Middle East.

On behalf of the Jewish community of Columbia University, we would like to express the feelings of sadness and outrage that have been felt by Jews around the world over the tragic events that have occurred in Israel over the past two weeks.

No statement could possibly express our feelings of shock and anger over the bombing by Hamas of a bus in Tel-Aviv on Wednesday that resulted in the deaths of 20 people and injuries to several score more.

The kidnapping and torture of Nachshon Waxman captured the attention of the world, and his execution in cold blood last Friday by Hamas terrorists evoked universal condemnation.

The bloody rampage last week in Jerusalem by two Hamas terrorists that resulted in the deaths of two innocent civilians heralded these weeks of sadness and grief. The use of an automatic weapon belonging to Arufat's Palestinian Police in these murders is a cause of grave concern.

We continue to hope and pray for a just and lasting peace.

We trust that the government of Israel will take all necessary actions to bring Hamas's wave of terror and bloodshed to a halt.

As Isaiah 62:1 teaches: "For the sake of Zion I will not hold my peace and for the sake of Jerusalem I will not be silent, until her righteousness goes forth like radiance, and her salvation like a burning torch."

Executive Board of the Jewish Student Union  
16 Heshvan, 5755

#### 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 a Barnard SGA and/or Columbia Student Council recognized campus organization. Letters to the Editor must be submitted no later than the Wednesday preceding publication. Opinions expressed in the Bulletin are those of the authors, not necessarily of Barnard College.

on the belief that the board would consider our problem and treat us fairly. Not believing our request to be unreasonable, we could not have predicted such untenable demands in reciprocation to our own. These will not easily be forgotten. Nor will we be so quick to take up SGA's offers of help in the near future.

As stated above, however, we recognize our debt, not only to the members of SGA who have been willing to help us all along (for, why must we penalize the collective group when it was, in fact, select members who chose to antagonize us?) but to ourselves as an organization and, hence, to our future members and to the community we serve. SGA's desire to establish a better relationship with the *Bulletin* is not antithetical to our goals. It is difficult to work on such an endeavor when we have been so deeply disappointed and are so mistrustful of our student government, but we, like them, are willing to overlook certain events in order to achieve a lasting agreement and define our mutual positions.

No doubt, the members of SGA, too, have their grievances against us and no doubt many of them want an improved relationship for no ulterior motives, but because it seems the best situation for us all. Our independence and the maintenance of our integrity as a periodical depends on our ability to put aside individual differences and cooperatively find solutions in conjunction with SGA.

## Letter to the Editor

Dear Editor,

In response to Deborah Herdan's (BC '91) excellent letter to the *Barnard Bulletin*, I would like to clarify my remarks regarding breast screening.

I did express some reservation regarding current recommendations by the American Cancer Society, specifically regarding routine mammography for average-risk women between the ages of 40 and 50. My points were two-fold. 1) We do not yet have good data that mammography reduces mortality for these younger women, and 2) if a woman 40-50 chooses mammography, it should be performed every year, not every two years, since cancer in younger women are rarer, but also often faster-growing. Mammography is unanimously recommended by all authorities for women 50 and older. Annual clinical exams by a health provider are also unanimously recommended by all authorities beginning at age 40.

Dr. Freya Schnabel did comment that breast self-examination has not been shown to reduce mortality. As I remember the context, she was not trying to discourage women from performing BSE, but making an example of the frustrations of trying to detect and treat breast cancer I tend to agree with Ms. Herdan that breast self-examination may promote empowerment among women dealing with our bodies, and that familiarity with one's body is positive, both generally and in terms of breast cancer diagnosis. Consequently, we include instruction on breast self-examination at all routine gynecologic examinations in the Barnard Student Health Service. We encourage women to make this a regular health practice now, so that by the time they are at greater risk from breast cancer, it will have become a habit, potentially facilitating earlier diagnosis and a greater likelihood of cure.

Breast cancer in younger women is an extremely important issue. The Barnard Young Alumnae are to be congratulated for their hard work in enabling this discussion to be presented to the Barnard community.

Sincerely,

Polly Wheat, M.D.

Director, Barnard Student Health Services



## SGA Still Lacks Constitution

by Catherine Anne Pajak

According to its laws the Constitution of the Barnard Student Government Association (SGA) must be revised every three years. To implement the changes, the revisions must be approved by a majority of Barnard students.

The revisions suggested by the 1993-94 committee have not yet been approved because a majority of students did not vote in last spring's elections. The by-laws of the Constitution require approval of the majority of the whole Barnard student population, not merely a majority of those who chose to vote.

Those who did vote, approximately only one-third of the student population, approved the revisions. The SGA is presently seeking a legitimate way to ratify its Constitution. The members attempted to have the matter voted on during First Year elections, but this procedure would duplicate votes by having both this year's first years' and last year's seniors' votes count toward the majority of students.

The suggested changes concern mostly rewording of passages, the addition of a commuter representative to SGA Representative Council, redefinition of Representative Council voting privileges, and recognition of SGA funding to Earl Hall's religious groups.

Although the revisions are minor and do not damage the spirit or system of SGA, the fact remains that SGA is currently operating under a Constitution not approved by its members.

SGA may try to redefine the qualifications necessary to pass Constitutional revisions. SGA may be forced to attempt such measures because of student failure to participate in student government matters.

By definition in the SGA Constitution every student who has paid a Student Activities Fee is a member of the SGA. The comprehensive fee, including Student Activities and Student Health Charges, is \$720 for the

94-95 year. According to the bureau's officer, \$140 (continued on next page)

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## Barnard Student Government Association Round-up

by Binta Brown, Officer of the Board,  
Student Government Association

This week in SGA, Rep Council wrapped up a few old issues, worked towards creating a dialogue with the USO (Union of Student Organizations), and recognized a new club.

- In old business, the Representative Council decided it would be in the best interest of the campus community, of the *Barnard Bulletin*, and of SGA to give the *Bulletin* \$3,000 towards the purchase of a new computer. This time, the money is being allocated with no ties or contingencies attached. SGA expressed its hopes that the relationship between the *Bulletin* and the Council will improve in the future. SGA would like to help *Bulletin* move towards its ultimate long-range goal: autonomy.

- Members from the Union of Student Organizations came to the meeting to discuss the possibility of increasing dialogue between USO and SGA. The two parties suggested that it would be easier to allocate funds to clubs common to both USO and SGA if the two groups shared budget information earlier. Liaisons will be selected from within SGA to work on a proposal toward that end.

- In other business, SGA voted to recognize a new club, the Columbia/Barnard Filmmakers. The purpose of the club is to "serve as a resource for students interested in making films." The motion for recognition passed with a vote of 10 in favor, 0 opposed, and 1 abstention.

- Other SGA events this week included the Blood Drive. All in all, the drive was successful. The next drive will occur in April.

That wraps up this week in SGA, we hope everyone enjoyed this past week's Inauguration of President Shapuro and the accompanying social events.

per year of the total fee constitutes the student activity fee. The SGA Executive Board "may request in writing to the President of the College that the current fee be changed for following academic year" (Article V, Section 3 of the SGA Constitution).

Not only does the SGA have power over students' personal finances, the SGA holds the purse strings on all student activities. The Executive Board is "to advise and approve all Student Activity funded organization spending throughout the academic year" (Article VII, Section 1, Clause 7). The SGA determines which Barnard organizations get funding, how much each organization receives, and how much each student must contribute to organizations' funds.

And only one-third of the students sought to check up on the SGA's laws by voting in last spring's elections.

By being responsible for delegating student funds, the SGA Executive Board maintains extreme influence over the Barnard community. Students fail to acknowledge the impact of SGA decisions by failing to vote on SGA matters.

Because all student organizations

receive their funding from the SGA budget, all Barnard groups are responsible to the SGA Executive Council.

And the Executive Council is responsible to who? The SGA officers are responsible to us, the students of Barnard. The SGA is *our* organization. The SGA officers may have power over *our* finances, but we, all the students of Barnard, are the SGA. We must participate and make sure that the student body as a whole makes decisions for the Barnard community.

As much as it is the officer's responsibilities to look after the interests of the Barnard community, we *must* take an interest in our constitution that guides our money and our government.

The SGA should not have to look for ways to ratify our constitution, the students of Barnard should and must willfully vocalize their opinions.

It is the SGA constitution that determines the recognition of student groups (including the non-recognition of sororities), the qualifications for office holders, the financial structure of student activities, the method for impeachment, and the strict

measures outlined for referenda, among other things.

If you care about any of these things, if you wonder where your money goes, if you want to understand the enormous power that SGA

officers maintain, if you want to understand the workings of the Barnard community—go to the SGA office in lower level McIntosh and get a copy of the unratified constitution, go to Monday night SGA meeting, show that that the SGA is the government of all Barnard students.

*Catherine Anne Pajak is a Barnard Sophomore and the Bulletin Commentary Editor.*

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# A New Fighter Takes the Stand

## The Inauguration of Judith R. Shapiro

by Rana Bonnice (Photo Journalist Extraordinaire)

The college campus decked out as never before, the Inauguration of Judith Shapiro certainly made its presence known. While sheets of colored fabric canvased gates and buildings, balloons bloomed on trees and posts everywhere this was not to be an occasion outdone. The October 27th celebration was precluded by a week of Inaugural festivities including plays, speakers, and a photography exhibit of Judith Shapiro circulating throughout campus residence halls.

President Shapiro was inaugurated as the sixth president of Barnard, the tenth leader of our 105

year college, whose previous chief executive officers were referred to as deans 'until 1952. Taking office on July 15th, Shapiro is a New York City native who received her Ph.D. from Columbia University in 1972. She was provost at Bryn Mawr College from 1986 until her Barnard appointment which replaces Ellen Futter's thirteen year reign who is now the president of the American Natural History Museum.

Beginning with an academic procession lead by students and accompanied by a brass band, the ceremony was announced by the 74 bell carillon at Riverside church. Two thousand guests were in attendance including presidents of six of the seven original sister schools as well as presidents or chancellors of almost every major higher education institution in New York City. Also present were students, faculty, alumnae, government, business, cultural, and educational leaders.

Officially installed as president by the Chair of the Board of Trustees Patricia F. Green BC '62, Shapiro was presented with a sculpted medallion inscribed with Barnard's motto in Greek which translates to "following the way of reason" and in Latin

"the president of Barnard wears me."

Notable speakers included George Rupp, President of Columbia University, and Milton Elliot Tannis, the first Staff Representative on the behalf of Barnard. The President of Bryn Mawr College, Mary Patterson McPherson began the greetings to assure the Barnard community that President Shapiro's experience and wisdom would serve to inspire, challenge, amuse, and encourage. Greetings were offered by many members of the Barnard community, including Professor of Anthropology Abraham Rosman and Student Government Association President Laraina Yee BC '95. The Barnard Gospel Choir also performed.

President Shapiro addressed the audience on the mission of women's colleges today with a focus on the mission of Barnard: "within the wider Columbia University community." Noting that even though women are benefitting from single-sex education, Shapiro went to explain that the role of women's colleges will be important until "true coeducation" which she defined as an institution where men and women are equally likely to study all fields, where they are equally likely to hold positions of responsibility and authority in extracurricular activities where women and men are found in similar numbers at all ranks of the faculty and administration is achieved.

