

# BARNABULLET

MARCH 1994

VOLUME CIII



*Barnard Wins  
Sweep All Five  
Columbia Spots in  
1994 Academic  
All-Ivy  
Story p. 12*



## BEAR ESSENTIALS

### CHOOSING PASS/D/FAIL OR LETTER GRADING

Before you make your final decision about whether or not to elect pass/D/fail or letter grading you may want to discuss the pros and cons with your adviser. The deadline for filing the two cards required for each course is Thursday, March 23. Your decision is irreversible once these cards are filed and the deadline will not be extended to accommodate late decisions. Please consider the following rules regarding the election of the pass/D/fail option (and note that they differ from Columbia's): 1) A maximum of 21 points of the 120 required for the degree may be graded P. 2) The only courses that cannot be elected P/D/F are ENG BC1201 and any course in the major or the minor. 3) A letter grade is submitted by the instructor and the course in which the student has elected P/D/F is graded P only if the grade is in the A to C range. 4) There is no limit to the number of P grades for qualifying courses in a given term unless the 21 point maximum is exceeded. 5) All grades of D or F regardless of whether P/D/F has been elected are computed in the GPA.

**THE DEADLINE FOR DROPPING A COURSE** is also Thursday, March 23. Please remember that all students are required to be enrolled for at least 12 points throughout the semester. Rare exceptions are considered only for extraordinarily compelling reasons. If you have questions, please consult your adviser and Class Dean.

### ATTENTION SOPHOMORES

*Do not forget* to schedule an appointment with your adviser any time between March 2-31 to

discuss your choice of major and complete audit forms. You will be expected to declare your major and file your choice with the Registrar by Friday, April 14. It is important to have completed the audit prior to that deadline.

### MEETINGS FOR MAJORS AND PROSPECTIVE MAJORS

**ANTHROPOLOGY** Monday, March 27, 5pm, 405 Milbank  
**ARCHITECTURE** Monday, April 10, 2pm, 314 Barnard  
**ART HISTORY** Wednesday, April 5, 12noon, North Tower  
**CLASSICS and ANCIENT STUDIES** Friday, April 7, 12noon, 214 Milbank  
**COMPARATIVE LITERATURE** Thursday, March 16, 2pm, location TBA  
**ECONOMICS** Thursday, April 6, 12noon, location TBA  
**EDUCATION** Tuesday, April 11, noon, 324 Milbank  
**ENGLISH** Tuesday, April 4, 4:10-6pm, Sulzberger Parlor  
**FRENCH** Thursday, March 9, 4pm, 306 Milbank  
**MATH** please make individual appointment to see Professor David Bayer (chair)  
**MUSIC** Tuesday, April 6, 11am, 307 Milbank  
**PHILOSOPHY** Wednesday, April 5, 12noon, 326 Milbank  
**SPANISH** Wednesday, March 1, 4:30, 207 Milbank  
**THEATER** Friday, April 8, 2pm, 229 Milbank  
**WOMEN'S STUDIES** Thursday, April 6, 5pm, in 101 Barnard

### SENIOR CLIPBOARD

Seniors who took incompletes in Fall '94 must submit all outstanding work by March 20 if they want to graduate in May. After submitting your work, be sure to fill out a Work Completed form at the Registrar's Office.

Health Services offers

workshops for students dealing with senior stress. Call Lara at X31236. (See e-mail bulletin boards: student staff public info)

**FINANCIAL AID APPLICATIONS** for the 1995-96 academic year are now available in the Financial Aid Office, 14 Milbank. All current financial aid recipients must re-apply for financial aid. The deadline for submitting completed forms is Monday, April 17.

### WANTED ESSAY CONTESTANTS

The Sunkyong Group of Korea has announced its annual essay contest which focuses on globalization of business, government/law, science and journalism. First prize recipients (one in each of the four categories) receive \$2,500 plus a one-week trip to Korea. Additional recipients receive monetary awards. The deadline to submit materials is April 7, 1995. For more information call (212) 906-8138.

### ATTENTION PREMEDS

The minority premed society at Princeton University will be holding a conference for minority premed students on April 7-9. If you would like more information or if you would be willing to serve as a Barnard contact for this conference, please speak to Jayma Abdoon in the Dean of Studies Office, x47599.

**CONGRATULATIONS** to the following Barnard student athletes who received Fall 1994 Academic All-Ivy Honors: Susie Bartlett, soccer; Martina Brosnahan, cross country; Janet Fu, cross country; Tiffany Gunhold, volleyball; and Shelly Toussi, soccer.

The Bulletin is now on-line! Send comments and/or Letters to the Editor through e-mail. Please clearly state whether your Letter to the Editor is intended for publication and be sure to comply with our policy (as delineated on p. 4). Our e-mail address is [BarnardBulletin@barnard.columbia.edu](mailto:BarnardBulletin@barnard.columbia.edu)

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## VOICES

Learn to Play Nice . . . . . 4

## NEWS

Theatre Groups Search . . . . . 5

Unity Dinner . . . . . 6

Gym Registration Information . . . . . 7

## FEATURES

Harlem Theatre . . . . . 9

*How The Other Half Lives* . . . . . 10

All-Ivy Honors . . . . . 12

Andrea Marcovicci . . . . . 14

How to Be a Costume Designer . . . . . 16

## WOMEN'S ISSUES

Sex, Lies, and Sound Bites . . . . . 17

Rape is Torture . . . . . 18

Well-Woman Q & A . . . . . 19

Karen Burstein Speaks at Barnard . . . . . 20

## ARTS

Arts Events Calendar . . . . . 22

Review: *Amateur* . . . . . 23

Review: *Two Johns Kissing Leslie* . . . . . 23

"Legendary?" . . . . . 24

Review: *Uncle Vanya* . . . . . 25

## MUSIC

Demon Knight Soundtrack . . . . . 27

Sleeper . . . . . 28

## COMMENTARY

A Case for the Columbia Club . . . . . 29

*Heart of the Matter* . . . . . 30

*Fine and Fierce* . . . . . 31

## STAFF WRITERS, SPRING 1995

Kate Angus, Amy Boutell, Vanessa Brennan, Deborah Cass, Jackie Donnelly, Madeleine and Idelta G., Karen Kahn, Debra Katz, Sabine Lammes, Andrea Lane, Elizabeth Michaelson, Becca Miller, Julie Oh, Taryn Roeder, Lani Rubinstem, Geoff Saavedra, Tom Sanford, Suzanne Scanton, Amerc Simms, Sarina Singh, Asah Solomon, Carey White, Ruth Wikler

## Barnard and Columbia: Let's Play Nice

Perhaps some of the time which Christopher Conway has spent in the last four years sitting in all those Columbia Core classes on which he lavishes so much praise would have been better employed in learning basic social skills. Conway's editorial in last Friday's *Spectator* is unworthy of any self-respecting Columbia senior. Indeed, it reads more like the whining drivel of a toddler who has not yet learned to share his toys.

"Sorry Judy, indeed!" It is to his classmates that Conway should apologize for portraying himself as their representative in propounding an argument that is not only silly but faulty. Or, perhaps it is to his readers that Conway should apologize for such an in-your-face, sensationalized piece that defies not only every standard of journalistic propriety but insults its readers with its pomposity and overstatement. Last of all, Conway might apologize to the Greek gods for attempting to usurp their roles as oracles and seize the power of divination for himself with ominous insinuations of Barnard's future demise.

When will Columbia learn that the fact that it now admits women has nothing to do with the existence of Barnard? Oh ye enlightened Columbians, could it really be that after all these years of living just across the street you still don't understand the nature of single-sex education?

You see, Conway himself is the best justification for the continued presence of Barnard. Barnard is here so that we don't have fellows such as he in our way constantly telling us how inferior we are, lamenting our ignorance, condemning our standards and trying to push us out the door of our own homes waving and shouting "later, ladies." Barnard education is our defense to the world of insecure cluists teeming around us. All of them brash and bragging, vigorously asserting their superiority for fear that otherwise no one would notice it. Their efforts like Conway's are always parasitic on someone else's disparagement; they rise only by lowering others, a pultry strategy for someone so convinced of his own abilities.

Pointing out a few discrepancies usually shuts them up. Amazingly enough, many of us at Barnard don't care if Columbia is the new Ivy League gold mine. We have riches of our own. Our enrollment is rising as is Columbia's. The deplorable academic standards and low quality of student intellect which Conway delineates do not seem to deter his classmates from taking classes here (and more of them come here than we go there) and have not damaged too many of us thus far. Those gut classes are getting us into the same law schools, medical schools, Fortune 500 companies and academic institutions as Columbia students. The Barnard professors who teach those classes are deemed qualified enough by the Columbia committees who tenure them to do a satisfactory job—though perhaps Conway's standards are more stringent than those the professors face. After all, his contacts among certain highly placed members of the administration probably make him privy to all kinds of information.

Although Conway's concern for his Alma Mater is touching, some of us may not buy his mock heroic adoration considering that he decided to declare his theory only at this expedient time, the second semester of his senior year. We can only marvel that he could hold back such vehemence for so long. Lacking the courage to express his opinions when he had a bit more to lose, Conway doesn't mind that he is now the most despised figure on campus. In two months it will all be over and he will have made a splash.

Conway's mistake is in underestimating Barnard women and from his chauvinist overtones, women in general. We love our school just as much as he does his and our attachment is strong enough to withstand any feelings of insecurity prompted by his nonsensical prattle. Clearly, his own insecurity is sufficient to make him see Barnard as a menace to Columbia's well-being. Rather than sitting around at Grandma's, FBH and West End with similarly deluded peeps aggravating the problem with anbling reflections on Barnard's inadequacy, we suggest another topic of conversation—perhaps philosophy or politics or literature. That's what we talk about over here.

### Editorial Policy

*In order to be considered for publication, all Letters to the Editor must be signed by an individual or by 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 Barnard College.*

# Theatre Groups Search for a Room of Their Own

by Margarida Jorge

Barnard's campus is undeniably small but for some people it is smaller than for others. STAB (Student Theatre at Barnard) BCMT (Barnard College Musical Theatre) the only musical theatre group on Barnard's campus and Writer's Block (a new group of playwrights) are struggling to obtain the basic resources they need to sustain themselves.

The primary issue argues Maggie Cino, Treasurer of STAB is one of space. None of these groups have a theatre in which to perform. In fact, they don't even have a room in which to rehearse any more. The Milbank classroom which STAB used in the past is no longer available to them. BCMT also lacks a classroom. President Danan Laito and Vice President Vicki Connolly have had numerous troubles in obtaining a room in Barnard Hall for rehearsals due to consistent paperwork problems which according to these members often deprive the group of a room even when they schedule it far ahead of time.

The inaccessibility of Minor Latham Playhouse in Milbank is a primary gripe of both BCMT and STAB. Apparently the Theatre department's demands for space have also increased this year since innovations in the curriculum and new faculty have resulted in a more packed performance schedule than in previous years. The Dance department also frequently employs Minor Latham for its performances as do senior students who need the space for their senior projects in theatre or dance. Cino does not begrudge the Theatre or Dance departments their theatre space but nevertheless laments the fact that extra curricular theatre projects are not provided the same space considerations as the department

productions. Cino comments that they're [the members of the Theatre Department] under a lot of pressure. I'm very pro Theatre department but it's also upsetting about the space.