Shapiro elucidated that women's colleges are not only places where girls are getting more attention, more respect, and more room to be

(continued on next page)



Shapiro struts her stuff at Inauguration



individuals," but that "in a society that favors men over women men's institutions operate to preserve privilege, while women's institutions challenge privilege and attempt to expand access to the good things in life." She further gathered from a special report from the U.S. Department of Education that "research to date does not show that boys and men benefit academically from single-sex education in the way that girls and women do."

However Shapiro stressed that she did not support arguments of gender difference which attempt to separate women and men into individual, autonomous groups announcing that they are both different and the same. The problem arises when discussions of gender difference turn into sweeping and ethnocentric generalizations about what men and women are basically like. Shapiro commented:

When referring to Barnard within the wider Columbia University community Shapiro firmly held that it is Columbia's distinction to have as one of its affiliates a pre-eminent liberal arts college for women. Acknowledging the benefit to women of Columbia Shapiro stressed that Barnard's presence was an advantage to everyone at Columbia. In referring to the partnership in particular Shapiro explained that it is a story about striving for a community where men and women work and live together in relationships of mutual respect and regard and where gender difference does not get in the way of work and camaraderie. Shapiro also emphasized the fact that Barnard is a center of energy for mobilizing and expressing the interest in moving progressively forward toward this equality.

The second part of the



Judith Shapiro gives her Inauguration address

President's address discussed the importance of multiculturalism in education commenting that a multicultural education should free us from our own cultural provincialism. The last thing that an education should do is limit our knowledge to our own immediate experience. Shapiro emphasized that a multicultural curriculum should allow different traditions to illuminate one another and provide points of attachment between cultures.

Striking out against the elevated euphemistic hypocrisy of political correctness Shapiro stated that what we need to do is engage one another to the very best of our intellectual abilities with our honesty and our sense of humor intact. We need to trust one another enough to take risks and be forgiving of mistakes.

Concluding with the remainder of the eternal quality of historic

struggles, Shapiro suggested to view them on the assumption that "your actions will make things better, and your inaction will allow things to get worse. And nor do you retire from such a struggle because it is finished but because it is someone else's turn to carry it forward."

With good tidings and blessings welcomed and received the ceremony concluded with the procession leaving the church to encounter stilt walkers and musicians on their way back to the Barnard campus. An outdoor reception accompanied by live music and refreshments was followed by a student celebration in Barnard Hall at the end of which President Schapiro was presented with a massive collage of student photos.

*Rana Bonner, a Barnard Senior and the Bulletin Photography Editor*

# HOW THE OTHER HALF LIVES

## *Barnard's Scientific Dimension*

### *This Week. . .* Physics at Barnard: a Recent History

by Sheila David

In the late 1980s, thanks to the support of several other departments, notably chemistry and biology, the administration decided to expand the physics department at Barnard. Up until that time the department consisted of Professor Richard Friedberg, chair and member of the faculty since 1968, and one other person who occupied a position with high turnover.

The department began to expand when, first, Leslie Root joined in 1988 (she has since left), then Professor Halpin-Healy in 1989, and Professor Laura Kay in 1991. With the addition of Kay, an astronomer, the department name was officially changed to Physics and Astronomy. More recently Sally Koutsoliotas joined in 1993.

Most people here know the department for its hugely popular Introduction to Astronomy class, which is a common choice for satisfying the science requirement here at Barnard (where we require LABS with our science requirement, unlike some nearby institutions—across the street). This class, along with the calculus based introductory physics sequence now being taught, did not exist until the younger faculty members came in. There have been many new programs introduced with the arrival of the newer faculty. One of the most successful ventures of the department was Halpin-Healy's participation in the Barnard-La Guardia Intercollegiate Program. Under this program, funded by the Hughes Foundation, students at La Guardia Community College take

two five week courses during the summer at Barnard. In 1992, Halpin-Healy taught a course on Chaos with the chair of the math department at La Guardia. Two students from that program transferred to Barnard and became physics majors.

Recent graduates of the department have gone on to such varied fields as graduate study in physics, medical school, nursing school, play writing, teaching, and running an accelerator at Brookhaven National Laboratory. A main focus of the department, and Halpin-Healy particularly, is in promoting interdisciplinary majors such as chemical physics,

biophysics, geophysics, etc. While not everyone is crazy enough to contemplate a career in physics, it can provide a solid grounding for a career in many other science and science related fields. Another main focus of the department is student participation in faculty research during the summer. The Physics and Astronomy department faculty are extremely active professors who involve their students in the department in many ways, giving them a taste of what options are open to them and what careers in science are like.

*Sheila David is a Barnard Senior and the Bulletin Science Editor.*

### **Alumna Profile. . .**

Many people assume that graduating with a degree in a science chains one to a life looked away in a lab doing research. Alexandra Reznikov (BC'94) has chosen a different path. Reznikov is teaching at Solomon Schechter High School, a conservative Jewish school operated through Jewish Theological Seminary. She is teaching biology to a class of ninth graders and physics to a class of eleventh graders. Because Schechter is a private school, Reznikov did not need a teaching certificate; her bachelor's degree from Barnard was sufficient. Although Reznikov intends to pursue a career in medicine, she is thoroughly enjoying the experience of being on the other side of the desk for a change. Both of the science classes she teaches are very small, less than twelve people in each, and have almost equal numbers of male and female students. Reznikov notes that the male students tends to be more outspoken in class, though she is pushing her female students to be more active.

While at Barnard, Reznikov majored in Biophysics, an interdisciplinary major. Her thesis project was the construction of a computer driven forced harmonic oscillator still used by students in the introductory physics class. Her thesis was connected to research she did during a summer working for the physics department under the guidance of a visiting professor. Reznikov credits Professors Richard Friedberg and Timothy Halpin-Healy of the Barnard Physics department for the guidance and support they gave her.



# Shapiro Already Feels at Home

*An Interview with Barnard's New President*

by Andrea Lane

In an office whose walls are covered with anthropological artifacts, Barnard's new president seemed at ease talking about computer technology, her visions for Barnard and the unique sense of community she has found at this college. Already a highly visible figure on campus, President Shapiro has begun her administration by being available, involved and approachable.

When asked about her first few weeks on campus, she mentioned that planning for one's Inauguration is a time-consuming though enjoyable activity. Of the plans for the festivities she said, "One of the things that I think is wonderful about this, is how involved the students are. It should be a day that the community gets to celebrate and what they're celebrating is Barnard." The President also spoke about her enthusiasm for computer technology and her desire to advance Barnard in the technological revolution. Like Columbia's attempts to create a new computer classroom, President Shapiro hopes for similar innovations in Barnard's future. She stresses that such a concept is still in an interactive planning stage. A confessed e-mail user, Shapiro said that, while not a computer expert, she became hooked early on and now finds computers indispensable to the

way her work is done.

When questioned about the sense of community and school spirit at the College, the President had several things to say, largely related to her own background in anthropology.

Barnard [students] has a balance between a strong sense of community within the college as well as the ability to filter out into the city and

sense of community. In order to understand the student body more fully, the President intends to meet with student groups beyond SGA. She has begun this process by guest lecturing and visiting in various classes and by bringing together different undergraduate organizations.

On the subject of Barnard/Columbia student relations, Shapiro responded that students must come to their own conclusions about the relationship between the colleges. "I feel that individual Barnard students have different experiences and relationships within the University. There is too much generalization. The President emphasizes common events with Columbia to improve the relationship and break down barriers between the two institutions. And consistent with that policy, President Shapiro is in

favor of continuing the housing exchange.

Shapiro considers Barnard's diversity a definite asset to the College and its administration a welcome challenge. In a fitting conclusion, she stated, "What's important about Barnard is that women get an opportunity to do a whole range of things."

*Andrea Lane is a Barnard Sophomore and a Bulletin Staff Writer.*



*President Judith Shapiro*

draw on both those experiences. Shapiro wishes to investigate the varied experiences of students and perhaps foster a better sense of school spirit. When drawing comparisons between Bryn Mawr and Barnard, she used an anthropological analogy. At Bryn Mawr, students participate in rituals that create a shared experience. At Barnard, such traditions have stopped, but perhaps a revival of them could re-establish an important

# Barnard Alumnae Share Experiences

by Lani Rubinstein

Career Services sponsored panel on Tuesday night October 18th on Careers in Communications. The event's message was clear: entry-level jobs will lead to bigger and better positions in the labor force.

The panel consisted of five Barnard alumna, all now employed in the communications field: Helene Kener-Gray, a Vice President at Edelman Public Relations; Alexis Gelber, an Assistant Managing Editor at *Newsweek* magazine; Deborah Miller, a Producer at CBS News; Donna Johnson, an independent producer and actress; and Rana Dogar, a freelance magazine writer.

In their senior years at Barnard, most of these women had no idea what career to pursue. Kener-Gray thought that she wanted to go to law school, until she worked as a paralegal the year after her graduation from Barnard as a history/political science major. Gelber related that she "wanted to be a fiction writer" and even won a prize for her fiction writing at Barnard. Johnson thought she might like to go into "theater therapy," helping people solve problems by acting out certain situations. And Dogar admitted that she "started out premed, but then [I] took orgo, and things just went downhill from there."

The lone exception to this list is Miller, who knew she wanted to be a reporter "since seventh grade." Her advice to aspiring broadcast journalists: "be persistent and patient." To get her current job at CBS, she called a contact there every week until she was eventually hired

She started out, however, by writing business news for CNN, where she got the chance to eventually try her hand in all aspects of the news business. She emphasized the benefits of starting at a small organization such as CNN, where advancement is possible much sooner than at a large network. Currently, she is working in the "O.J. Unit" at CBS, because a show which she was producing was canceled.

Gelber also emphasized starting small. Her first job after Barnard was as a writer for a small graphic arts magazine. She was made an editor of the magazine within six months, and after spending a year at the Columbia School of Journalism, got a job at *Newsweek* writing for the international edition of the magazine. She noted that attending journalism school is not a necessity but does introduce you to contacts in the job market.

Kener-Gray, on the other hand, did not attend graduate school at all, but was simply "in the right place at the right time." She began as an administrative assistant for Edelman public relations, and moved up within the organization. "PR turned out to be all the things I was looking for," Edelman told the audience, noting that she wanted a job in which she could write and have a business-oriented career.

Johnson, however, began her remarks by saying that "there is no structure to my work life." She was also in the right place at the right time, beginning her career as a personal assistant to a fashion designer, a position which led to her becoming a producer of fashion shows. Johnson supervises all the

technical aspects of the shows, and said that she "has a very varied schedule" as a freelance producer. She related that to do freelance work, one should be prepared for some "down time" between large jobs.

Dogar also discussed her varied schedule as a freelance writer who works from her home. She began as a writer for *Self* magazine, where she said she "made connections" that help her now in her freelance career. "You need to be in the business first," she eventually go into freelance, she told the audience, because to write freelance you need contacts in the magazine world.

Whether in the magazine, television, PR or fashion fields, these five alumna all noted that "Barnard Women" were highly regarded in the job market. This, combined with the fact that most of them didn't really have a clear idea senior year what career they wanted, gives hope to those of us (including myself) who, as sophomores, can't even decide on a major.

*Lani Rubinstein is a Barnard Sophomore and a Bulletin Staff Writer*

**WRITE  
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# The Art of Pain

by Rana Bonnice

*Converso Virium* (CV), Latin for "exchange of power/inner strength," is the first BDSM (Bondage Domination-Submission Sadomasochist) group on campus. Conceived by Benjamin Delfin, CC '95, CV was co-founded with a Barnard student who wishes to remain anonymous, and later joined by Tammo Eckhart, a student at the School of General Studies. The group maintains a pool of approximately 30 participants, with 18 full-members. Eckhart emphasized that there is a diverse representation in membership. "Every race, at least four to five different religions, or not having a religion at all is represented. We have people from every different school at Columbia, except the medical school, including undergraduates, graduates, and staff people." She emphasized that the group is very open to anybody. The co-founder further noted that "anyone is welcome to join the club, you just have to be willing to be open to the ideas and not scream at us."

If you have ever heard of BDSM, images of leather, spikes, and whips utilized to cause and receive pain are probably filling your mind. The terms themselves are derived from 19th century authors Donatien Alphonse François de Sade (commonly referred to as the Marquis de Sade), 1740-1814 and Leopold von Sacher-Masoch, 1836-1895, who expounded on principles of anarchic sexual violence (Sadist) and characterized the theme of sexual pleasure induced by inflicted pain

(Masochist). But as these are distorted, psychological definitions, there is much dispute over these terms in the BDSM community. They prefer to emphasize the basis of BDSM as the consensual activity between responsible adults.

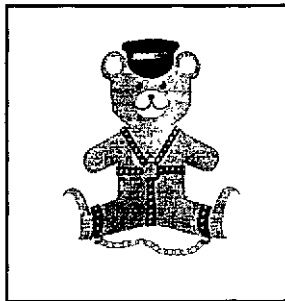
Remarkable about reasons for starting the group, the co-founder remarked that it was to fill a need on campus and to provide a forum for

explained the co-founder. "Part of what we are talking about is a sexual orientation or identity, but since it is societally stigmatized, you can't talk about it with your best friend. With 'regular' sex, you can keep it private because you can call up your best friend and get feedback from that other. But you can't necessarily get that kind of feedback from your friends about BDSM because they may not know and you may not be willing to tell them because of the misconceptions that are out there," she added.

The Earl Hall Steering Committee voted unanimously to recognize the group, but the votes were more divided when presented to the wider Student Governing Board. Each year all groups under Earl Hall are reconsidered for renewal. This year, during which Earl Hall is reviewing its Mission, seems especially precarious due to the immediate controversy surrounding the group, compounded with the fact that it is just beginning. Still, the co-founder notes that Barnard does not recognize confidential groups and in a lot of ways, our organization is parallel to the LBGC (Lesbian, Bisexual, Gay Coalition) and we'd just as soon be recognized and in part of the same organization and community that the LBGC is because it is obviously dealing well with the kind of issues that they have and our are very similar in a lot of ways.

When conceiving the group's Statement of Purpose, the founders elaborated on the idea that BDSM is a consensual activity between

(continued on next page)



students. "Usually BDSM group members are in their thirties if not older, and dealing with a different set of issues than people who are just starting to figure stuff out. Upholding strict confidentiality rules, the group remains confidential due to the prejudice and misunderstanding over BDSM. We were afraid that people would not feel safe coming to talk about it if they didn't know that it would get out to other people who didn't understand it. And especially people who aren't sure if they're interested in this and aren't sure what that means. This way if they want to tell people about themselves they can still tell them. It's a safe place.

## FEATURES

(cont'd from p 13)

responsible adults. When thinking about common misconceptions of BDSM, they also explained that BDSM is not abuse. The second part of the Statement of Purpose explained their interest that the group provide education on safety issues, among other things. "We don't want to push ourselves into people's faces, but we want to reach out and provide people with the facts, so they don't have to rely on prejudiced pictures in the media stereotypes, etc. And also to be a support group for people who are figuring out their own sexualities, while also being a social group where people can meet other people who share their same interests" the co-founder explained. Eckhart noted that, "a lot of people aren't sure yet if they are interested in BDSM. Another one of our purposes is so that people can come and figure out whether this is something they're interested in."

Noticing rumors about the group, Delfin laughed that "we are not having as much fun as people think we are!" Eckhart explained that the group is structured like any other group and focuses around a weekly discussion topic in Roundtable format. "We hand out information, discuss upcoming events, then get into the discussion topic," Eckhart explained. Previous meeting topics have included, D&S (Domination & Submission) in the context of an erotic relationship toys, etiquette BDSM in the mainstream media relating to non-BDSM people. They also had a speaker, Laura Antonio, writer and editor of S&M Erotica. "The main purpose of the topics are to start people talking," the co-founder said. "There is no 'scening', no actual BDSM or actual physical stuff going

on in the room no demonstrations, nobody can hit anybody. In fact, there is a rule that you can't touch people or objects unless you ask first," explained Eckhart. BDSM involves strict etiquette and levels of respect. "It's almost sexual harassment if someone has not consented to being 'in scene' (relating to each other in the BDSM framework) with you, you do not have the right to treat them in the scene manner whether you're acting as the Bottom (Submitter) or the Top (Dominator)," the co-founder pointed out.

In fact, much of BDSM is based in more psychological mind play, such as D&S which is primarily non-sexual. Delfin explains that "there are some people who never who never combine [sex and BDSM], some who do BDSM sometimes just on their own, but it is often done as foreplay. The styles vary, it can be a very sexual thing, it can also be something that's just pretty different and not sexual at all. People tend to be a lot freer about who they will do BDSM stuff with in general than they are about who they will have sex with. But the more sexual it is for people the less free they are with it. There are people who may do D&S with a number of people but they are only having sex with their boy or girlfriend."

Eckhart elaborated on the purpose of the group saying that one of the reasons why I decided to become part of the Steering Committee is because of safety. There are things that people have done thinking it was kinky and would spice up their sex lives and they have gotten hurt and ended up in the hospital. Delfin adds that "Movies and books refer to tie people

up with. This is very dangerous because if you struggle against them at all they can cut into your skin and even cause nerve damage (because they come to a narrow point and are very strong and difficult to get out of)." The co-founder noted that, "people see a movie and want to buy a sex toy, so they buy an 'Idigna Jones -type bull whip'. That's about the worst thing you could start possibly with. You could really hurt yourself, as well as hurting your partner." "Only 1% of BDSMers use single-tailed whips, and those that do don't use them all the time," stated Delfin.

However, the fact that there cannot be any safety demonstrations is a rule mandated by Earl Hall's Steering Committee. When questioned about Earl Hall's position on the matter, the co-founder explained that, "the 'no demo rule' was enforced due to Earl Hall, but also due to campus reaction. To people who don't understand what we do in general, the idea that we could be doing something physical is very disturbing. The main reason we withdrew the idea of doing demos because it was clearly disturbing the community and it wasn't worth it."

There are other places you can go to learn technique, to learn safety, to see demos," Eckhart added. But Delfin concedes that, "If I had a choice, I'd much rather that we were able to maximize our function and actually show people how to do this properly and safely. Demonstrations include flogging, bondage (knot tying techniques) etc. and are intended to demonstrate safe and proper technique, fully clothed unsexually."

After seeing distorted portrayals of BDSM in the media, many assert that all BDSMers have deserted

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psychological disorders, but the co-founder noted that "BDSM is not caused, in most cases, from being abused. It can be a good way for some people to work through their feelings, but it's not therapy and it's not caused by therapeutic problems." Delfin added that, "a percentage of BDSMers were abused as kids, but a percentage of all people have been abused as kids."

An important distinction emphasized by the group was the issue of "hurt" versus "harm." "Some of BDSMers may like to cause pain, but that doesn't mean they like to hurt or damage. They like to produce reactions from their partners - a lot of those reactions are positive - it's not that they are hitting people who are covering in the corner," the co-founder notes. This distinction between "hurt vs harm" is very important in BDSM since "true BDSM" is based on consent and negotiation. The co-founder explained that "People negotiate first a lot of times to explain what they like and dislike. During the scene they may enjoy role-playing or doing whatever their Dom/Top (person who dominates) wants, but the Top is aware of the limits told before hand and aware of the Bottom's (person who submits) reaction. You don't just whale away at someone, you make sure you are getting the reaction you want." Delfin noted that, "any sex act involves give and take and this more than most. For intercourse people don't usually sit down and carefully negotiate things out. 'You have to be able to be honest about what you want and be able to work things out together.' The co-founder explains, "Bottoming can even feel empowering because if you can say to somebody 'you can do this, but you can't do this' then it's really clear to everybody that it's

your choice. But that doesn't mean that you need to sit down with a contract lawyer everytime you want to do something, but you just have to be sure that you each know what the other wants and can and can't handle, you have a way to stop the scene and make sure you mean the same thing." Delfin notes that "a lot of people also play with something called a 'slow word' which is a signal for, 'yes, but less of." BDSM always involves the use of a "Safe Word" which stops the scene at any point when uttered by any participant. This addition is very important since it marks the distinction between BDSM activities and other violent but nonconsensual activities." Fekhart explains that "in BDSM if the Bottom says the safe word and you do not stop, you are no longer in scene, but a rapist." "The safe word means stop right now. If you don't stop it is no longer BDSM, but abuse," adds the co-founder.

"Trust is a big thing for most people, for some it's the biggest thing. It can be very powerful because you are mentally defeating the part of your brain that prevents you from hurting yourself. When you override this for somebody else it's a very powerful thing. You need trust to do that for somebody. I think that the intimacy and closeness of it scare people because that's a lot of trust and vulnerability." Delfin explained. The need for trust, the need for honesty, the need for the intensity that is there are all things that can scare people off from S&M. This doesn't mean that relationships without BDSM don't also have these aspects, but they are essential for successful BDSM.

Instead of upholding stereotypes of people interested purely in inflicting pain, the co-founder

explains that "people who make a mistake in Topping are usually upset about it for days. You feel guilty because you are playing with people you care about. And they've trusted you, they've made themselves vulnerable to you. If you've hurt them because of your own misjudgement, that's difficult to deal with." Delfin commented that "People assume that if you are into receiving pain in the BDSM context, if you stub your toe you really enjoyed it. But that's really not true, you are probably hopping up and down and cursing just like anybody else. It's all in context while you may like to be hit 'in scene', if someone just randomly hits you on the street, you are not going to think of it in a sexual way and will probably hit them right back because it hurt." "Most people who start out being on top feel bad about it because there is this societal view which says that you shouldn't hurt others and it takes a while to register that it's not bad if the other person is enjoying it. Even if you accept it intellectually, it takes a while to accept emotionally," explained the co-founder.