Connolly agrees but with qualification. I think the Theatre department obviously should be using that space, she asserts but I don't understand why we can't use it for a week end. Although both Laito and Cino have approached Denny Partridge, head of the Theatre department, no resolution has yet emerged for sharing the space more equally.

BCMT which only requires performance space for one week

**The primary issue . . . is one of space. None of these groups have a theatre in which to perform.**

end a semester (since they put on only one show a semester) in the past was compelled to rent out Riverside Church at a discounted cost of \$500 a day for performances. As the group receives only \$4000 a year from SGA (Student Government Association) the \$3500 they spent to rent the church for a week made a considerable cut into their resources. The unavailability of Minor Latham therefore constitutes a major obstacle to this group. We only do one show a semester one week end a semester and I think that we should be able to use Minor Latham, says Laito.

In addition the group has recently lost its storage space (which it previously

held for ten years according to Danan Laito) in the basement of Plimpton forcing its members to discard much of the theatrical equipment they hold dear.

Both groups are also deprived of space at Columbia even when it is available because neither STAB nor BCMT is recognized by FBH (Ferris Booth Hall) and therefore must co-sponsor events with a recognized group in order to perform at Columbia. The groups are however comprised of both Barnard and Columbia students. In any case Columbia space wouldn't necessarily solve the problem entirely. Cino argues our group is Student Theatre at Barnard the point was to keep it here. Laito echoes this point emphasizing the fact that Musical Theatre at Barnard is the only musical theatre group at Barnard and that they ask only the minimum required to fulfill their purpose. We're a student group, the whole purpose of the group is to perform shows. Connolly adds. At this point in time this is rendered a difficult goal indeed.

Both groups enthusiastically cite their advisor Paul Tarnell, Operational Coordinator of College Activities as their mainstay of support even while lamenting that his efforts on their behalf have not met with great success. Their next step in what the STAB board has come to call the quest for a room of our own will be to get on the SGA Rep Council Agenda and petition the members of SGA for a space to practice and perform. Margarida Jorge is a Barnard Senior and Bulletin Editor in Chief.

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# The Unity Dinner: Unforgettable

by Gela Goldstem

The second annual Unity Dinner took place on Tuesday February 28 1995. This marked an opportunity to celebrate Barnard College's increasing commitment to diversity and embracing of various cultural backgrounds. The event was sponsored by various student clubs administrative departments academic departments and several individual sponsors. The major proponent of the Unity Dinner was the Committee on Race Religion Identity and Ethnicity (CORRIE) which welcomed students faculty staff and administrators to celebrate our community at Barnard.

President Judith Shapiro addressed the audience warmly. According to her speech she was very happy to welcome you to an event that celebrates our community in all of its complexity and variety — an event that is about what we hold in common what we care about together and at the same time what is interesting and wonderful about the fact that we are not all alike.

Susan Quimby and Katherine Hendry & Co gave the musical invocation which commenced the Unity Dinner performances. Professor of Physics Richard Friedberg played powerful piano renditions of Invention in F Minor Fugue in E Minor and Invention in A Minor. Stella Breious a HEOP student read two poems titled My Truest Story and Generations. Then various Barnard Deans entertained the audience when dressed in black with classy shades and dyed hair they performed several well known tunes. First Year Dean Cathy Webster said All the members of the Office of the Dean of Studies were excited to be able to share in our enthusiasm if not our talent with the Barnard Community I was

also impressed with the students I already know but was unaware of their evidently not so hidden talents. President Judith Shapiro found the performances entertaining as well and commented that she was very happy for the chance to display our wonderful and hidden talents but perhaps it's a good idea to keep our day jobs and I think Dean Denburg looks great with blue hair.

The spontaneous musical combination of James Runsdorf and Paul Tarnell was another unexpected spectacle. James Runsdorf and Paul Tarnell were totally hip and the talk of the night! said Chun Yee Yip BC 97 who was involved in the Ribbon Dance along with Shou Ping Yu Yulee Park and Kinha Yiu. The Ribbon Dance was intended to symbolically portray the many unique elements of womanhood with its soft movements revealing a woman's grace and beauty while its fast rhythm expressing a woman's energy and passion. Sounds of China performed the Lion Dance.

More poems were presented by Shirvani Persad followed by several songs and a lively dance by Daphne Bazile followed by a Bengali dance Festival of Colors by Elizabeth Gomes. The Last Dance by the Drifters was done by Aubrey Wren with the end poem recited by Dean Barbara Schmitter.

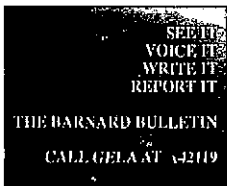
The ambience of the evening inspired much reflection. In a time when college campuses can be so easily torn apart it is great to see a community united for a positive purpose said Tara Jefferson BC 92 the Administrative Assistant at HEOP. Students were also treated to bits of interesting facts relating to cultural diversity presented on index cards. For example one index card was titled The One and Only with two statements regarding George Arvoshi the only Japanese

American to serve as governor in Hawaii and also Rita Moreno is the only Hispanic American actress to win an Oscar in West Side Story in 1961. Another index card was titled It's Newsworthy and reported facts such as 1827 Freedom's Journal the first African American owned newspaper to be published 1898 first Arabic/Islamic daily newspaper Al Hoda published in New York City and 1900 first Chinese American daily newspaper Chung Sal Yat Po published in America.

Akim Vann BC 90 and a counselor at HEOP commented that As a person from a bi racial background it was great to see the coming together of so many cultures in a night of fun and dance. My only hope is that this Unity Dinner not only represents an activity we do once a year but also serves as an incentive for people to see what brings us together is so much more important than that which separates us. Plus the ribbon dance was fly.

The embrace and spirit of diversity of this event was well summed up by President Shapiro who said here we are different yet bound together going off in our own directions yet interdependent looking at a lot of the same things but from different angles of vision forming some kind of system but one that is always changing always having to be created and recreated.

Gela Goldstem is a Barnard First Year and the Bulletin News Editor.



## Gym Registration Information

by Julie Ann Boas

Students who participated in gym registration this semester know about the long lines and confusion. The first year class Vice President and Secretary met with Sharon Everson and other members of the Physical Education department in recent weeks to discuss possible solutions in the situation. A tentative plan has been devised for next semester which will include various changes.

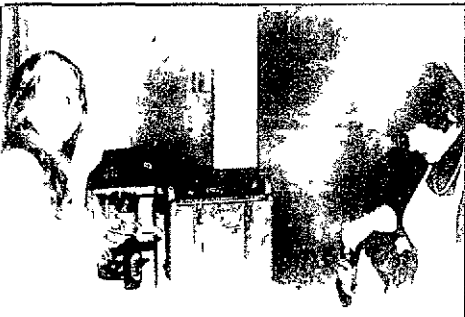
Students will be given numbers, starting two hours before actually registering. Numbered cards will be given to students when they arrive at the gymnasium. Lining up in the hallway before the gymnasium doors are opened will not be permitted in order to ensure that everyone has an equal chance. At that time they will line up in the gymnasium in sequential order. Fifty students will be sent to the James Room where class selection will be done with computers in the beginning. As each group registers twenty five more students will be allowed to proceed upstairs. This system will eliminate line jumping and keep order. In addition Columbia students will not be able to register until the following day insuring spots for Barnard students.

This system will work with the increased involvement of staff members who will coordinate student movement and registration. In addition however the Physical Education Department staff asks that students be cooperative and listen to instructions. All will go better if students conduct themselves accordingly and do not save spaces in line for friends, cut ahead of other people or push to get ahead. Together students and faculty can make this process run smoothly and be more effective.

*Julie Ann Boas is Barnard First Year and a Barnard Bulletin Staff Writer.*



Students gathered on the steps of Loeb Library last week to protest New York Governor George Pataki's proposed cuts to funds for higher education.



Dora Denburg serves ice cream to Barnard First Year student Lavo A. Filton. Becks Karush last Thursday in the North Tower of Sulzberger.

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Pre-College Programs at x48866.





## Harlem Play Hits Home

by Micah Roberts

*Endangered Species* a riveting new work by playwright Judy Shepherd-King, questions the actions and roles of young black youth in society. The play takes an intimate look at gang relations, drug use, the importance of the family and the absence of the father in present day Harlem.

Set in the intimate surroundings of the American Black Theatre, the play submerges its audience in the setting of a Harlem neighborhood living room and church. The action takes place in the viewer's face, at her back and on her side, spinning her through the trials of a young black man on the Harlem streets. The audience itself is an integral part of the play with complete reverence to the program. Audience members respond to the stupidity, integrity and realistic actions of the characters with words of affirmation, disapprovals, even boisterous *Hallelujahs*.

The play is a definitive attempt to address the issues inside the black community. Its second production sponsored by Open Eye

Productions *Endangered Species* truthfully attacks a theatre genre that other playwrights have fearfully avoided: how do we rid our lives of violence?

From the powerful "Why do you go round bringing your brothers down?" to the public service message "You don't have to be gay to get AIDS," Shepherd-King touches on every social crisis that troubles society today. Her characters deliver these lines with the flippancy of

uneducated teenagers, the passion of adults who feel the need for change and the innocence of children struck by such crises.

The actors tackle Shepherd-King's characters with the stunning reality the script demands. They are down to earth, poignant, dynamic. Albert S.'s performance as Man is stunning, the son of a retail store owner who worked himself to the grave for the well being of his family. Man struggles to accomplish more than his father by joining a drug dealing gang. The plot follows Man's friend's and family's actions to tear him away from his violent lifestyle and indeed just to survive. Bigger's moving performance by Nshawn Kearsie gives hope to the despairing theme as he portrays the opposite end of the spectrum: the boy who brakes away from the gangs and drugs and works toward his future.

The female characters run the spectrum from the single two job mother to the uneducated, unemployed teenage mother still hanging on her boyfriend's promise of a better life. Monique Pomer and Laura Bowman give caliber

performances as strong women who wrestle with men when necessary and with fate as society decrees.

The intensity of the slow motion opening, complete darkness but for a cigarette lighter, three gunshots and drowning music is met again at the play's climax when Man confronts Bigger as the unjustified guilty party in the accident that brings about his baby's death. With a powerful monologue by Sease (Zana Griffin), Man finally realizes that killing will never prevent more killing; that he must rise above his negative lifestyle if he is to survive extinction.

With education and reformation as its goal, *Endangered Species* continues its run with the possibility of an extension, audience willing. Unless you are all too familiar with the streets of Harlem, a trip to the American Black Theatre to see this fantastic play is the safest way to expose yourself to the horrible violence that is easily ignored yet dangerously close.

Micah Roberts is a *Barnard First Year* and *Bulletin Photographer/Editor*.