Open to all, the group emphasizes that people do not have to prove their interest in BDSM or be a part of the scene at all. "Our group is for us, but it's also to educate the campus community and to be a resource for the campus community for people to talk about these issues," Delfin said. "People are worried that BDSM will perpetuate the negative non-consensual power imbalance of a patriarchal society. But those are usually the people for some reason think that all men are Tops and all women are Bottoms, even though this is not the case. In fact in some ways it's the reverse because once you get people into the habit of  
(continued on p. 29)

### Well-Woman Questions & Answers Empowerment=Knowledge + Choice

**Q:** Are there any warning signs that tell me if I'm in an abusive relationship?

**A:** It is estimated that 1 in 4 American women will be abused by a current or former partner at some point in their lives (American Medical Association, June 17, 1992). Although there is no one trait to identify an abuser before he or she becomes abusive, there are characteristics to look out for. For example, your partner might be excessively jealous, have a need to control the relationship, or isolate you from your family and/or friends. Verbal abusiveness, an inability to control anger, or a denial of responsibility toward violent episodes each correspond to an abuser's profile. Here is a quick test to assess if you are in an abusive relationship.

Does your partner:

1. "Track" all of your time?
2. Constantly accuse you of being unfaithful?
3. Discourage your relationships with family and friends?
4. Prevent you from working or attending school?
5. Criticize you for little things?
6. Use alcohol or drugs as an excuse for violence?
7. Humiliate you in front of others?
8. Destroy personal property or sentimental items?
9. Hit, punch, slap, kick, or bite you?
10. Threaten to hurt you?
11. Use or threaten to use a weapon against you?
12. Force you to have sex against your will?

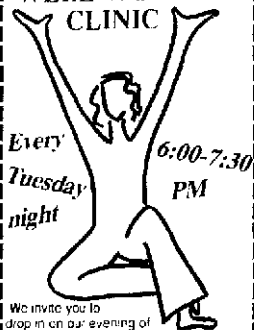
(Source: National Coalition Against Domestic Violence)

If you answered YES to one or more of these questions, you may be a survivor of an abusive relationship.

Brought to you by STAAR: Students Talking About Assault and Rape.

*If you have questions about women's health which you would like to see addressed, please submit them to the Well-Woman Column. Questions may be brought to the Bulletin office in lower-level McIntosh, or sent to the Bulletin through campus mail.*

### WELL-WOMAN CLINIC



We invite you to drop in on our evening of fun, friendliness, and food where you can come just as you are.

Every Tuesday night from 6-7 PM, Health Services is

transformed into the Well-Woman Clinic. Devoted to quality comprehensive care, the Health Services Staff and Peer Educators from WHISE, SCOPE, SPEACH and STAAR will be there to listen, answer questions, and talk with you about any and all health concerns or issues.

Whether you want to find out more about your body, need to get some information for a paper on women's health, or want to informally check out the clinic, then this is the place.



## *In Honor of Inauguration:* Reflections on Women's Education

by Margarida Jorge

In honor of the inauguration of Judith Shapiro last week, the Center for Research on Women sponsored a lecture by Professor of Anthropology, Rosalind Rosenberg entitled "Vanguard of Feminism: Celebrating Women's Education."

Rosenberg's address centered on the role of two women scholars, Thomas and Gildersleeve, the "collegiate pioneers" who "helped to define what it has meant to be a feminist."

Carry Thomas led Bryn Mawr from 1894 to 1902 and Virginia Gildersleeve led Barnard from 1911-1947. "These imperious snobbish apparently repressed spinsters," have been largely ignored by modern feminist scholars. However, their contributions to women's education have, according to Rosenberg, defined feminism today. She incorporated the life stories of these two colorful characters in her discussion of the definition of the word feminism and the historical role of the movement in the United States.

Thomas, an outspoken "rebel," from childhood, disputed with her contemporaries who argued that women's education limited their reproduction capabilities, a common part of the "race suicide" ideology that prevailed at the time. She attended Cornell, obtained an undergraduate degree. To obtain a higher degree, however, she had to go abroad to Zurich—no institution in the U.S. would accept her. She eventually became President of Bryn Mawr and set about changing the curriculum. Her improvements

inspired ridicule from the Trustees, but she persevered nevertheless. She got into a confrontation with President of Harvard, Charles Elliot, who declared in a speech that efforts to duplicate a male education for women were "fundamentally misguided." Two concerns fed the opposition to women's colleges: that women might grow dissatisfied with their domestic duties and limited possibilities and female presence might corrupt traditional male learning. Thomas disagreed trenchantly, arguing that Elliot's distinctions between male and female intellect were "nonsense." She went on to author a book about this very subject and to be recognized as the paramount authority on women's education. She ardently supported education for women, saying: "In a women's college everything exists for women's students. It is theirs by right, not by favor."

Gildersleeve was heavily influenced by Thomas and often overshadowed by her. She remained, however, firm in her own view of feminism. Although this was the epoch of women's suffrage, the trustees of Barnard strongly opposed any student involvement in politics. Gildersleeve, however, not only allowed political action, but actively encouraged it.

She seized opportunities to advance women's possibilities in higher education. When the Columbia School of Journalism offered to admit any Barnard student who had taken on course in government, she quietly hired an instructor (for



*Rosalind Rosenberg*

Barnard did not offer such a course) to teach one. She also eventually managed to provide access to the graduate schools of medicine and law.

Gildersleeve also initiated a maternity policy for female Barnard faculty. When Rosenberg herself came to Barnard in 1984, there was no maternity policy. In 1932, at the height of the Depression, Barnard, under Gildersleeve offered a more generous maternity policy than it does today.

Thomas and Gildersleeve were admittedly flawed, yet, Rosenberg suggests: "may we honor them for their institutional bequest... May we seek, in sum, to achieve the fullest possible opportunity for every woman who comes to study among us."

*Margarida Jorge is a Barnard Senior and the Bulletin Editor-in-Chief.*

# Oleanna Provides a Probing Examination of Sexual Harassment

by Kate Angus

*Oleanna*, the new film by David Mamet, has left me speechless. For many of those who know me, that's a fairly impressive accomplishment. This is not the type of film that I can write a review about. It is, in fact, not the type of film that makes me feel capable of retaining any coherence when I even think about it. However, I still have a page to fill up and it's late at night and I don't feel like disappointing Cath, my infinitely charming, stylish and wonderful arts editor (note: if you are trying desperately to make a deadline, flattery often helps). Still, I'm at an impasse. I honestly don't know what to say. I don't even know if I liked this movie. It isn't, actually, the type of movie that you can say

you liked or didn't like. Seeing it is one of those emotionally wrenching, heartbreaking, soul-searching types of experiences where you step out of the darkened theater, into the harsh daylight and realize that the last hour and a half of film footage has managed to confuse you so deeply about life in general that you are not only incapable of meeting your *Bulletin* deadline but also of studying for that physics test that has been looming like an extremely large vulture over your head all weekend.

The basic plot of *Oleanna* is fairly simple: at an unnamed university, a female student, Carol (newcomer Debra Eisenstadt), turns for help to her teacher, John (William H. Macy) whose class she is failing. They have three meetings in his office. During the first meeting, their conversation takes turns and detours that both reveal far more of John as a person than he had planned and leave Carol confused. During the second meeting, we learn that Carol has filed charges of sexual harassment against John, which threaten his tenure and the purchase of his new house. During the third meeting, the situation becomes more chaotic and confusing.

The acting is quite good and the direction (by Mamet who based this film on his play of the same name) is

impressive. It bothers me to resort to such clichés in describing this film since it affected me a great deal. However, as I said before, this is not the type of movie that you can review easily. *Oleanna* is the type of movie that will leave you obsessively wondering about the intricacies of political correctness and sexual harassment long after the credits have rolled.

So I suppose I have to pare this review down to what's really important. Is it a good movie? Yes. In fact, it is one of the best movies I've seen all year. Should you see this? Yes, definitely. However, be warned that you will probably need at least an hour to recuperate from the experience. My personal recommendation is that you go with a couple of close friends and plan on spending some time afterwards drinking coffee and debating about all the numerous issues the movie forces you to think about.

*Kate Angus is a Barnard First-Year and a Bulletin Staff Writer.*



## CAST & CREW

**John:** William H. Macy  
**Carol:** Debra Eisenstadt  
**Director and Screenwriter:** David Mamet  
**Producers:** Patricia Wolf and Sarah Green  
**Costume Designer:** Jane Greenwood  
**Production Designers:** David Wasco, Sandy Reynolds Wasco  
**Music:** Rebecca Pidgeon  
**Editor:** Barbara Tulliver  
**Director of Photography:** Andrzej Sekula

# Jon Stewart Switches Channels

By Amy Routell

The new *Jon Stewart Show*, which airs weeknights on Channel 9, is as funky and kitschy as was his in-your-face MTV talk/variety program. By leaving MTV for syndication stardom, Stewart has become a contender in the late-night talk show "war." Stewart is making a big jump by leaving his cultish following at MTV to take over Arsenio Hall's place in the late-night circuit, and proves to be the new and improved host for the twenty-something generation. He has not changed or sold out, however; he is still the sardonic, laid-back, slightly "off-kilter" comedian/talk show host for not only Generation X, but anyone who appreciates wit and sarcasm.

After seeing two tapings of *The Jon Stewart Show*, I can attest to not only its hip, entertaining appeal, but the overall relaxed atmosphere of the show. What I really admire in Stewart's approach is his unpretentiousness; there are no fluffy suits or mediocre house bands for his laid-back show. The 150 or so audience members, ranging from overzealous college students to international lawyers, more dressed up than Stewart himself, call for an intimate and cozy atmosphere. The eclectic audience also shows the wide appeal of *The Jon Stewart Show*, debunking the misconception that it is only for MTV, college age types.

During commercials, while Stewart tries to inhale as much nicotine as humanly possible, the audience rocks out to the trendy and retro music which permeates the studio. I also like the industrial/art deco set of the show, which shows Stewart's modern and funky edge, and the lack of a curtain further demonstrates the informal

Stewart's sheepish, smart aleck attitude, combined with his self-conscious wit, also distinguish him from his contemporaries. His opening monologues are usually recessive, and in fact his digressions usually are funnier than the jokes he tends to stumble at times due to his self-consciousness. His spontaneity, and inherent charm and timing, are what make him so entertaining.

Stewart has a natural, unorchestrated rapport with his guests. But when conversation lags, as is inevitable, his quick thinking saves him. Often his jokes are not just self-conscious, but self-deprecating. His motto is, "After a day of hard work, Americans deserve the finest entertainment that the television industry can produce. Right after that I come on." Stewart's ability to make fun of himself shows that he doesn't take things too seriously, but maybe he is also a little nervous about his transformation into a late-night television warrior. His relative uneasiness is



Jon Stewart Host

understandable, considering who he is up against, but I am confident that Jon Stewart has many successful seasons ahead of him. Amy Routell is a *Barnard First-Year* and a *Bulletin Staff Writer*.

atmosphere of the show. *The Jon Stewart Show* really doesn't have a gimmick, which is refreshing, because it can speak for itself. Clearly Stewart does not conform to any pre-imposed standards of what late-night should be: he is the same laid back smart ass he was on MTV, and has kept his side-kick/nerdy foil Howard but this time he has twice as much air time and, presumably, a larger, more diverse audience.

understandable, considering who he is up against, but I am confident that Jon Stewart has many successful seasons ahead of him.