Cast and crew of the production *Endangered Species*

# HOW THE OTHER HALF LIVES...

*Barnard's Scientific Dimension*

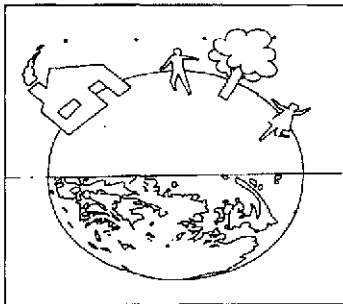
## Barnard Students Work to Free the Planet

by Susan L. Park

"It is our generation that will bear the burden of the anti-ecological behavior of our predecessors." So reads a statement from the Free the Planet Emergency Campus Environmental Conference. From February 23 to February 25, twelve students from Barnard and Columbia attended this conference, joining 1500 students from across the nation. Barnard/Columbia participation in this conference, which was held at the University of Pennsylvania, was sponsored by the Barnard/Columbia Earth Coalition, in cooperation with the campus branch of Green Corps. The purpose of this conference was to free Earth Day from corporate sponsors who are not environmentally sound and to teach students basic principles of environmental activism. The conference tried to touch upon as many as possible of the myriad of environmental problems that America is facing today. Every year 900,000 Americans become ill from contaminated drinking water. Every day the US generates 582 billion pounds of trash. Greater than 50% of US lakes and 30% of rivers are unsafe for swimming, fishing, or any human activity. These statistics, a random sampling of the many cited at the conference, illustrate the urgency with which the Free the Planet sponsors felt they must act.

1995 marks the twenty-fifth anniversary of Earth Day, and this

conference was an effort to return Earth Day to the grassroots student activism movement that founded it a quarter of a century ago. The organizations sponsoring the conference included the Sierra Club, the Sierra Student Coalition, Public Interest Research Groups, the Student Environmental-Action Committee, and Campus Green Vote, as well as Green Corps.



Environmental leaders such as Barbara Dudley, president of Greenpeace, and Gina Collins, founder of Green Corps, spoke to participants and led workshops on topics ranging from the status of safe drinking water to strategies for running a petition drive effectively. Ralph Nader, noted consumer activist, was the keynote speaker, offering advice on the future of environmental activism.

Collins stated that we are experiencing an "unprecedented environmental crisis [in which] multi-national corporations are plundering the finite national

resources upon which life depends [while] poisoning our planet and our bodies." She continued to say that the purpose of the conference was to initiate "regional, national, and even global action [and to] share information." Collins explained that the Free the Planet conference was so important because "catastrophes we may want to ignore keep coming back to haunt us." She went on to say that the conference was necessary for the following reasons: "one, to unite behind a call for an Environmental Bill of Rights and the Twenty-Five Steps; two, to address our petition to Newt and Congress [and to] demand accountability of Congress and CEO's for action." Collins believes that petitioning will "activate a base and get more people involved."

As well as attending speeches and workshops, the students shared ideas and strategies and joined together for two rallies, both of which were organized by Jim Ace and James Hanson of the Wetlands Preserve.

The first rally took place on Saturday afternoon. Students, joined by community leaders, protested the excessive pollution and environmental racism that the Sun (Sunoco) Corporation, the largest polluter in Philadelphia, practices in economically disadvantaged areas of Philadelphia. The second rally occurred on Sunday afternoon, despite a snowstorm. Students protested Speaker of the House Newt Gingrich and the Contract For

*(continued on next page)*

## Free the Planet, continued

Agency which places Congress in a position to dismantle all of the progress accomplished within the past twenty five years towards creating a safe environment accompanied by sustainable development. Both rallies were well covered by the local media.

The second purpose of the conference was to launch the Free the Planet campaign nationally. The purpose of this campaign is to increase involvement in the environmental movement and to convey to American political leaders and corporations that the citizens of this country will not tolerate environmental racism and degradation. The campaign begins with a large scale national petition protesting the environmental agenda of the Contract with America which will be presented to Gingrich and the US Congress. The conference organizers are aiming for one million signatures by July 4, 1995. 100,000 within the first week (ending March 6). It reads: this petition calls for an Environmental Bill of Rights and an Earth Day 1995 Action Agenda, a list of 25 simple, sensible, long overdue actions to preserve our environment and protect public health. The signed petitions will be sent to Congress and then we'll find out which politicians are really serious about saving the planet by asking them to sign on too.

The Environmental Bill of Rights lists five principles that Congress members should uphold when considering the environment. They are the following: one. Prevent pollution; two. Preserve America's national heritage of forests, waterways, and national parks; three. End the giveaways of public assets such as timber and public lands; four. Conserve America's natural resources; and five. Get the big money out of politics by freeing the government from corporate PAC (political action committees) money.

The Action Agenda proposes 25 laws and policies. They include

passing a national Bottle Bill protecting the Superfund Act, the Clean Air Act, and the Safe Drinking Water Act, promoting environmental justice, banning all logging in the last remaining old growth forests, alleviating overharvesting of fish populations, and requiring a minimum of 50% recycled paper in newspapers.

Barnard and Columbia students are contributing to this national effort to protect the earth by putting the skills they learned at the Free the Planet conference to work in their own community. The goal of Green Corps members here at Barnard and Columbia is to obtain at least 1200 signatures for the petition drive by Monday, March 6. Last week, Green Corps members were tabling at various sites across campus. Laura Newmark (BC'98) says, "I think it's awesome to see students mobilizing against the terrible monsters of Newt Gingrich and environmental degradation."

*Ed. Note: Anyone wishing to obtain more information about the petition drive should contact the author at x32705.*

*Susan L. Park is a Barnard First Year.*

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# ALL-Ivy Honor IS ALL Barnard Glory

by Catherine Anne Pajak

Barnard women, Susie Bartlett '95, Martina Brosnahan '97, Janet Fu '96, Tiffany Gunhold '95, and Shelly Toussi '95 swept all five of the spots awarded to Columbia women for the Fall 1994 Academic All-Ivy Honors distinction.

Coaches recommend athletes for the award, then the Athletic Department sends their recommendations to the All-Ivy Honors Committee. The distinction is awarded three times a year, for each season, to starters or key reserves on officially recognized varsity teams who have made significant contributions to their teams and who have a 3.0 or better cumulative GPA.

Athletes become eligible for the award during their sophomore year. Winning this award the first season she was eligible, cross country runner Brosnahan explained, "This was the best season that the women's cross country team has ever had. We had a third place finish at the Metropolitan Championships. We won the Seven Sisters' Meet and we came in second at the ECAC Championship race at Franklin Park in Boston."

Brosnahan's accomplishment noted for the award was her second place finish in the 3.1 mile race with a 19:15 time at the Metropolitan Cross-Country Championships.

Also from the cross country team, the team captain Fu received the award. However Fu is studying abroad in France and could not be reached for comment.

Two soccer players who won



the award, Bartlett and Toussi also led their team to an outstanding season. Few other seniors played on the squad, but under the direction of a new coach the team scored the most goals ever, according to Bartlett.

Bartlett noted, "Most of the team is Columbia [College students]. There's one engineer. It's sometimes frustrating that Barnard students and SEAS students get left in the dust."

Volleyball player Gunhold was the last Barnard student left on her team. Barnard was more represented when I came. Since I have been here, Barnard representation has gone down," Gunhold explained.

Barnard participation varies with each sport. Currently basketball has no Barnard representation while crew, cross

country, and track have heavy participation.

Toussi noted that of approximately 20 women on the soccer team, about 6 or 7 of them are Barnard students.

The Columbia University/Barnard College Athletic Consortium, established in 1983, allows women from Barnard, Columbia College and the School of Engineering and Applied Science to play together. The agreement expanded upon Barnard's existing athletic program and coincided with Columbia College admitting women.

"Only two other Athletic Consortia exist and those are at small Division Three schools. There are no other role models. The schools give each other benefits. It is such a unique relationship," Dean Karen Blank said.

Brosnahan expanded on the Consortium benefits. "Athletics is the truest union between the schools. Students are working together. I feel a part of them [Columbia], but it's a shame they don't feel a part of us. It's a shame that Barnard identity is not accentuated. There's nothing representative of Barnard. All our clothing says Columbia. I have no athletic gear with Barnard on it. Barnard gets no mention under the Consortium."

Gunhold, in conjunction with the Barnard Athletic department worked on getting the Athletic Consortium bulletin board as a permanent display on the first floor of Barnard Hall.

Gunhold added, "It's important."  
*(continued on next page)*

## Barnard Athletes Shine (continued)

to get it posted. No one knows what's going on. Students need to know where events are.

Dean Blank explained that the Athletic Consortium is a legal agreement that states Barnard College and Columbia split 50/50 the cost related to the recruitment and operation of women's athletics in the University.

Brosnahan disillusioned with Barnard's recognition of sports participation stated Barnard College doesn't recognize it at all. It's completely removed from my Barnard experience. We've given up our athletic program to them.

Currently 58 of the 186 active women athletes at the University are Barnard students (31.2% Barnard). According to Associate Athletic Director Jacqueline P. Blackett the

number of Barnard students competing went up by a few this year.

Dean Blank said, "The ratio has always been disproportional. There's no blame. But it's something to work on. We don't know to what extent Barnard's culture is interested in athletics or to what extent women interested in athletics are not interested in Barnard."

Although athletics may lack recognition at Barnard, athletes do have support and respect. Bartlett noted, "As far as professors go, they've been supportive." Dean Blank and Dean Schneider have been supportive. Dean Denburg sent me a congratulatory note. The College recognizes you; they don't discriminate, but they do not go out

of their way. Students are just *maave* of the time commitment.

Even though varsity participation is extremely time consuming, Gunhold explained that generally athletics and academics are complementary. It forces you to have structure.

Toussi agreed with Gunhold that her grades are better during the season. Toussi elaborated, "I didn't play my freshman year. I didn't go out for the team and I wasn't really happy. Soccer added to my whole experience. It made me happier, gave me [the] confidence and discipline I needed."

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

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## ANDREA MARCOVICCI

## Creating something Female from Cabaret to Lincoln Center

by Anne F. Washburn

Cabaret performer Andrea Marcovici loved without exception among her many circles of fans is often overlooked by a younger generation that could unquestionably benefit from the timeless quality of her music.

Her wide range of participation in the various fields of performance gives her a valuable foundation for what she does best: the cabaret. She began her career as an actress in the 1971 daytime drama

*Love is a Many Splendored Thing* and made her Broadway debut with Howard Keel in *Ami* *bassador*, the musical adaptation of the novel by Henry James. She also appeared Off Broadway in *The Wedding of Iphigenia*, *Variety*, *Obit*, and *The Seagull*. She has starred opposite Anthony Newley in *Chaplin*, portraying all of the legendary actor's wives and performed Ophelia in Sam Watson's *Hamlet* for Joseph Papp's Shakespeare in the Park. Marcovici received rave reviews for her performance in the leading roles of the American Conservatory Theater productions of *St. Joan* (1989), *Burn This* (1990) and *Cat on a Hot Tin Roof* (1991), breaking every existing house attendance record for ACT.

Her film credits include *The Front* with Woody Allen, *The Hand* with Michael Caine and *The Stud* with Michael Moriarty. In addition, Marcovici starred opposite Henry Jaglom and Orson Welles in *Some* *net* *ive*, featuring Orson Welles



Actress, singer, performer Andrea Marcovici in the film *Someone to Love* with Henry Jaglom

in his last screen performance. Her most recent film appearance was as Danny DeVito's wife in Twentieth Century Fox's *Jack the Bear*.

Andrea Marcovici holds the music in her heart and the audience in the palm of her hand. Her dramatic capability of combining acting and singing enables her to gather listeners into her personal realm of female music.

A smile, a look, a wink, a gesture gives each audience member the feeling that she is singing to them alone. The relationship comes to include Marcovici and the individual viewer. This capability to express her personal sexuality enables her to so effectively entertain the intimate Oak Room at the Algonquin (2-50) people at the Lincoln Center. It is an element which provokes the audience member into his or her personal journey. The experience is so tangible that

observers find it impossible not to answer her as if engaging in actual dialogue.

Another significant attribute of Marcovici's performance is her one-to-one communication with the stage itself. Her physical presence takes the stage and she manipulates it into a feast for the eye of the viewer. She uses the piano, the floor, the microphone stand, her body and her facial expression to communicate the emotion of the song.

During her most recent performance in New York, Marcovici in her World War Two song collection to an admiring audience. The joy of the singing, the sadness, the longing were all felt by the viewer, even while sitting in the back of Avery Fisher Hall at the Lincoln Center. The show titled "I'll Be Seeing You: The Songs of World War II" was

by Anne F. Washburn

performed with the American Symphony Orchestra and arranged and conducted by Glenn Mehrbach.

Unique to Marcovicci and her performance style is her loyalty to her concert schedule and to her fans some of whom have become her friends. Her longing to return to the stage in both California and New York has contributed to the large repeat audience that grows with each season. This growth is attributed to annually rearranged shows and word of mouth continuing to bring in a fresh audience.

After the show at the Lincoln Center I had the extreme pleasure of interviewing Marcovicci:

**•For you, what is the difference between performing in a cabaret setting with an intimate audience and performing at the Lincoln Center for 2,500 people?**

*I love both kinds of performances but in a strange way the larger audience provides a more intimate setting. In a large hall the audience is in front of you not surrounding you like in a cabaret there is no distraction. I am able to go deeper more emotional become more theatrical. You are able to become more moody because you are not feeling that you have to keep reaching for the audience. It's much harder in a Cabaret. Maybe there is a table for four sitting in front of you and they don't know why they are there that takes up a lot of energy that I would rather give the songs themselves. In a cabaret however there is a physical closeness an intimacy.*

**•Along with the difference in space, there is a difference in accompaniment, how is it different to sing in front of a full orchestra rather than a lone piano?**

*When I have the orchestra behind me I feel like I have this support that I can lean on. I can sort of fall back onto them at times. With them back there I will attempt to hit*

*notes that I would never try just with the piano. I love having the orchestra but there is something really intimate about the piano too.*

**•Andrea, during the show last night it seems like there were mostly older people there, with**

**Andrea  
Marcovicci holds  
the music in her  
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Her dramatic  
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combining acting  
and singing  
enables her to  
gather listeners  
into her personal  
realm of female  
music.**

**the cost of the ticket price is it hard to engage those of the younger generation?**

*It has always been part of my desire to make music available to young people. We must teach these songs to each other or we will lose them. These songs are part of our history, we must balance them with Joni Mitchell, Paul Simon and Bruce Springsteen, Gershwin, Kern, Irving Berlin, these are the greats and I see this music as a mission. There are times when I go into a college and I will do a show about Berlin and then take questions. I love to do that. One of the reasons that I go to the Algonquin is to keep the audience young. I've got to see kids there or I get upset. The piano I play in California, The Gardenia has a lower ticket price too. I have also done some benefit work in cities like Milwaukee, Chicago, San Francisco and Portland, Oregon that charity work is my joy, my*

*thrill. I raise funds for various causes mostly children's charities, theater charities and AIDS. It is good to make some money but it is extremely nice to give it away.*

**•Both of the concerts that I have been to of yours, it seems that the men really become emotionally connected with you, you seem to engage them in something that maybe they were not expecting out of the evening do you think this happens?**

*When I get on stage I attempt to sing to the women in the audience to create something female. If the men come along for the ride then that is fine too.*

**•What do you think are your plans for the future and your performances in New York?**

*Well I could be on Broadway as early as this fall or the fall of 1996 for an eight week run of my show.*

*What is Love. I would really like another chance to be at the Algonquin. I am also planning a benefit show in the Bronx in the near future.*

**•Any last words, Andrea?**

*It becomes hard to acknowledge that I am of a different generation but I must acknowledge that I am. When I am on stage I am ageless free from the boundaries that society has put on us. I am limited by nothing except my own imagination. I can be a boy with that sense of exuberance and physical power. I can choose a song from any point of view. I just hope that I will always feel that way.*

Marcovicci's albums *I'll Be Seeing You*, *Love Songs of World War II*, *Just Keep December Songs* and *Always Irving Berlin* are available on Cabaret Records her exclusive label. And watch for her new album in March, New York.

Thanks Andrea and Co. Congratulations

Anne E. Washburn is a First Year and Bullenn Layout Editor.

# HOW TO BE A COSTUME DESIGNER

by Taryn Koeder

First look at the producer skeptically when she asks you to costume design. Tell her you cannot sew. Tell her you don't have much extra time. Tell her you write for the Bulletin (that ought to impress her!). Tell her you don't know anything about clothes. For confirmation of this, ask her what she has seen you wearing for the past week. When she says "Disgusting ripped jeans and an army shirt," say to her "Exactly."

Remember that being on a production staff is a requirement for your theater class.

Tell the producer yes, you'll be happy to costume design.

Convince yourself that you have a much coveted position in the play. Ignore the fact that you were asked to do the job by default, the original costume designer quit.

Buy a measuring tape.

Get the actors together and measure them. Pretend you know what you are doing. Write down their measurements accompanied by mental notes such as "my size, shorter than my little sister and waist like a Barbie doll."

Find out what your budget is. Read the play *My Sister in this House*. Discover that the costumes must be from 1930s provincial France. Discover that in this technical nightmare of a show there are over 30 costumes. Call back the person who handles the money and ask what your budget is again.

Begin your search at The Costume Collection at 26th between 11th and 12th. Take the C or E line to 23rd and then walk what feels like a zillion blocks. You know this area because your old boyfriend used to take you to dinner at a place here. The connection of your old boyfriend to this area forces you to set an costume agenda entailing your personal vision, a rebellion against men.

At The Costume Collection, smile and ask questions. Do not be alarmed if no one is nice or if no

one wants to help you. Be prepared for a total inability to find anything you need. Put anything you think might be good on hold. Tell yourself you are not ready to commit. Wonder if this is why you are still single.

Get coffee at a cute place by the subway station. Talk to the woman there about her son. Go home.

Disheartened, the next day you begin at 79th at Fikue's Basement. Slowly work your way uptown, but Goodwill Salvation Army Fo Wad etc. This is your tour of Schmecky, New York. Pick through the schmeck until you find a few items you can use.

Curse out *My Sister in this House* while you walk in your mind, rename it *My Sister is a Louse* or *My Sister ate a Mouse* or *My sister had a sex change and now her name is Klaus*.

At rehearsal, smile. Conjure up the image of the scary look the director gave you when you said the costumes were not completely done. Tell the actors their costumes are on the way. Cross your fingers behind your back.

Realize that this is a hard job to do alone. Telephone the cast members and tell them to get their own damn shoes and stockings. Call this delegating responsibility.

If you talk about the play, use phrases like "the performance I am working on" and "my production." Do not reveal that your work consists of scurrying through bins of old ladies' underwear at 99 cent stores.

Go back to The Costume Collection. Get overwhelmed again by the size of the place and annoyed with the people who work there. Try to decide which items to take home with you.

Remember that your ex-boyfriend told you "You are so indecisive. Why can't you make decisions?"

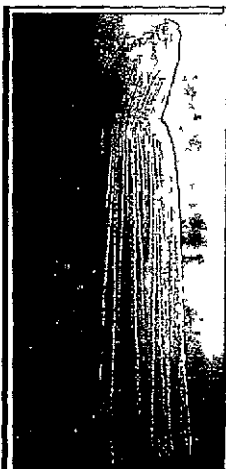
Tell his memory that you have evolved. Close your eyes and choose.

Visit your friends at the coffee place. The woman at the coffee place wants to set you up with her son. Say to yourself "I still have a social life. Warped and demented and consisting of an older woman and her balding son, but still social."

Gather the actors together and do a fitting. Remember Home Ec in eighth grade with Mrs. McNicholas. Remember the lovely skirt you made. Realize that your skill at alteration consists of sewing buttons and moving snaps. Hope that everything will fit.

Feel accomplished and proud when all the costumes are ready. Helping to arrange over 15 costume changes within a 50 minute show is another story. Say "There is more to life than theater." Remind yourself "I want to be a writer anyway."

Taryn Koeder is a Barnard Sophomore and a Bulletin Staff Writer.





# SEX, LIES, and SOUND BITES

by Heidi Nasr

## ONE IN THREE COLLEGE WOMEN WILL BE RAPED!

This is the type of headline that Katha Pollitt doesn't want you to believe. Katha Pollitt is a writer and columnist for *The Nation*, a biweekly left-wing publication. Pollitt's lecture entitled "Violence Against Women" and co-sponsored by Students Talking About Assault and Rape (STAAAR) and the Columbia/Barnard Rape Crisis Center took place in Sulzberger Parlor on Monday, February 27. In it, Pollitt cautioned that much of the talk about violence against women is often mixed in double standards, falsities, and hypocrisy. Many people fall into these pitfalls; she argued, feminists and conservatives alike, and we need to be able to walk the middle road between these two extremes to understand and ameliorate the situation.

Pollitt points out that the double standards involved in considering violence against women are inherent in the topic. We should not be amazed that there is violence against women, she says, because there is violence against everyone else, too. We simply exist in a violent society, so it is not fair to single out violence against women for debate, she suggests. There are many sources of cruelty and exploitation in society, and they're all connected to each other.

Another problem with discussing this topic is the dearth of reliable information that we can obtain about it. The statistics for rape and violence are notoriously untrustworthy, and the problem is aggravated by the number of partisan interpretations that can be given for any of the statistics that are found. For instance, a clinical psychologist may find that after interviewing 20 young women between the ages of fourteen and twenty-three, six have been raped.

The results of this kind of study are obviously skewed by the small sample size. Let's then say that the press leaks it to certain organizations. A politician running for re-election may start to use it to prove that the rate of rape has gone down during his term in office. All he has to do is vaguely cite the study, and no one will be able to know under what conditions it took place, so many people will believe it. A conservative may use it as proof that the inner city breeds crime and violence, and use it to boost his campaign against welfare. But the most insidious sort of

about? Yet this is not true either, and so the feminists will start accusing the politician of being an aspirant to Mussolini's ideological throne. All this results in is the propagation of ignorance and a befuddled and reactionary public. Furthermore, correct statistics on rape and violence are impossible to obtain based on the unreliable nature of statistical analysis: the probable number of rapes that go unreported and the lack of distinction made between rape and attempted rape. That is why as far as modern society is concerned, there are three types of falsehoods: lies, damned lies, and statistics.

Returning to the topic of the prevalence of violence against women, we see that politically the subject is given very little credence. The first thing to go when the government decides to scale back on spending are things such as the Violence Against Women Act, Perpetrators of sexual crimes often get off with light sentences, and there is a marked trend among criminal defense lawyers to try to pin the blame for rape on the woman involved. Also, school services such as providing school psychologists and nurses are disappearing. These are services that can diagnose potentially violent behavior at a young age, before any crimes are committed. There is a high degree of recidivism among criminals that commit sexual crimes, but that may also be due to the execrable state of the prisons. Rehabilitation of criminals is also one of the first things to be cut when governmental spending is reduced, and Pollitt points out that the high degree of violence in prisons today is not conducive to allowing the criminal to rehabilitate himself or herself.