Amy Routell is a *Barnard First-Year* and a *Bulletin Staff Writer*.

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# SNL Needs New Material

By Lam Rubinstein

In high school, I often baby-sat on Saturday nights, and what got me through those late night hours was always *Saturday Night Live*. All night I would eagerly await 11:35 PM, the opening skit, the "Live from New York," the opening monologue, and the first "fake commercial." Even on nights when I was not baby-sitting and had no reason to stay up that late (yes, in high school time, 11:30 is late), I would always find a way to watch at least the first hour. And I knew that if I didn't watch *SNL*, I would just be an outcast at school Monday morning when everyone was talking about the Tuances episode from the previous Saturday night.

Watching *SNL* has almost become a habit for me on Saturday nights, but this year I have been considering finding something else to do from 11:35 to 1:00. Every time I have watched *SNL* this season, I have kept a straight face throughout. The show is just not funny anymore. I began to see signs of this downward trend last season, but I figured that with this season's new talent the show would emerge re-energized. Unfortunately, I was wrong.

For example, the October 22 episode. The stage was set for what could have been one of the funniest *SNL*'s ever—rivaling even some of my favorites: the Jerry Seinfeld/Pasover Seder episode or the Woody Harrelson "Who's Dumber" classic, or the "Coffee Talk" with Madonna in which Barbara Hershey appeared unannounced the list goes on and on. On October 22, Kevin Nealon reappeared along with host Dana Carvey. But instead of these

two men taking the lead and re-navigating the cast, the two comedians simply dusted off and brought out their old characters. And that's where the problem began.

The thing I have realized about *SNL* is that the skits that make you fall off the couch laughing are relevant *when they are performed*. The Roseanne "Metrocard" commercial was funny because it came in the midst of the annoying Citibank ads ("I called Citibank at three in the morning, and they delivered a new card to my house by four.") The "makan" copies guy struck a nerve as well—all of America seemed to have an equally annoying person working in their office (or a need for a new speech pattern).

You get my point. But Dana Carvey doing Ross Perot on October 22nd was not funny! Ross Perot was funny during the presidential election. Why should we care about him now? George Bush impressions were funny when George Bush was President. Most of us have not seen Bush for a few years. We don't even remember his hand gestures. And having Bush appear on *SNL* with Dana Carvey (as they did on October 22) only reminded us that both Bush and *SNL* are has-beens. *SNL* should have invited him to appear *while* he was president and that would have been

funny. The same applies to Carvey and Nealon's "Hans and Frans" revival. Hans and Frans represent the beginning of the Arnold Schwarzenegger/body building years of the 1980's. It was funny then, but now it is just nostalgia. We watch and say "wow, I remember laughing at that!" *SNL* should do more to make us laugh now. That is why "Weekend Update" is one of the more enduring sketches—it is always relevant and it gives us something new to laugh about every week.

I would like to suggest to the *SNL* writers that they stop living in the past and resting on their once-funny laurels. Invent new characters and skit ideas—stop revamping the old ones. This is *SNL*'s 20th anniversary season and if the writers don't realize that year 20 is different from years 1 through 19, the 20th anniversary season may be the last.

*Lam Rubinstein is a Barnard Sophomore and a Bulletin Staff Writer.*

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# TU TALK

Compiled by Cathi Martarella and Lani Rubinstein

• This week on *90210*, Dylan goes into a hospital after his friends intervene to try to put an end to his drinking, while Kelly gets a modeling offer... Attention *Roseanne* fans: *Roseanne* shows back to back episodes this week-- the second, an excellent episode from 1992, features D.J. discovering religious values... This Thursday on *Mad About You*, Jamie causes a blackout (by splicing wires to steal a cable box) that continues into most of the NBC Thursday night shows (it seems to miss *Seinfeld's* block of the city). On *Friends*, Chandler gets trapped during the blackout in an ATM booth with his dream girl, played by model and Mrs. Harry Connick Jr., Jill Goodacre... On *Seinfeld*, Kramer gives Jerry advice on how to deal with Jerry's gymnast girlfriend... and on *Madman of the People*, Sasha and Meg get stuck in an elevator (during the blackout) with a gorgeous construction worker... Channel 11 does boxing this week with *Rocky III* (the Mr. T one) on Wednesday and *Rocky IV* (the Russian) on Thursday, both at 8 PM... Be sure to catch the Knicks season opener vs. the Boston Celtics at the Boston Garden on Friday night, 7-30, Cable Channel 29... Be sure to catch Warren Beatty and Annette Bening in the gangster movie *Bugsy*, which received 10 Oscar nominations, Friday at 8 on Channel 4. Talk Show Topic of the Week: Suspecting a spouse of plotting one's murder, Thursday at 4 on *Donahue* (Channel 4). Rerun of the week: The classic *Stevie Wonder* Cosby Show episode (his limo dented her car), Friday at 6:30 on channel 9.

• On Friday Oct. 25th President Clinton praised the heroism of MTV star, Pedro Zamora (*The Real World*), in a video message played at a Los Angeles benefit. "Pedro is a role model for all of us," the President said. "He's shown the courage and the strength to move beyond himself, reaching out to others while struggling with his own illness." Clinton went on to say, "Now no one in America can say they've never known someone who's living with AIDS. The challenge to each of us is to do something about it and to continue Pedro's fight."

Pedro, now twenty-two, has been HIV positive since he was seventeen. An important spokesperson for young people with AIDS, Pedro has addressed numerous community groups, schools, and the Presidential Commission on AIDS. His health has recently deteriorated, forcing him to leave San Francisco, where *The Real World* was taped, to go to a Miami hospital in order to be with his family and to receive treatment.

The President, who placed a personal call to Pedro in late September, has been working with Attorney General Janet Reno and Health and Human Services Secretary Donna Shalala to provide the rest of Pedro's Cuban family with visas to the United States. These efforts will bring the entire Zamora family together for the first time in fourteen years.

"Our Administration is dedicated not only to finding a cure for this plague, but to supporting those living with it," said the President, who closed the message by saying, "Pedro, all of us are very proud of you."

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## ARTS EVENTS CALENDAR

### EXHIBITIONS

•**SAMBA SISTERS:** An exhibition of artwork by Barnard Students and recent alumnae to celebrate the inauguration of Judith Shapiro.

The Barnard Hall Annex Gallery and the Deanery Gallery Oct. 27- Nov.18.

Sponsored by the Barnard Art History Department, 854-2118.

•**The Art of Sotho Habitation:** Photographs of Mural Painting in South Africa

Miriam and Ira D. Wallach Gallery, Schermerhorn Hall, Thru Dec. 17, Wed.-Sat. 1-5 PM

•**EMPIRE AND EXILE:** Russian Photographs from the Bakumeteff Archive of Columbia University Rare Book and Manuscript Library, Butler Library, Thru Feb. 17, Mon.-Fri. 9 AM-4:45 PM, 854-5153

•**Six Moons Over Oaxaca:** A North American and Mexican Artists Exchange Project. This installation is comprised of silk-screened, hand-etched, letterpress, and offset postcards by 12 artists.

Artist Space Exhibitions, 38 Greene Street, Call 226-3970 for more information.

### MUSIC

•**Great Music at St. Bartholomew's:** Meg Fagan, Oboe; Elena Belli; Piano, Ethan Bauch; Bassoon, Telemann, Poulenc, Hindemith.

Wednesday Evening Concerts in the Chapel at 6:30.

109 East 50th Street (at Park Ave.), 751-1616 ext. 227

### PERFORMANCES

•**SNOW WHITE/TOPENG:** A Cross-Cultural Parody of Vanity and Violence

I Nyomen Citra, master Balinese Topeng masked dance drama, performs his interpretation of the Grimms' fable using traditional Balinese masks to portray all the characters, from the seven dwarves to the stepmother.

The Minor Latham Playhouse in Milbank Hall, 854-5638, Tickets: \$5 and \$3 w/ CUID and for Senior Citizens.

November 3 at 8 PM

•**The Dungeon Opera:** This play, which is loosely based on real events, is about the underground Sado-Masochism world, told through the stories of Miriam, a dominatrix now committed to a psychiatric hospital against her will.

Propeller Theatre in association with Here

November 1-4 & 8-11 at 8 PM. Call 647-0202 or (718) 857-7639 for reservations and more information. Tickets are \$10.50.

### FILM

•**NOSFERATU:** This is the first (although unauthorized) film version of Bram Stoker's *Dracula*  
**ZOOPRAX,** Altschul Hall, Screenings at 7, 9, & 11 PM on November 15. All shows are \$2.00 and include **FREE POPCORN!**

# What Kind of Convenience Store Do You Run Here?

by Anne Washburn

The quick stop convenience store an undeniable entity of contemporary life and an almost cult like symbol of the stereotypical X generation is the subject of a hilarious new film by first time director Kevin Smith

Smith defines his quest for the meaning of life and the importance of truth in the film *Clerks*. Smith who wrote, produced and directed *Clerks* based on his years behind the Quick Stop counter chronicles the problems and frustrations of a generation coming of age into an unwelcoming society. Much of the off beat humor which propels *Clerks* into the realm of watchable cinema is vulgar commentary on the sexual questions of the 1990s

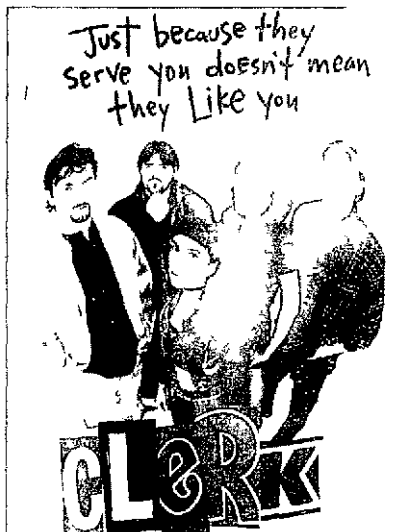
It is perhaps the low budget of *Clerks* (\$27,575) and the director's use of amateurs to the screen which gives the film its undeniable charm. Starring Brian O'Halloran as Dante Hicks and Jeff Anderson as Randall these two convenience store junkies spend the day in philosophical dispute

Engaged in conversations which range from a debate about the meaning of *Star Wars* to heavier topics such as cross dressing, sexual promiscuity and drug use, Dante and Jeff pay little or no attention to the customers that they serve. These conversations are a back ground to the frequent goings on in a convenience store which define lunacy in modern society. Most memorable are the scenes where the high school guidance counselor is searching for

the perfect dozen eggs and the frustrated housewife is foraging for the freshest gallon of milk. These colorful characters are only a selection of the many that are to be found in *Clerks*. Their discussions (Dante and Jeff) were a way to get it across to the people that just because you're jockeying a register

doesn't mean that you're a complete buffoon or a total idiot. There are customers who are really condescending they believe this is where your life begins and ends," said Smith.