The legislation that deals with violence against women and rape often treads on constitutionally uncharted ground. One example of

*Wanda J. 199*

***We simply exist in a violent society, so it is not fair to single out violence against women for debate. There are many sources of cruelty and exploitation... they're all connected with each other.***

misinterpretation comes from well-meaning feminist activists. In their eagerness to publicize the issue of rape and gain popular support, these women want to shock the world into attention, thus we get headlines such as

*One in Three College Women Will be Raped.* This tactic, however, is akin to shooting oneself in the foot. The number is so preposterous that no one will believe it. Eventually, a politician will come out and say something in the effect of "See, those horrible feminists are lying; they're trying to mislead you. And if they're lying about that, who knows what else they've lied

# Rape Is Torture:

## Women's Human Rights Abused in the Former Yugoslavia

by Liz Johnson

Carmen Jelencic is a tall slender woman with a spark of intensity which reaches out to everyone around her. She is young and vibrant. She is also Croatian. Jelencic is the co-director of the documentary film *War Crimes Against Women*, which she showed Wednesday, March 1 in Sulzberger Parlor at her discussion of women in Bosnia.

The film dealt with the mass rape which has occurred in the former Yugoslavia and centered around individual women and their experiences. It not only gave a detailed account of women's experiences in Serbian rape camps but also focused on what they were doing to recover from the repercussions of rape. It has been estimated by The International Tribunal for the Former Yugoslavia (ICTFY), an organization establishing a permanent international tribunal court of justice that over 20,000 women, mainly Muslim, have been raped by mainly Serbian soldiers.

Rape in Bosnia has been a pattern of a basic, conscious attempt by Serbian soldiers to demoralize communities. The mass rape has destroyed the lives of many women, imposing upon them an act of violence that rips from them all that is most sacred and personal. It is a form of genocide. Serbian soldiers tell the women they rape that "Now [they] will bear Serbian babies." The women documented in Jelencic's film are attempting to deal with the rape by talking about and recording their experiences so that their shame might go away and also in effort to prosecute the rapists.

Rape is a form of torture. In

order for Serbian soldiers who have committed rape to be put on trial for war crimes and breaching the Geneva Conventions, it is imperative that rape be recognized internationally as a form of torture. Rape was instituted in Bosnia as a war tactic. Some of the rape camps were set up only fifty yards from the nearest police station, indicating that

***In order for the Serbian soldiers who have committed rape to be put on trial for war crimes... it is imperative that rape be recognized internationally as a form of torture.***

rape was sanctioned by the Serbian government. Serbian soldiers have confessed that they were given orders to rape Muslim and Bosnian women. Jelencic, who lived and worked with refugees in Croatia from February 1993 to August 1994 and again during August 1994, reported that during the height of the war over 500 women were raped each month. Many of these women may be reluctant to report and especially prosecute the perpetrators because they feel ashamed or fear retribution.

Many women knew their

assaults by face (they may have been neighbors) which is an asset in the prosecution process, but this often results in increasing the women's fear of retribution, especially if they have family members across enemy lines.

Important strides have been made in prosecuting war criminals, especially on the grounds of rape, but the international community needs to remain focused on Bosnia and make sure that there are fair trials which ensure protection for the women involved. Students who want to get involved can take action by writing letters to President Clinton and state senators, urging the President and Congress to establish a strong public presence in the war crimes tribunal. Students should also urge them to pay special attention to violence against women and to offer financial support to the United Nations forces. Currently, the United Nations has not allowed an increase in funding for the conflict in the former Yugoslavia, although it shares its part of United Nations budget with Rwanda. This has caused a lack of resources in both countries which makes it difficult to prosecute war criminals of both countries and to ensure that 'ethnic cleansing' will stop. Students may also become involved with the Coalition for Intervention Against Genocide Inc. affiliated with the American Committee to Save Bosnia and located here in New York City. Although reports on what is happening in the former Yugoslavia have now been relegated to the back pages of many American newspapers, it is important that we do not relegate this issue to the back of our minds. Keep aware

Liz Johnson is a Barnard First Year.

**Well-Woman  
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Dear Well-Woman,

I heard that there were a lot more positive tests for pregnancy at the end of the intercession. Is that true?

Signed,  
Expecting an Answer

Dear Expecting

*In fact, the Barnard Health Service did report a higher rate of positive pregnancy results than expected following this year's intercession. School breaks tend to be a time when students relax, have a good time, and put their worries about exams and papers behind them. However, part of having a good time doesn't have to include making poor decisions! Unintended pregnancy is an issue women need not deal with. Practicing safer sex (using condoms properly) is a feasible and highly effective option. It is important for everyone to think of the potential consequences of their behavior before engaging in that behavior and it is also that person's responsibility to make decisions that minimize the negative consequences of their behavior.*

*An issue that is often at the root of these poor decisions regarding condom use is the issue of alcohol and/or other drug use. Often times decisions regarding safer sex are significantly impaired by the use of these substances (even minimal use). Poor decisions made under the influence of alcohol and/or other drugs can easily lead to feelings of guilt or anxiety.*

*With Spring Break fast approaching "The Well Woman encourages everyone to make positive, healthy decisions regarding sex and the use of alcohol and/or other drugs as it pertains to them. Have a safe and relaxing Spring Break!"*

Submitted By "The Well Woman" of the Barnard Health Services

## Sex, Lies... continued

*from page 17*

this is Megan's Law a law instituted in New Jersey that requires notification of authorities and residents of an area that a criminal who has committed a sexual crime has moved into. This law is particularly insidious because it feeds on a basic insecurity we all *would* want to know if such a person was living on our street. Yet this defies the ex-criminal's right to live a free life. In the eyes of the law he is a free man and has already paid his debt to society. It is not fair that his neighbors come after him with torches for the rest of his life because a politician is seeking reelection. The law is clearly untenable as we have seen by the case of a man who was mistaken for another man who had raped a young woman in New Jersey. The young woman's male relatives obtained the ex-rapist's address through Megan's Law and proceeded to bludgeon an innocent man with a similar address.

Pollitt believes that prevention where possible is the ideal solution to the problem of violence against women. If the crime is committed however we should be understanding towards the victim and cautious in condemning the supposed criminal. This is an issue in which primary impulses are often followed without being considered. By keeping cool heads we can do more for raped and battered women than we can by running out and laying blame at the feet of all men or all women.

*Heidi Nave is a Barnard First Year and a Bulletin Women's Issues Editor.*

# Karen Burstein speaks at Barnard

by Diana Adams-Ciardullo

Wednesday March 1 The Barnard Center for Research on Women hosted Karen Burstein the 1994 Democratic Candidate for New York State Attorney General. Addressing the topic of obstacles facing women in the new political era, she discussed issues related to women and human rights from domestic violence to the "Contract For America."

In the fields of both civil service and human rights Burstein's resume is extensive. In 1973 she launched her political career with her first of three terms as a New York State Senator. Then she went on to many other posts, including a position on the State Public Service Commission, Chair and Executive Director of the State Consumer Protection Board, President of the New York State Civil Service Commission and Auditor General of the City of New York. Most recently she served as a New York State Family Court Judge from 1990-1994.

In addressing the issue of women in the new political era Burstein emphasized that women's involvement in the political sphere is in fact a recent phenomenon. She pointed out that it was only 24 years ago that the women's movement moved to the Supreme Court. She was referring to a 1971 verdict where the Court ruled a law unconstitutional on the basis of sex discrimination for the first time in history. In *Reed v. Reed* the Court ruled in favor of a woman who challenged a statute that gave her husband preference to be executor of their deceased son's property. In invalidating this Idaho statute the Court entered a new phase of sex discrimination law.

In twenty years many advancements have been made in the courts and also in the growing number of women in politics. Yet Burstein was quick to point out the many unfinished tasks specifically in regard to domestic violence. On this issue Burstein maintained that in order to be successful laws must address people from the position that they are coming from. She talked about her own frustration with judges and society who fail to recognize the victim's situation. Instead, she asserted, society blames the victim either insisting that she played some role in the abuse or faulting her for not leaving the abusive situation.

Steering away from domestic violence she pointed out other attitudes that are detrimental to women's advancement. "Women are still making a smaller percentage of men's salaries attitudes have not been completely displaced as to what men and women can and cannot do."

Using the metaphor of a "passport" with labels of identity stamped on it she questioned society's practice of judging people on their identity. If you are born with a passport that says white, heterosexual male society says you can do anything. Burstein said. She emphasized that with each variance from "white heterosexual male" one's passport makes society impose restrictions on what they can or cannot do. Burstein insightfully pointed out the severe consequences of this kind of thinking. Anytime someone's talents are diminished or a door is shut on their talents everyone suffers. In sum society has an obligation to remove obstacles blocking talented people from succeeding instead of imposing

them. "Society has a long way to go," she said "before we have a world in which a child is born and all we see is that person."

The "passport labels" she referred to also play an influential role in politics. Burstein spoke about the small piece of the pie that is given to either minorities or women.

Neither party can claim to better represent minorities and women, she said. "Which would be fair if the world were 98 or 99 percent white male but it's not." She talked about her personal frustrations with competing over the one small piece of pie throughout her own political career.

Following her lecture, she responded to questions posed by the audience. When asked how to get more women into politics, she highlighted key issues. First, getting women to back female candidates. She pointed out that most contributions, especially significant contributions, come from men. In essence if women want to be represented and see more of their gender in politics, they have to be willing to support them.

Additionally, she stressed the importance of getting progressive people into politics. Citing the Christian Right as an example, she stressed the power that comes along with political office even at the district level. "People get elected because they are seen. Progressive people need to take up the machinery."

She also stressed the importance of targeting women as second career politicians. She pointed out that many women do pursue families and wouldn't want to enter the political arena at a time when they were first building their families. Especially when politics

(continued on p. 71)

## Burstein (continued)

often means working long hours away from the home

Boldly asserting her opinion of The Contract For America she called the legislation a long horribly drafted ugly document. She maintained that people will wake up to the ugliness of it although it will probably take a couple years. Further she stressed that not only will the legislation have no effect on existing problems but it will not provide any of its promised rewards. She attacked middle class America's over emphasis on spending and readiness to cut aid programs. She illustrated the horror of cutting welfare in a simple statement every time a woman is taken off welfare a child goes hungry.

Burstein eloquently verbalized her own dissatisfaction with the court system. She called into question our system in which family courts the courts of women and people of color are dismissive and overcrowded while the Supreme Courts where decisions of power are made are pristine white and marble.

The audience posed many thought provoking questions that could not be fully explored in the discussion time. When asked about the campaign for a new Equal Rights Amendment Burstein commented "Not yet." She went on to explain that she didn't feel enough anger and dissatisfaction to sufficiently back the campaign and propel it into action.

Burstein's words were both inspiring and shocking. As a woman who has championed human rights throughout her life and career her thoughts on women in the new political era have meaning for all women whether in agreement or disagreement with her liberal stance.

*Diana Adams Ciardullo is a Barnard First Year and a Women's Issues Editor*

## Technological Revolution Hits 128 Lower-Level Mac (at last)

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*\*\*\*Please note that any Letters to the Editor must clearly state that they are intended for publication and comply with the editorial policy*

## ARTS EVENTS CALENDAR

**Film**

**Film Forum 1**, 209 West Houston St., 727-8110  
**I Am Cuba**, a Martin Scorsese-Francis Ford Coppola presentation that *Variety* calls, "An epic human hymn to romantic Communism" and "Remarkable" is showing Mon. through Thurs. at 2, 4:35, 7:10 and 9:40 and Fri. through Sun. at 1, 3:35, 6:10 and 9. In Spanish with English subtitles, \$7.50.  
**Zooprax Cinema** in Altshul Hall  
**The Battleship Potemkin**, a 1925 silent Russian film directed by Sergei Eisenstein is showing at 11 on March 21

**Theatre**

**Marion Victor Studio Theatre, Barnard**  
**The Anger in Ernest and Ernestine**, a hilarious new clown show starring Barnard senior Jessica Claire and Peter Smith, directed by Ellen Mackay March 30-April 1, at 8.  
 Free admission.

**Alice's Fourth Floor**, 432 West 42nd St., between 9th and 10th, 765-8260

**Thanatos**, a visceral, provocative new play by Ron Simonian about our society's attitude towards death is showing March 8-25, Tues. - Sat. at 8, Sun. at 3 \$12

**Circle in the Square Theater**, 1633 Broadway 489-6745

**Uncle Vanya**, reviewed in this issue, is currently showing

**Exhibitions and Permanent Collections**

**Whitney Museum of American Art** at Philip Morris, 120 Park Ave. at 42nd St., 570-3633

**Jacob Lawrence: War Series**, a series of fourteen paintings documenting Lawrence's experiences in World War II in the Coast Guard, will be on display through March 24, with gallery talks every Wednesday at 1. Free admission

**Sam Gilliam: Golden Element Inside Gold**, an exhibit of Gilliam's drape paintings, which are characterized by expressive spontaneity and

saturated color are on display in the Sculpture Court, which is open Mon. - Sat., 7:30am-8:30pm and Sun., 11am-7pm

**Art in Genera'** 79 Walker St., 215-0473

**Global Jungle**, a collaborative installation by Howard McCaleb and a group of young people from the CityKids foundation investigating an international visual language is on display in the fourth floor gallery. Call museum for details

**Music**

**St. Bartholemew's Church**, 109 East 50th St., 751-1616

Thomas Murray, concert organist and recording artist will play works by Bach, Mozart, Schumann, Cook and others on Wed., March 15 at 8. \$10

**Dance**

**Chernuchin Theater**, 314 West 54th St., between 8th and 9th, 581-3044

The Dance Theater Workshop presents

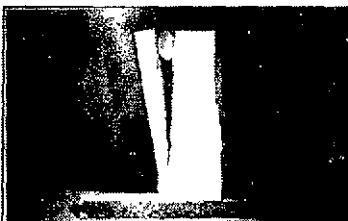
*When a Man Loves a Man, the Lives and Loves of a Gypsy Boy*

March 9-11 at 8, and March 12 at 3 \$10

**The Cunningham Studio**, 55 Beauce St., 11th floor, 721-4944

*The Perks*, a performance that the *New York Times* calls, "Haunting," will be at the Studio March 9-11 at 9. \$12

*Etc.*  
 The Center for Communication, 570 Lexington Ave., 836-3050  
*Late Night with Conan O'Brien*, a live taping and discussion with Conan will take place on Thurs., March 9, from 4:30-7:30. Free and limited to students. Call Center for details and reservations  
*The Village Voice* will host an excursion of college students and talk to them about counter-culture journalism in the 90's on Tues., March 14, from 2-3:30. Call the center.  
 Macy Gallery, Teachers College, 678-3260  
**Leo-Paul Cyr, THE VOICE OF AN OTHERNESS** an exhibition of recent sculptures, through March 10



THE MAKING OF THE SELF, Leo-Paul Cyr

the Studio March 9-11 at 9. \$12

**Etc.**

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If you have an event to be listed, call Ann at 64-119

# Hal Hartley's *Amateur*

by Debika Shome

*Nymphomaniacs*, *Odyssey*, *Amnesia*, *Cellular Phones*, *Pornography*, *Economics*, *Convents*, *Floppy Disks*, *Murder*, *Sensible Shoes*.

Only Hal Hartley could make such a quirky, poignant, and comical film. *Amateur* is the story of three people whose lives become forever intertwined. Isabelle (Isabelle Huppert) is a former nun who claims to be a nymphomaniac and writes pornography for a living. Oh yeah, and she's a virgin too. "I'm choosy," she explains. Her character alone could have filled up the entire movie, but there are even more neurotic people to deal with. She befriends Thomas (Martin Donovan), an amnesiac with a sordid history. He has many enemies from the past who want to get even with him. Since he doesn't know who he is and what he's done, this could be a problem. Finally, Sofia Ludins (Elina Lowensohn) appears, "the most notorious porno actress in the world" with a heart of gold.

With a hilarious script, superb acting, and innovative direction,

*Amateur* simply amazed me. The story flourishes from beginning to end. Using Manhattan as a backdrop, *Amateur* is filled with so many tangents that it could have lost its focus. But when characters discuss such random topics as the story of Homer's *Odyssey* or the strange wording for floppy disks, I reflected right along with them ("But they're not disks? And they're stiff?") These peculiar observations are what make the movie so fascinating.

*Amateur's* dialogue is honest in the same way. "Here's my membership for that video store, over where the white supremacists hang out," explains Isabelle. No matter how personal or implicating a question may be, no one ever lies. It's difficult to dislike anyone in this film. The "bad" guys are just as funny and appealing as everyone else. Frighteningly enough, I could identify with every character's aggression in this film. Who hasn't really needed to use a public telephone even though someone's on it? Or been deeply confused by economics? Or had to electrocute someone using a lamp cord? Pamela Stewart's role as the overly

emotional police officer, Patsy Melville, almost stole the movie. Every time she has to deal with a new criminal she gets all teary-eyed. Damian Young, as Edward, the pornographer/accountant, nearly made me cry. His hair and facial expressions alone were enthralling.

Although *Amateur* gets slow in parts, these pauses in conversation and action add to the feeling of the movie. The odd camera angles and sparseness of surroundings make Hartley's film feel less like a movie and more like a story. Without the glossiness of Hollywood, Hartley is free to keep *Amateur* close to real life sentiments. He's like Tarantino without the violence or obscenities. Huppert, Donovan, and Lowensohn are so naive and caring despite the fact that they are all heavily involved in the pornography industry. They spend the entire film simply trying to survive life with a little enjoyment. As Jan, the "had guy accountant" explains, "It's a tough time to be a human being." In the end, the director shows that we're all amateurs at life.

Debika Shome is a *Barnard First-Year*.

## Two Johns Kissing Leslie

### Chicago City Limits Theatre

by Sarina Singh

"Math majors in heaven!"

"What?" They are taken aback. They are *Two Johns Kissing Leslie*, or, more specifically, John Cameron Telfer, John Webber, Carl Kissin, and Leslie Upson in their musical improvisation act at the newly christened Chicago City Limits on First Avenue at 61st Street.

Okay, math majors in heaven was not an easy call, I admit. But what was I to do, really? My very good friend Gary Wolfe is honestly a math major, and a very good one

I'm sure. The call was a response to their audience-based inquiry for a title of a movie to be enacted. An original movie. Unfortunately, the audience was of such standard that "OJ!" was the only unabashed reply.

Recovering from the initial confusion of trying haplessly to recall, for the sake of artistic integrity, the pythagorean theorem after many probably unquantitative years, they proffered upon a platter of professed improv a standard bread-and-butter routine, more a TV-dinner than a feast costing

approximately \$35. With little pepper. Three of the actors adopted different literary genres in which to build upon each other's contributions to a story ostensibly of audience selection. This tale, however, was not one of math majors, nor even math, and only very remotely about heaven: it was some sort of horror story of a sky colony of aliens, or something equally undecipherable.

An ambitious undertaking, the concurrent utilization of different

(continued on p. 26)

# “LEGENDARY?”

by Shirin Darouvar

Love and loss. War and calm. Birth and grief. Brotherhood and devastation. Haunted souls in a broken family. And all of this takes place in just the first scene. Okay, so not all of it, but it certainly seems to. *Legends of the Fall*, directed by Edward Zwick, allows us to experience the saga of the Ludlows, a family living in a Western setting in the wilds of Montana: three brothers—Alfred (Aidan Quinn), Tristan (Brad Pitt), and Samuel (Henry Thomas)—each in love with the same woman, Susannah (Julia Ormond), an absent mother and an ex-colonel father (Anthony Hopkins) driven by his hate for the U.S. government.

Just the

description of this film lends itself to criticism: how much do you expect the audience to go through in just a little bit over two hours? The answer, evident in the widespread and uniform drones of sniffing gasps of terror and tears of sorrow evoked from both young and old in the theater, is too much. The roller coaster of emotions involved in this family's story and the film's attempt to convey so much is both its strength and its downfall.

The plot of the film, based on the novella by Jim Harrison, is rich and intense. It seems, at first, to be centered around the middle son, Tristan, a man who constantly loses himself to his emotional demons

and finds a way to rise again. The narrative in the film describes how some people have inner voices, and when these people live their lives by what they hear, they either become crazy or they become legends. This is Tristan's fate. He is haunted yet strong. He is always searching and is forever attempting to escape the

emotions. The downfall of the film lies in its desire to give us everything. This is not a film about a man and his life. It is a story of love in its many forms. It is a mosaic of complicated and interwoven relationships. It is about romantic love, the kind that connects souls. It is about marital love and the mysterious connections that appear

between men and women. It is about the pain of obsessive love, the love that brothers share for each other and for a father. And it is about the way a man can love his sons immensely yet overwhelmingly differently. *Legends* tries to underscore the reality that the bonds that tie people together are deep and can



LEGENDS OF THE FALL

not always be understood. This is its strength. Its downfall is that it attempts to portray too many relationships in too little time, and thus leaves us feeling unfulfilled. The acting in this film is never lacking. Julia Ormond's portrayal of Susannah is powerful. She is beautiful and delicate. She makes Susannah's conflicts real and allows us to feel her struggle in loving each of the three brothers. Aidan Quinn's performance is equally if not more mesmerizing. He is Alfred, the practical brother who is always allowing the actions of those around him to dictate his life. He struggles to understand what his life has become and why it has

fallen apart. The downfall of the movie is not in its portrayal of Tristan nor of any of its other characters. On the contrary, we understand each character's needs, drives, and

mind. /



# A STIRRING PRODUCTION OF UNCLE VANYA

by Ann McCarthy

The most immediately striking thing about the Circle in the Square Theater is its shape. The stage is below the audience which is arranged in a circle around it. This arrangement is an excellent one in which to view Chekov's *Uncle Vanya* because it centers you on the action or better yet the lack of action, the physical stasis in which the play's characters are trapped. The round depressed stage allows another directional detail: the actors never walk off stage; they run, sometimes tripping down the ramps at either side of the circle. The panic in their running is caused by the awful inescapable boredom of the estate, and the regrets that most of the characters are trying to get away from.