There are a few token women in *Clerks* which are meant to thicken the plot and add a love interest for Dante. Forced to choose between two Jersey Girls, Veronica played by Marilyn Ghigliotti and Catlin played by Lisa Spoonauer, Dante raises questions about commitment, loyalty and life satisfaction. The performances by Ghigliotti and Spoonauer are stiff at best, but the amateur element of the film is evident here. The weak performances by these two women do not detract from



The cast of *Clerks*

the enjoyment of the film they are simply a side road off the comic highway.

Following its official release at the 1994 Sundance Film Festival, *Clerks* was awarded the Filmmakers' Trophy Award. *Clerks* is entertaining film users in New York and will soon have a nationwide release.

Anne Washburn is a Barnard First Year and a *Bullseye* Layout Editor.

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# Inventing the *Wheel*

by Anna Hildebrandt

What happens when indigenous slash political Bangladeshi theater mixes with one of the most expensive undergraduate institutions in the United States? Do we have a stageful of future intelligentsia in Indian costume, or, as the production management itself asserts, do we have "true collaboration between artists despite racial, ethnic, political, and economic conditions?" Barnard Theater's production of *The Wheel* (written by Bangladeshi playwright and political activist Salim al Deen) represents a valiant, occasionally successful attempt at the latter, with unfortunately frequent regression to the former.

The plot of the play—three people carry a corpse to the wrong village, twice—was apparently forgotten by the cast at times, the seriousness of the dramatic circumstances was too often translated into humorless acting more akin to soap opera than seizable theater, and the unmotivated interchangeability of a log with a human corpse didn't help.

The actor with the part of [talking] Corpse Patricia Kubala performed excellently in the face of a troublesome production. Her performance was grippingly three-dimensional and as a result appropriately spooky. Jean Michel Richaud also delivered a beautiful performance as The Old Man that went against the production's grain of shallow acting. Aya Ogawa was also remarkable as "Singer Toll Collector, Bride's Brother," more so in the first two roles than the third. Kubala, Richaud, and Ogawa made



Cast of Barnard's production *The Wheel*

the production worth seeing in terms of acting. Look for these names in future productions.

The saving grace of the production, along with the above mentioned actors, was the live music of Sarah Plant (flute) and Cafe (percussion) outside artists brought to the department for this production. Salim al Deen's script is also a work of art, and should be obtained, if

possible for worthwhile reading. Denny Partridge's direction, and her obvious commitment to the play's background, made good use of the available material, creating as few loose strings as possible. Keep an eye out for her future work.

Anna Hildebrandt is a Barnard Senior.

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# FLICK FOCUS

New Releases in the Cinema

Compiled by Cathi Martarella

•*Love Affair* with Warren Beatty and Annette Bening is receiving great reviews. Siskel and Ebert loved the film and believe that Bening is the key to its success. She is subtle and smart and always two steps ahead of the legendary Beatty. The famous movie critics heaped great praise upon the actress, who has appeared in only 7 films, in a recent episode of *The Tonight Show with Jay Leno*. Bening was also interviewed by Leno on the same evening and accepted the compliments with style and grace. Be sure to catch Bening in *Bugsy* this Friday on NBC. In this period crime drama she gives Beatty a run for his money unlike *Madonna* in *Dick Tracey*, who thought she was smarter than Beatty and pouted and sashed like Betty Boop. Bening does not need to act coy to catch anyone's attention; she has the unique and engaging quality of appearing sexy and smart with seemingly no effort.

Katherine Hepburn, who has infinite style and grace, makes a special appearance in *Love Affair* as Beatty's elderly aunt. This is her first feature-film role since winning the Academy Award for *On Golden Pond*. These two great ladies have an enthralling leading man, Beatty, and a great supporting cast composed of Gary Shandling, Chloe Webb, Pierce Bronson, and Kate Capshaw. This hit film has been entertaining New Yorkers since October 21. Check it out.

•*The Puppet Masters* starring Donald Sutherland is also currently in theaters. When a local television station reports that something strange has landed in the small town of Ambrose, Iowa, the government's

covert Office of Scientific Intelligence (OSI) is called to investigate. Andrew Nivens (Sutherland), his son Sam (Eric Thal) and NASA scientist Mary Sefton (Julie Warner) are the team who make the frightening discovery: alien creatures have taken over and are rapidly spreading beyond the borders of cities and states. Against impossible odds Andrew, Sam, and Mary must find a way to eliminate the aliens who seem unstoppable—without killing the innocent human hosts. Sounds like a fun job.... This story by Robert A. Heinlein, who is widely heralded as one of the greatest influences on science fiction since H.G. Wells, first appeared in the periodical *Galaxy Science Fiction* in 1951. Heinlein had been publishing science fiction since 1939 and was renowned for his ability to bring the future into the present, foregoing the use of descriptive passages and explanations for quick dialogue and gritty action. *The Puppet Masters* is a Hollywood Pictures release and is playing at theaters everywhere.

•Debi Mazar of *Woody Allen's Bullets Over Broadway*, *Spike Lee's Clockers* and *Jungle Fever* and TV's *L.A. Law* and *Civil Wars*, is joining the ensemble cast of the music driven comedy, *Empire*. The film documents one wild and unpredictable day in the lives of a diverse group of staffers at the independent Empire record store. Mazar will play portray Jane, the frustrated personal assistant to a former 70's teen idol (Maxwell Caulfield) making an in-store appearance at Empire Records. The rest of the cast is composed of Liv Tyler (*Silent Fall*), Johnny Whitworth (the upcoming *Bye, Bye, Love*), Renée Zellweger (*Reality*

*Bites*), Rory Cochrane (*Dazed and Confused*), Robin Turney (*Encino Man*) and Anthony LaPaglia (*The Client*). Production on *Empire* started just a few weeks ago and is being directed by Allan Moyle (*Pump up the Volume*) from a screenplay by Carol Heikkinen.

•*Silent Fall* starring Richard Dreyfus and Linda Hamilton opened this week in New York. The film is a psychological drama revolving around a young autistic child who is the sole witness to his his parent's murder. Dreyfus is the empathetic psychologist who attempts to draw the child out and solve the crime. Liv Tyler (daughter of Acrosmith's Steve Tyler and model) plays the young boy's older sister who struggles to protect him from harm. Ben Faulkner portrays the autistic child in his feature film debut.

•*Dragon: The Bruce Lee Story* hits video stores this December. This signature collection laserdisc is designed to appeal to aficionados, collectors, and fans of the technical excellence of the laserdisc format. The letterboxed special edition will include an audio introduction from Linda Lee Caldwell, wife of the late martial arts star, scene-specific and a general audio commentary from director Rob Cohen, storyboards, theatrical trailers, and more. The film chronicles the life of martial arts star Bruce Lee and stars Jason Scott Lee, Lauren Holly (*Picket Fences*), and Robert Wagner.

•*The Lion King* will be re-released for Christmas and will hit video stores this March.

•Next issue, information about *Holiday Movies*!!!!

## INTERVIEW: BLUES TRAVELER

'a method to  
the madness'

by Paula Vayas

I'm sure that on that fateful day back in Princeton High School when John Popper, Chan Kinchla, Bobby Sheehan and Brendan Hill got together, they had no idea what they were getting themselves into. Little did they know that the band they formed originally known by the generic name "Blues Band," would forever change the way that music, specifically live music, would be perceived in America. Through constant touring, a consistently innovative sound and an established and loyal following, Blues Traveler has redefined rock n' roll.

I will never forget my first Blues Traveler concert. On New Year's Eve, 1991, my friends and I brought in the year with the raging sound of a band we simply could not classify. But that didn't matter to us. What mattered was that we were given the concert experience of a lifetime by a band that really dug getting up on stage and jamming together. The songs they performed, and the way they played them, drew us into a now four year old tradition. For us, aside from the usual champagne and Auld Lang Sine, New Year's Eve is a night of damn good music.

Since then, I've been to ten or so of their gigs and each time I'm faced with an entirely new experience. No matter what the venue be it the Paramount or Wetlands, Blues Traveler has always delivered a unique, hearty form of rock n' roll. Used to comparisons in



Blues Traveler: Chan Kinchla, Brendan Hill, Bobby Sheehan, John Popper

sound to Phish, the Grateful Dead and the Allman Brothers, bassist Bobby Sheehan believes there is only one name for their sound "Blues Traveler." I think in philosophy there's a lot of similarities between all those bands," he says. "Basically soundwise I don't hear it that much. I think it's more just the way we look at playing."

Their style of playing is one which is open to improvisation. Anyone who's ever been to one of their shows observes that they can take a six minute song like "Sweet Talking Hippie" and turn it into a forty five minute long opus complete with extended harmonica and guitar solos. His style of music radically differs from that of the first band Sheehan played with in the seventh grade, a punk band. It was in this band that he first learned to play the bass, because they needed a bass player. Like that band of the 60s back in seventh grade, Blues

Traveler is also a group founded on friendship, "which is really kind of rare for a band. One thing about the band, we're all getting along really well because we've been together for so long. There are no ego problems," he says "and that really helps."

Their first release, *Blues Traveler* (A&M), in 1990 established the band with such concert staples as

"But Anyway" and "Crystal Flame." However, they had been playing for years before the album's release at such New York venues as Nighthungale Bar (2nd Avenue & 13th St.) and the Chelsea Center Theater. *Traveler's Threes* followed in 1991 with *Sweet Pain* and *Optimistic Thought* and in 1993 their best selling album to date, *Save His Soul*, was released. With their new release appropriately titled *Four*, Blues Traveler continues in its steady development as a constantly evolving band. I think says

(continued on the next page)

Sheehan, "we've gotten better at playing and that, as you get older [the music] naturally evolves. But I think that's what music is for—it's to sort of reiterate what's going on [in your life] the way you see it."

But Blues Traveler has made their name not by eye-catching videos on MTV or massive amounts of publicity, but by their steady (basically non-stop) touring and their attractive sound. It's that thrill of getting up on stage before a crowd that's kept them doing it all these years. Remarks Sheehan, "That's why you do it. I mean, since you've got to sacrifice a lot of things to do what we do as far as normal living is concerned. It's one of those things where you gotta really want to do it in order to do it. And that's what makes it worth doing."

Blues Traveler has played everywhere; from Woodstock to the Warfield in San Francisco, Amsterdam to Vienna. But Sheehan's favorite venue is Red Rocks because he likes "a venue where you can get the energy that 3,000 people or 10,000 people will give you, but you can still feel like everybody's right on top of you."

It's impossible to write about Blues Traveler without talking about their concerts. How can I describe them? Amazing. Exhilarating. Funky. Each show is different from the last; each song they play brings the audience to a new level of euphoria. To be at a concert is to see that the band gets as much of a kick out of playing as the audience does of listening to the music. And the songs they perform are "a combination of all our different styles of playing melted together so if you took one of the members out of the band," Sheehan believes, "it would sound different."