Not only is this production of Chekov's masterpiece well staged, it is magnificently acted. The international film and stage star Tom Courtenay plays the title role. He is a wonderful Vanya, often drunk, always a little confused and utterly unabashed about pouring out his emotions to anyone who will listen. Vanya's emotions are painful to watch, and Courtenay is merciless in letting them out. Vanya is forty something, consumed with regret and madly in love with Yelena, the young lovely wife of an old, gout-stricken scholar. Yelena is played by Amanda Donohoe (*L.A. Law*, *The Madness of King George*) who makes her Broadway debut with this production. Yelena's character is disinterested, beautiful and bored. Certainly, Donohoe is convincing, but nothing about her performance is all that outstanding.

Donohoe and Courtenay are the ones mentioned in advertisements for the production, and on the front of the Playbill, but it is two lesser parts that really make the play such an arresting experience. Gerry Bamman plays Telyegin, a poor guitar player who lives on the estate, dependent upon the charity and goodness of Vanya. In Telyegin's character and in each of his speeches, Chekov has created a sort of paraphrase for the play. For example, Telyegin begins talking about the importance of fidelity

IT IS DIFFICULT  
TO SAY WHETHER  
IT WAS THE  
PERFORMANCE,  
OR SIMPLY  
CHEKOV'S  
GENIUS, THAT  
MADE UNCLE  
VANYA SO  
TERRESTRIAL

saying that his wife left him years ago, but he is still faithful. Of course, this elicits a laugh from the audience. But he goes on to say that he sends her money for the children she had with another man, and that now that that man is dead, she has nothing. Bamman delivers these lines with such a cracking voice

such perceptible agony that the audience cannot laugh anymore. In a sense, the whole play is like that: the characters seem to be joking, seem to be happy, and then they crash, or we realize they are serious. The play begins like a comedy and ends in a scene of unbearable sadness.

The second really amazing performance is Kate Skinner's. She plays Sonya, Vanya's niece, who is madly in love with Astrov (James Fox), an environmentalist and doctor who is so different from other men that neither Sonya nor Yelena can resist him. Of course, he prefers the beautiful Yelena over plain, hard-working Sonya, and that leads to more pain, but that is beside the point. Skinner's performance is convincing and heartfelt. One of the most memorable parts of the play is the point at which she confesses to Yelena her love for Astrov. She squeals and lies on the table, kicking her legs, perfectly communicating her infatuation and her hope. When Sonya is denied this one hope, Skinner does an equally good job of portraying her misery.

It is difficult to say whether it was the performance or simply Chekov's genius that made *Uncle Vanya* so terrific. Regardless though, the actors certainly bring a freshness to the work, and show us how timeless it really is. Ann McCarthy is a *Barnard Post* and *Bulletin Arts* Editor.

To write for the *Bulletin Arts* section, contact Ann or Naomi at 42119. Articles may be submitted through campus mail, or by depositing them in the slot of our office door in lower level McIntosh.

## LEGENDARY?

*continued from p. 24*

betrayed him. In a poignant scene as he stands over his wife's grave he speaks to Tristan. I followed all the rules man's and God's. And you followed none of them. And they all loved you more Samuel, father, even my own wife. Dialogue and emotion such as this add to the beauty of the film.

Aside from these qualities the film is visually breathtaking. The timeframe, approximately 1913 through 1923, in combination with the earthy setting, brings us back to a time when, in one sense, life was more simple and natural. We are constantly presented with images of nature and man's place in it. Exquisite landscapes with lightly snow-covered mountains and lucid rivers enclose the Tidlow ranch.

One of the themes conveyed through the images alone is that we pass our lives in cycles, some painful and others peaceful. Scenes filled with the horrors of war and death are sharply contrasted to others which soothe us: scattered images of Tristan riding through valleys encased in clear blue skies; Susannah learning to rope a horse

and Tristan's son being born.

The music composed by James Horner flows with the images. It is at times peaceful and at others powerful. It is regal and sad. It reflects emotions as they are revealed on the screen.

*Legends of the Fall* succeeds in telling the story of the Tidlow family and expressing the pain and joy that each of the characters lives through. Although it seeks to develop too many relationships, the film flourishes in its ability to uncover the spirit of Tristan. He is described as the rock that those around him broke themselves against. A man who is in constant internal battle. He is someone set apart somehow from those around him somehow. A man who is both a betrayer and who is betrayed. He lives through his relationships, feels every imaginable emotion, seeks to understand the wisdom and cruelty of life, and yearns for inner peace. Isn't this a portrait of at the very least a small part of each of us?

*Shirin Darouvar is a Barnard Senior.*

## Two Johns Kissing Leslie

*continued from p. 23*

genres to create one unbridled effect and I admire their not completely crumbling under the immeasurable pressure of the topic I unkindly proffered, but I've seen the West End Players do more with less and for considerably less emolument. But there were the brilliant flashes, the cleverly constructed musical representation of office life and modern corporate culture derived from an actual audience member's experience of having her wallet stolen in her workplace. And the clever cuts at both *Jeopardy* and the audience appointed professions of waitress, chiropractor and yes, proctologist (look it up, its a word worth remembering) who as contestants on TJKL's *Jeopardy* revolved all their answers around their respective professions with hilarious results. And the astutely philosophical insights into Parake's death penalty stance, the liability suit against Philip Morris and the culpability of USAir all in the guise of scintillatingly funny musical sketches were also very amusing. So perhaps they can't handle math majors in any climate, but *Two Johns Kissing Leslie* can certainly handle themselves on many other accounts.

*Sarina M. Singh is a Barnard Senior and a Bulletin Staff Writer.*

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# Demon Knight Soundtrack

by Geoff Saavedra

No matter what all of you think *Demon Knight* was an extremely cool movie. Granted, it could have been shown on HBO as a Tales From the Crypt special saving us about eight bucks. Even if you've never seen the show, go see it, if for nothing else than for the amazing acting skills of Billy Zane. Without him, the movie would have been flat.

But wait, this is supposed to be an album review. The soundtrack stands up to the accolades that I've given to the movie. Featuring songs from Ministry, Megadeth, The Melvins, and Machine Head, this album seems at first glance to be a method of showcasing '80s bands, but there's more to it than that.

A band that is using this album as a vehicle to get exposure is Filter. Their song "Hey Ma'n NiCe'sHoT" is killer. Starting off slow with a keyboard drone in the background, the vocals seep in like sleeping gas underneath a door hissing laid back with a bit of malice hidden beneath. The repetitive bass line doesn't get boring because of the interspersed guitar shots.

Another gem is the track by The Melvins. Who can say a bad thing about The Melvins, one of the loudest bands in the world? Actually, I know quite a few people, but I still like them. Instant Larry is the song and feels like it too. After a few seconds of being thrown into

the proverbial beater, the distorted shouts keep pile driving you down to make sure that you don't escape. When you've just realized what's happening, it's over. Maybe I'm a bit masochistic, but I wanted more.

Track number eight is Sepultura's "Polícia." One minute and thirty seconds of these Brazilian death metalers, who were at one

minute from the original, and now it has become the "Demon Knight Edit."

It's usually hard to say anything bad about Ministry, but here it is. "Tonight We Murder" is so hank. Musically, this is a Revolting Cocks song. Only because of the lyrics did it probably become a Ministry song. Fortunately, I can skip this track real

*It's a song that stays completely faithful to the hard-core ethic—fast, loud, and who cares if anyone understands it!*

time touted as the next "Metallica shouting 'Policia policia!'" and a bunch of other stuff that I couldn't understand. It's a song that stays completely faithful to the hard-core ethic—fast, loud, and who cares if anyone understands it.

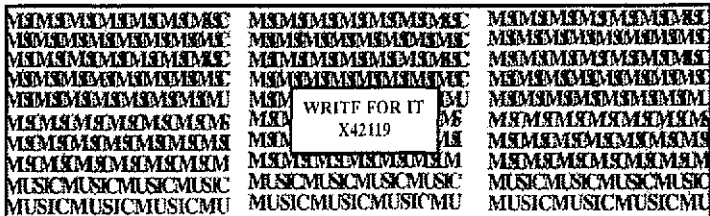
As many soundtracks today do, *Demon Knight* has the token rap song, "1 800 SuCiDe" by Gravediggaz. Sure, it's a good rap, hard rhythmic, full of cursing, but why is it the last track? Now there's something to think about.

Why'd they have to edit Pantera's "CeMeTeRY GaTes"? I liked the extra screeching at the end of the song. Maybe it's because Phil Anselmo can't hit those high notes anymore. So they chopped off about

one minute from the original, and now it has become the "Demon Knight Edit." It's usually hard to say anything bad about Ministry, but here it is. "Tonight We Murder" is so hank. Musically, this is a Revolting Cocks song. Only because of the lyrics did it probably become a Ministry song. Fortunately, I can skip this track real

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## sleeper: top ten reasons to buy this CD "SMART"

by Naomi de Silva

10) What else are you doing that could be more important? Be honest. What other album are you going to buy? I'm sure you've already bought Green Day Offspring and if you're cool the Dave Matthews Band's recent releases. Now you're thirsting for something a bit different. Well, here it is. You won't be disappointed. *Sleeper* is the next big thing on the music scene. Buy *Smart*, you won't regret it.

9) You want to hear some good music. This is the obvious reason for even reading this article. You want to know which band out of the thousands out there is the next ONE. Well, *Sleeper* is one of the next ONE's. The production on the album is excellent and the combination of Louise Wener's angelic voice and the guitar-centric melodies of the band produce an amazing sound. Their songs have a raw unpretentious melody that other bands on the scene lack.

8) You trust my opinion. Have I ever written a positive review of any band that wasn't good? No. From Good Homes, The Cluefians, Mila, and Old Man are all good artists. When bands suck, I tell you. Galliano and Sisan didn't quite make the mark, and I advised you not to spend your precious money. So, when I tell you something is good, TRUST ME.

7) This band is going to be big, and I know that you will want to be cool and say you've heard of them. Well, here is your chance to fit in with hip people that always seem to know what band is on the brink of stardom. Are you one of those people that started liking Pearl

Jam only when Jimmy or Black hit 7100? You would have done anything to say you knew about them before everybody and their grandmother did. Since I know that you want to at least appear like you know what is cool and happening on the music scene, I'll let you in on a secret. *Sleeper* is one of those small bands about to become a big hit. Now you can say you heard of them *before* everybody else did.

6) The cute little book I got with the tape. Even though you probably won't get the book at the music store, I got this cute little book (one of the many advantages of writing for the *Bulletin*) that gave me a history of each song as well as background information on the band. In addition, there were interesting sex messages included in it like more blow jobs please and what triggers your sexual thoughts? I'm not exactly sure what this had to do with the band or their music, but hey, it was interesting and it definitely caught my eye.

5) 'Swallow,' 'Amuse,' and 'Twisted' are reasons enough to buy this album. These songs were instant favorites of mine. It is far to say that all the songs on the album are marked with lyrical proficiency.

Not only are most of the tunes funny, but they also make sense (something to look forward to considering the fact that the lyrics by most bands usually don't even combine to form a sentence).

4) There isn't one bad song on the album. No, really, I'm not kidding or even exaggerating. The songs have a powerful impact and not one sounds repetitive. You never get sick of hearing Wener's voice which miraculously manages to

sound a bit different in each song.

3) *Sleeper* is one of the best upcoming bands I have heard in a long time. And trust me, I've been overwhelmed by many unsigned as well as signed acts. To be totally honest, if I had to choose five upcoming artists, *Sleeper* would be one of them. Anista definitely picked up a goldmine.

2) It only took one listen for the music to catch. The album didn't put me to sleep. This is an impressive feat for any band to accomplish, especially since I am a finicky reviewer. Yup, this is one of those catchy albums that you take a liking to immediately. All of the songs stick in your memory. Mark my word, you'll find yourself humming to the beat in no time.

1) The vocals blew me away. True to her word, Louise Wener, the lead singer of Anista's new band *Sleeper*, has a deep and sexy voice that never sounds irritating. She can sound sinister as she does in the track 'Alice In Vein' but never sound whiny. I don't know how she does it, but her powerful voice always manages to sound melodic and never overbearing.

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

Get On Line. Get Involved. Save Alternative Music. Get Paid! Sales Punks needed to sell on line service on the campus ASAP. Easy sell with big commission. For the good of alternate music in cyberspace. Must have access to computer and modem. To get involved call Rachael McLean 941 5912 or E-mail RachaelMcLean@Socnet.com

# A CASE FOR THE COLUMBIA CLUB

by Mirren Fischer

Columbia University has the largest population of alumni, faculty staff and students in the metro area, but it is the only Ivy League university without a full service club in midtown. Why, you may ask, is this a problem? Why should Barnard students care? After all, we already have a sufficient club, right?

The fact is that we share a space with the Williams College club. Emblazoned on the outside of 'our club' and on the letterhead of 'our stationery' is a big purple W. Although Columbia is supposedly New York's premier institution, we have no visibility in the part of New York that matters (i.e. not Morningside Heights). But why should visibility matter if our alumni are satisfied?

It's no secret that our administration has a problem with alumni relations. When asked to support a program such as the building of a Columbia Club, the administration invariably answers that yes it would be wonderful, but they have no money. Well, why do you think they have no money?

Frankly, disenchanted alumni feel they have no contact with a school that isn't too big but often seems very impersonal. Once you graduate, the university makes little effort to keep in touch. No wonder we are ranked in the uppermost tier academically, but in the lowest in terms of alumni satisfaction. Generous donors such as John Kluge are the prime reason the university stays solvent; they barely make up for the lack of interest in the majority of the alumni. Now, with the reduction of the "TAP" and "Bundy Aid," students who receive financial aid - that is, sixty percent of Barnard students - will need to find assistance somewhere else.

I think we can all agree that alumni support is necessary and desirable. A host of programs have been suggested to raise that support level, but they are inadequate. Busy alumni would rather not trek up to Morningside Heights for events. Realizing this, the university spends about two million dollars a year in hospitality-related expenses throughout the city (much of it going to other university's clubs). Once again, the money issue is raised. Wouldn't it be wonderful if that hospitality could pay for itself? And wouldn't it be even better if we Columbia graduates (this includes the whole university) could have a place to work out, network with other Columbia grads, bring professional associates for business meetings, and have a place to stay when we came to New York if we lived out of town? In fact (you knew there was a point to this article) there is an alumni-sponsored proposal for a Columbia Club that includes a health spa, dining rooms, conferences, special programs, and guest rooms. For those of you who're beginning to get nervous, I'm not talking about some sort of bastion of the old-boy network. This is an elite, not an elitist, establishment we're discussing. This is a place to which anyone who has graduated from a Columbia University affiliate can belong.

A Columbia Club could be crucial for Barnard, especially in light of President Rupp's ill advised comments about the status of Barnard in relationship to the rest of the university. By living together, studying together, and playing on the same teams, we are intimately connected with the rest of the university — once we graduate, are we to forget these ties and think only of our Barnard experiences? If, thus taken, I would have to sever my ties with my teammates, my best friends here.

The problem is that although many Columbia alumni, administrators and faculty members have expressed an interest in the initiative for a Columbia Club, no Barnard administrators seem to be interested. They don't seem to realize that our existing facilities (that aren't really ours) are insufficient and frankly, embarrassing. And if the rallying cry of pride in our school is not enough, perhaps the cold, hard reality of our lack of alumni support should be a signal that we need to do something extra to make them feel like they still belong. In a year and three months I will belong to the ranks of the Barnard alumnae. I would like to think that in a not too distant future there will be a place where I can still connect to the Barnard community, as well as that of the whole university. And who knows, maybe I'll be able to give something back.

*Mirren Fischer is a Barnard Junior.*

# The Heart of the Matter

by Amy Leavy

## Pass the Pamprin Please

To be honest, I had nothing to write this week's column about. I had a terrible week between studying for midterms, writing paper proposals and doing my seminar readings. Not to mention that I had a huge case of writer's block and a pile of laundry that reached my ceiling. However the topper, the icing on the cake, if you will, is that I have PMS. So between potato chips and crying fits, I decided to just write about my pre-menstrual syndrome.

I'm not going to get into the biological and chemical reasons that PMS exists. Frankly, I don't know and I don't care. I do know that for three days every month my appetite multiplies, my weight doubles, my emotions are on a roller coaster and all I want to do is sleep. Thank you daddy for that other X chromosome. These are the times I hate being female. Waiting for my visitor (that's my mother's euphemism) is one of the most upsetting, stressful, predictable monthly events. *I hate it!*

I know that they say not to eat salt, but I can't help it. Salt and chocolate are the only things that I want to eat. Salty Hershey bars really would be appealing right now or chocolate french fries would also tempt my tummy. I bet I could start a business just selling PMS food. I'm sure there must be others of you out there craving a salted malted as much as I am.

The more I eat when I'm PMSing the fatter I feel. I know that old thing about water retention and all of that. But I'm sure that I gain twenty or thirty pounds during those few days. *"Amy how can you gain and loose so quickly?"* The answer my friends is *layening*. When I'm in my flannel, sweats, ponytail, no makeup, pass-me another chocolate-chip-cookie mode, you can guess that I've gained the weight. I know much of this is in my mind, don't go sending a health services shrink after me, but I swear that for a few days I feel like a balloon waiting to pop.

As weird as my eating habits and weight problems become, my emotions are the oddest. All I want to do is cry. I watch TV, I cry. I hear a cute song, I cry. I get annoyed because my boyfriend is watching the Knicks game instead of talking to me, I cry. And if I'm not crying, I feel like I'm going to. I looked over at my friend during sociology yesterday and said *"Beth, I think I'm going to cry"*. She asked me why. *"I don't know!"* I whined back. Something about crying just seems so appealing to me when I'm PMSing. If I don't cry, I complain. If I'm on a crying and complaining hiatus, I get bitchy. However no matter how many emotions I run through, happiness is always the one I skip. Go figure.

I'm sure someone out there reading this will be annoyed by my seemingly careless and slightly sarcastic illustration of what some consider to be a very serious illness. I'm not mocking the severity of PMS. In fact I honestly believe it is a terrible ailment. But you know what annoys me? When guys assume that all bad moods are attributed to PMS. Like it is some universal female personality defect. I think they overlook the potency of the syndrome.

I won't be graphic and now describe what I hate about the week following PMS, but rest assured I don't like it any better. Instead, I think I'll just go out and have some yummy saline crackers and a glass of chocolate milk. Boy would that hit the spot right now. *Mmmm mmm good!*

*Amy Leavy is a Barnard Junior and a weekly Bulletin columnist.*

# Fine and Fierce

*a column devoted, but not limited to seniors*

by Sae Yun Kim

Today, the Eighth Day of March in the Year  
One Thousand Nine Hundred and Ninety-Five

"Anything is possible today."

A daring fine sentiment, yes?

Unfortunately, it did not issue from my mouth, but from the mouth of someone who could deliver it with utter sincerity, without sounding utterly whacked. (I would add for my own benefit, "and I'm not dead" just to give myself that little kick of encouragement to get the ball rolling.) I absorbed the thought anew with the help of the crisp, chilly air of last Wednesday night, and it has haunted me ruthlessly since then. The thought re-surfaced during my rehearsal for Shakespeare when I discovered a more exaggerated, constipated and furious way of acting Adriana, from *Comedy of Errors*, with the help of my partner who did my lines with different eyes. I had found a way to re-invigorate my old, insipid version of the character. Sure, anything was possible.

The next day signaled my last class of the week, and in spite of the twenty-pound weight wedged between my shoulder blades, I felt the searing urge to take a sharp right out of Barnard's front gates and hop a train, possibly down to MOMA to catch the Kandinsky exhibit. I could just as well have jumped on the Amtrak to Philadelphia to pay my sister an impromptu visit, or gone downtown to take a dance class. Anything, anything, anything was possible. Choice settled into my gut and I felt excited. Back to play, back to constructing my identity before it settled into a rote script. The street, the storefronts, and even people began to look suspiciously unreal, like flats in a theatre.

\* \* \*

We passed the bandanna along quickly, intently, trying not to break the rhythm of our gestures. The boy ahead of me feigned a nose-blow into the bandanna, I reached behind myself with both ends of it and started to scrub my back away, and the girl after me tied it around her head, peasant-style. The goal was to think fast and not to censor ourselves. When time was called, my theatre class discovered that a bandanna could really morph into anything, and that all we really needed to save the world were a few good bandannas. A sharp sense of play had fueled the exercise, the kind of play I notice in people who suck life's juices with greater vim and vigor. Intense fun comes from finding new ways to think of old behaviors. Yeah, it's kind of godly, a little scary, but it's what puts the crackle into life. Sometimes it takes serendipity — like the happy accident I had of rehearsing with someone who was entirely frank and willing to play with language — to force you to revise your behavior. Luckily, she provided the pull and tension I so badly needed to spring back with a more dynamic reading.

I've seen too many people settle too fast into their skins, from my middle-aged parents to my twentysomething ex-boyfriend. I know it's hard, really hard to get out of ruts so deeply tread; you dig yourself in so deep the ruts become the walls of mazes that blinker you with their height and density. Time, perhaps, is the underlying issue. A few days ago, I felt my bones settle a little early and thought I could use a little ratching, and though I did not dash off to MOMA, Philadelphia, or even downtown for that matter, I did try something new: I allowed myself a little shut-eye in the middle of the day. And the break in routine was nothing less than welcome. A little rest became my possibility that day.

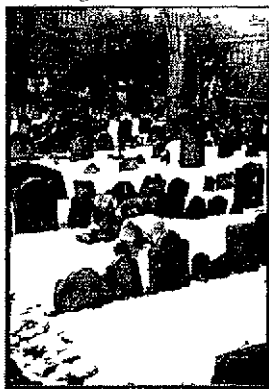
*Sae Yun Kim is a Barnard Senior and a weekly Bulletin columnist.*

## Toby the Wonder Dog



*Fearless mascot, canine demi-god, cookie connoisseur,  
mouse-hunter extraordinaire, AND Bulletin Staff Writer  
(ever hear that barking in the office in the middle of the night?)*

### Writing for the Bulletin



*It's like dying and going  
to Heaven*

### Dennis Dalton...



**As You've Never Seen  
Him Before!**