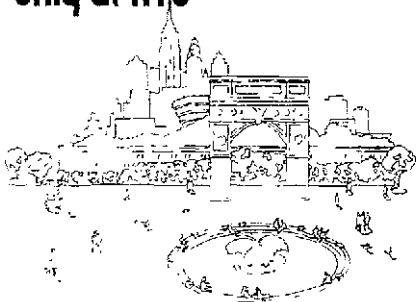
When they first formed back in

high school, Blues Traveler sounded pretty much the same, says Sheehan, "only worse." Over the years, as music reflects changing sounds and fads Blues Traveler, along with a handful of bands like Widespread Panic, God Street Wine and Phish, has maintained the standard of excellence with which they entered the music industry. From Sheehan's driving

bass lines to Popper's raging harmonica, the band is never one to hold back on the fun of performing. And it is that laid back attitude that comes through in the music. "There's a plan," laughs Sheehan, "there's a method to the madness."

*Paula Vayas is a Barnard First-Year and a Bulletin Staff Writer.*

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## Galliano: *The Plot Thickens*

by Naomi de Silva

Who the hell is Zinger? As I sit here listening to Galliano's latest release I realize that I have no idea what the names of the band members are. As I leaf through the lyrics on a beautiful Sunday afternoon (yes I'd rather be outside) I become utterly confused. NEVER once ANYWHERE on the CD cover does it list the band members and what instruments they play. The only clues I have are the tiny black and white pictures that are practically indecipherable to the naked eye without the aid of a microscopic lens. This clearly is a problem especially for me since I can't even identify objects underneath my nose without my contact lenses. I finally conclude that Mark Vandergucht must be the guitarist since it reads in the credits that he plays Gibson guitars. I guess that Crispin Taylor is the drummer since I vaguely make out the silhouette of a small drum head in the picture. By process of elimination that leaves Mick Talbot. From his position in the picture I assume that he must play keyboards. Finally I find the group's biography which would have eliminated my dilemma in the first place. Thus I learn that Zinger is really Rob Gallagher, Gallagher and Valerie Etienne combine to form the vocals, while Ernie McKone plays bass. My other presumptions are also confirmed. I do wish good luck for those poor souls who purchase *The Plot Thickens*. (Mercury

Records) and wish to know who plays what instrument. But I guess they deserve it because they didn't read the *Barnard Bulletin* like the good beans they should be.

Even though I listen to many different kinds of music I have never encountered a band with a musical

musical styles on the disc. From the opening tribal sounds of *Was This the Time* to the funky beats of *Believe*, this album features heavy beats as well as light guitar tunes in *Blood Lines*. The group mixes jazz with rap and other musical elements to create an entirely new style of music. Although I did not find the songs to be catchy, the band definitely has originality on their side.

The strongest aspect of Galliano is their ability to compose ingenious lyrics. The track *Long Time Gone* exemplifies this when Rob Gallagher and Valerie Etienne rap

Speak out Speak out against the madness / You got to speak your mind / If you can and dare / Don't you get yourself elected / or you might have to you gonna have to shave your hair

Now that I know who Earl Zinger is I find myself pondering why anyone would voluntarily want to be called or known by this name. I fail to grasp this concept especially since the man already has a decent name. I don't mean to knock him or anything, but not only did I become utterly confused in my investigation into who Zinger was, I also simultaneously grew to despise the sound of the name. Even though I doubt that Rob Gallagher gives a damn what I think, I do hope that he will consider sticking to his given name. It might sound a bit ordinary.

*mirrored on next page*



Galliano: *1st Rob Spr*

style quite like this *Acid Jazz* is the phrase that best characterizes the music on *The Plot Thickens*, the third effort from the British band Galliano. As I listened to the opening cut *Was This the Time*, I had a feeling that this album would not be my cup of tea, but in all fairness I wanted to give the band a chance. This CD is for anyone who wants to hear something different from the usual garb filling the airwaves. As I listened, I repeatedly reminded myself to keep an open mind as I listened to all thirteen songs from the first opening strains to the last quivering note. Despite the fact that I did not care for the musical style and rhythms that filled my room, I was impressed by the effort the band made to incorporate many diverse

## Are those pre-winter blues making you crave some great acoustic music this fall?

By Leila Merl

The Internet Quartets Songwriters Showcase is bringing 24 of the fastest rising acoustic singer/songwriters to 11 cities throughout the northeast this fall. The IQ Tour will hit New York City at CB's Gallery every Sunday evening at 8 PM in October and November. Representing the full spectrum of styles encompassing the new wave of acoustic folk, several of these artists will perform at CB's Gallery according to the following schedule:

SUNDAY, OCT 16, 8PM Catie Curtis, Gary Frenay, Maria Sangiolo and Jim Infantino

SUNDAY, OCT 23, 8PM David Buskin, Todd Hobin, Barbara Kessler and Martin Sexton

SUNDAY, OCT 30, 8PM Jabbering Trout, James Moe, Harrell On Trial and Erica Wheeler

SUNDAY, NOV 4, 8PM Dave's True Story, Michael McNevin, Buddy Mondlock and Ellys Paul

SUNDAY, NOV 13, 8PM Bob Halligan, Tom Kimmel, Michael Lile and Tom Prasad-Rao

SUNDAY, Nov 20, 8PM. Electric Bonsai Band, Cosy Shendan, Greg Trooper and Diane Zeigler

For more information about tickets for these shows, call CB's Gallery at (212)677-0455. CB's Gallery is located at 313 Bowery and Bleecker Street. (In addition, to hear the music of these artists, tune in to WBAR, 89.7 FM on Sundays from 10-12 noon.)

Please note: The Internet Quartet Songwriters Showcase Tour was generated by networking on the Internet via a "Folk Music" Digest moderated by Alan Rowoth. For more information on the IQ Tour or to subscribe to this free folk music discussion group on the Internet contact Alan Rowoth via e-mail at [alan@nysemet.org](mailto:alan@nysemet.org) or by telephone at (315) 474 4800.

*Leila Merl is a second semester junior at Barnard College and a Bulletin Staff Writer.*

(continued from p. 28)

but sometimes originality should be saved for music—as in this case.

*Naomi de Silva is a Barnard Sophomore and a Bulletin Staff Writer.*

## BDSM Interview

(continued from p. 15)

thinking that you have to negotiate as equals that you have to have consent before you do anything, those things are dangerous to oppression—they don't perpetuate it. We want to get a dialog going between us and people in the Columbia community who have concerns or reservations or questions—people who don't really know what's going on. Talking to us is always better than not talking to us even if you don't agree with us, at least you know what you don't agree with. It's always better to find out what's going on to avoid miscommunication and we have an e-mail address so that people for whatever reason who aren't comfortable coming to a meeting can contact us that way—emphasized the co-founder. We hear rumors second and third hand and that's disturbing because they should come to us. We would like to think that if people are worried about what we are doing they would come and find out what exactly it is that we are doing. Lkhart notes:

Conversio Virtum meets every Monday at 9pm in the Dodge Room (The Commons Cafe) at Earl Hall. To send e-mail write to [Conversio@Columbia.Edu](mailto:Conversio@Columbia.Edu) or to leave a message in their voice mail box call 319199.

*Rana Bennett is a Barnard Senior and the Bulletin Photographs Editor.*

## With *Mississippi*, Spell Ruined My Female Bassist Theory

by Geoff Saavedra

Wednesday afternoon I walk into the *Bulletin* office to receive my mission Hilary gives me Spell. I look and see that they're a band with a female bassist and say "They're good! No doubt about it. All bands with female bassists are excellent!" I don't know maybe women have more rhythm more groove but up until now this theory has held strong. There are the Smashing Pumpkins Pixies Hole Breeders White Zombie etc.

So I go to my CD player hoping to have the ultimate afternoon aural experience with *Mississippi* (Island). How many of you have had your visions shattered before your eyes and been able to do nothing about it? It was so depressing! If only Chann Floyd (bass) did the vocals and Tim (guitar) didn't sing it would be a great album.

At first it seemed like a power chord version of the Pixies. Chann coming in with an angelic voice for the chorus and Tim taking care of the rest while strumming one or two chords per song. The distorted bass sounded like it was doing most of the work.

The production on this album could have been a lot better also. Especially with all the time they had (from November '91 to April '94). I bet if they had chosen an outside producer instead of doing it themselves Spell would have had a better sounding album. The outside input always helps.

Spell refers to themselves as sexually charged noise pop energy. I'm sorry but nowhere in the music did I hear sexually charged energy. Pop and noise yes but not the other

stuff. Most of the music is played at that rhythm that isn't quite energetic enough like jumping to get over a wall but not running to get the extra impulse.

The only song with potential is "More." Here Chann shares vocals with her husband Tim. Her female voice helps our travel to the end of the song through the tunnel of scratching guitars and despicable monotone male vocals. Basically I didn't like it one bit.

But let us give the other side a chance. Apparently *Rockpool* (now *Net*) called Spell the "band of the moment." And *CMJ* said Spell's music boasts a "savvy manipulation of standard formulas." *Billboard* also liked them. So maybe I'm wrong. But for me they have ruined my female bassist theory.

*Geoff Saavedra is a Columbia sophomore and a Bulletin Staff Writer.*

### Bulletin Staff at Work



## Join Bulletin.

(It's better than the sewing club.)

# the cranberries *no need to argue*

by Taryn Roeder

Recently everyone I know has broken up with her boyfriend. I need to concentrate on school this semester, said one man to my friend. A striving artist figure I know was quoted as saying, "I just have to explore new art forms right now." A third's reasoning was,

"I want to test the other potatoes in the sack. In the midst of depressed friends, the highest compliment I can pay to the Cranberries' recent Island Records release *no need to argue* is that it is good music to wallow in. Personally, I have no desire or need to wallow in sorrow. I haven't broken up with anyone recently. (Let's face it, I haven't dated

anyone recently either.) It's okay, I don't need any more excitement in my life besides that provided by my rudiments. Besides, I had my own little escapade with an infamous Columbia man last year during intermission of the opera at Lincoln Center. The current state of all the couples I used to know forces me to wonder: have relationships dropped to third place on everyone's priority list? Do they follow closely behind priority number two—calling facilities to fix the bathtub which keeps filling up with water and priority number one—sleeping?

So many questions, and so little time. Listening to *no need to argue*, you must be prepared for the strings

of rhetorical questions posed by lead singer Dolores O'Riordan. Do you notice, do you know, do you see me, does anyone care? Didn't you see me, didn't you hear me? Would you notice if I left you? Would you understand? O'Riordan's voice is lovely and despite it's tendency to whine rings as an extra instrument

tone of soft acoustic melancholy. For the remainder of the album, I kept turning the volume up and asking myself, "will I already pressed play?" The music's muted tone reminded me of my first year roommate Jacque talking on the phone. Jacque didn't talk, she mumbled. Maybe people who are loud on the

phone annoy those of you who live in doubles or triples, but know that people who mumble into the phone are three times as annoying. Leaving my room was a much more desirable choice than listening to the murmured jumble of words which Jacque stammered into her end of the receiver.

If you've just been left by someone who wants to sample the new toppings at the

John Jay salad bar, or who as the gentleman at the top of this page so eloquently put it, "want to test the other potatoes in the sack," then get yourself a copy of *no need to argue* and wallow in self-pity for a few hours. If you've recently left someone, send 'em a copy. Personally, I think it's pretty hard to listen to this CD full of subdued lyrics and faint muffled music unless you are really depressed. But if you absolutely *must* spend your fifteen bucks on something this week, you can always call me up. I'm probably free for dinner if you want to know the truth.

Taryn Roeder is a *Barnard College* sophomore and a *Bulletin Staff* writer.



*the cranberries: Mike Hogan, Dolores O'Riordan, Fergal Lawlor, Noel Hogan*

against the Cranberries' guitar-centric melodies. Still, it is clear that lyrics are not the band's forte. The album made me want to ask Dolores countless questions such as, "Do you understand that your first album was so much better?" "Do you care that all of your songs sound the same?" "Do you notice that all of your lyrics are vague and abstract?"

The album's mellow with the exception of a few songs. "Zoo Bird" is surprisingly loud and rocking. "Ode to My Family" and "Daffodil" are strangely uplifting, especially when set against the overall

# Fine and Fierce Longings

*A column devoted to, but not limited to seniors by Sae Yun Kim*

## The Right Answer

"We-ell... what do you think is the source of tragedy? What *is* tragedy?" the professor asked, earnestly leaning towards the class, arms akimbo. "Oh God," I thought, "how are we, as a pining undergraduate class of 75 going to answer such a monolithic question in an hour and fifteen minutes?" This is my invariable reaction whenever a professor provocatively barks out a question in such a way that intimates there is only one right answer. How is the professor usually answered? With averted eyes, a physical shrinking from the imposing presence of a Ph.D., and frantic glances thrown wildly back and forth across the room, all of us waiting, hoping, that someone has the one, correct answer. But who in her right mind is going to offer herself as the ritual sacrifice to propitiate the rumbling tenure god? And yet if each of us were addressed alone, nobody would have much of a problem coming up with a reply. The crux of the matter is who really exacerbates the situation: the professor who phrases questions imposingly, or the student who languishes in the presence of a large group?

Just to complicate matters (while you think over the right answer to my question) I should tell you that the very same professor I mentioned above may ask daunting questions, but he also perversely likes to tell the class no to surrender authority to him automatically. Amazing what a difference his announcements have made in ensuing discussions. As a class, we have become much livelier and more dynamic, willing to take more risks, to ask the stupid questions we all dread. The god then comes off the pedestal; no longer is the atmosphere sacrificial, rather, more fraternal.

Most professors, however, do not take the extra step of reassuring students to go ahead and challenge a point. So who is to blame for students who are so easily cowed? (Ruminating, munching cud, blink blink chew chew. No reply).

Well, no one really. There is no right answer to this question either. Nevertheless, as students, as consumers of a very costly education at Columbia University, we have to apply our consumer savvy to our education as well, accepting responsibility for what we buy and what we pass up. The virtuosic academic gymnastics performed by some professor is no better than the smooth huckster who tries to convince you to buy the very thing you do not need. If you passively believe everything that is addressed to you authoritatively, then you become a vulnerable target on which to foist a lot of crazy ideas. Think how much the academic canon has changed over the past few years, and who is dictating what we study, and how we study it. In a few more years, the canon will have changed again, beying the idea that education should be some immutable bedrock for the way we think.

Remember that a question is very rarely either/or, and that one answer does not necessarily preclude another. Professors should not have to verbally remind us to have conviction in what we believe, but granted, it does not hurt to diffuse the tension behind finding that one right answer, or challenging an authority figure. Besides, if you think coming up with the right answer is hard, try coming up with the right question.

*Sae Yun Kim is a Barnard Senior and a Bullenn Columnist*



## The Heart of the Matter

by Amy Leavey

### Was there a murder here?

One Friday night this past summer, I innocently decided to go to sleep early. The past week's work at my summer internship had drained all the life out of my body, so I lovingly bid my parents good night and drifted off into a wonderful twelve hour slumber. I awoke the next morning stunned to find out that I had slept through the biggest news story of the summer, if not the year—hell, I'll say it, the decade. I slept through O. J.'s run from the law in the now notorious Ford Bronco.

Since that night I have had more than one opportunity to see and hear clips of O.J., his Bronco, his friends, his attorneys, his children, and Judge Lance Ito. O.J. is everywhere. The morning and evening news are full of rumors and accusations surrounding his trial and case. Yesterday I heard that Juror #32 was excused because she was upset by a *Saturday Night Live* skit which showed Judge Ito making a pass at Juror #32. It's getting out of hand. However, with his new celebrity status as an accused murder, O.J. has brought domestic violence into the news with him.

Magazine covers and talk shows are beginning to devote time and money to this very serious and tragic epidemic in our country. And as much as I appreciate the attention domestic violence is now getting, why did an ex-football player's wife and friend have to die in order for the issue to achieve fame? I think that it is so ironic that the only reason this case is getting any press at all is because O.J. Simpson made millions of dollars playing football and acting in ridiculous movies. Is Nicole Simpson's life value based solely on the man she married? If she had married an optometrist and been beaten and killed by him would there be twenty-four hour coverage of his trial? How about jokes and skits on TV and radio? Or how about my personal favorite, a book by her best friend describing the abuse she endured through her marriage? Are people really interested in domestic violence or in capitalizing on the name of a celebrity and the death of a woman?

This morning on the radio I heard about a case in Towson, Maryland. (Which for you not familiar with Maryland geography is a suburb of Baltimore City and the county seat for Baltimore County. It's also ten minutes from where I live.) Anyway, and back to the issue at hand, a man was sentenced for eighteen months in jail for shooting his wife in cold blood. The judge did not want to sentence him at all, but felt he had to in order to keep the law honest. Why didn't the judge want to sentence him? Why did he only receive an eighteen month

sentence? This man found his wife in bed with another man. Consequently, in the eyes of this judge and the law of Maryland, he was justified in his actions because it was a crime of passion.

Is it a crime of passion when the man, after discovering his wife, had time to chase her around the house, drink a few beers, locate his gun, and load it before shooting her? And even if it is a "crime of passion" is that any excuse for killing his wife?

It has been made to seem that its okay for a man to take the life of his wife, or beat her, or rape her, if she does something of which he does not approve. This philosophy is unacceptable. Nothing, not sleeping in another room or sleeping with another man, justifies any type of violence or abuse from a man to a woman. The acceptance of this behavior only reinforces the stereotypes and roles which women are trying to escape.

Its easy to sit here, at a women's college in New York City and preach of equality and protection under the law. Will it be that easy for the jurors in O.J.'s case to look beyond a celebrity football player and remember that two lives were prematurely lost? Will it be that easy for jurors all over the country to look beyond "crimes of passion" and examine the real circumstances surrounding murders of women? Will it ever be that easy to say "remember when men used to hit women?"

*Amy Leavey is a Barnard junior and a weekly Bulletin columnist.*

## What's in a Name?

by Aimee Sims

*I am Black*—I mean African-American. Well, actually, I am a person of color. It has recently dawned on me that during the one hundred and some-odd years since the "Great Emancipation," my people have not yet decided on permanent name to define ourselves. I personally prefer Black for a number of reasons. First of all, Black is a broader term. It includes those from the Caribbean or other peoples of color who may not wish to be considered African-Americans. Secondly, those of us who do not feel they are well enough in touch with the "African-Consciousness" who use the word African when describing their ethnic group can easily choose to refer to themselves as black without without facing shame. (Black also happens to have fewer syllables.)

I personally feel guilty when using the term African-American (even if it is PC now) because I know so little about Africa in the first place. Unfortunately, neither my parents, nor my grandparents, nor my great-grandparents know *anything* about where in Africa my family originated.

If I were to say that I was Asian-American, a sensible question might be, "What part of Asia is your family from?" I, being aware of my ancestral heritage, would probably have a ready answer. However, if I were asked today, after stating that I am African-American, "What part of Africa is your family from?" I would have to hang my head in

embarrassment.

I am in no way trying to deny that my ancestors were indeed African. Indeed, I am quite proud of this fact. However, shame begins to sneak up on me when I label myself "African-American" because the term seems to presume that I am at a certain level of "Africa-awareness."

What do I mean by "African Awareness," you may ask? Well, there are many important facts. From what African nation did my family originate? To what culture did they belong? What language did they speak? What issues are on the forefront of this culture's agenda? What has this culture's history of relating to other cultures been like? Knowing this information would make me more confident to classify myself as African-American. Doesn't the term seem to imply that I am aware of my African heritage as I am of my American heritage? I think so.

There are a few interesting things about this new term "African American." It is quite different from every other name we have used to identify ourselves. In fact, the term is the first not to make any reference to the color of our skin (which, as we all know, is not actually black but chocolate colored, with varying amounts of milk). It also specifies both our continent of ancestral origin and the country of our present citizenship. It seems as if we have forsaken the previously imperative color association for our acknowledgement of our geographic origin. This term is all the more interesting because, although the

term specifically identifies us with America, it also clearly defines as an ethnic group within a larger nation possessing its own culture and heritage.

I think the term itself addressed a difficult issue which every African American must face. This issue is the question of where does the African American belong? Should she chose to identify herself with her homeland about which she knows very little, or should she identify with America, a country which denied her very humanity and is only now beginning to acknowledge her with all the valid rights of a citizen?

For these reasons, I, as an African American, consider myself neither African nor American, but rather Black. This term makes no presuppositions, and assumes nothing except that I am a member of the dark skinned peoples. With that guideline established, I can now define for myself what it means to be Black. That defining process begins with each one of my actions. Nothing I do can be condemned as not fitting the guideline as long as long as my skin is brown. I like that: it feels like freedom to me.

Aimee Sims is a Barnard First-Year.

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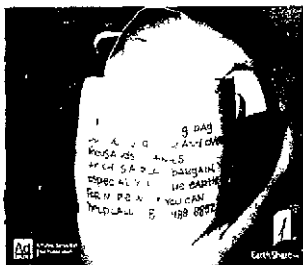
My sister's boyfriend has been with her seven years (maybe more, I've lost track) and still hasn't asked her to marry him. They joke about it sometimes, and occasionally my sister can pin him down to talk seriously, but he always shrugs it off. What can she do? For her last birthday, instead of giving her a ring, he gave her a shotgun. This is no joke. He's a member of the NRA.

Signed,  
*Hopefully a Sister-in-Law*

**Dear Hopefully,**

Okay. I gave the advice to you, and you gave it to your sister. First, she's got to determine whether this guy's afraid of marriage in general, or if he's afraid of marriage with her. If he's afraid to get married in general, then she need only convince him of the joys of family life. If he's afraid to get married to her, then she's got problems. If this is the case, tell her to dump the loser. Otherwise she simply need face up to the challenge of warming his cold feet.

*Send your questions to the  
Ontological Dilemma Lady  
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them in the slot of the Bulletin  
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