

September 8, 1995
Number 1



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Editors-in-Chief

Catherine Pajak
Anne Washburn

Contributing Editors

Diana Adams-Ciardullo
Naomi de Silva
Ann McCarthy
Hadil Nasr

Contributing Staff

Alexis del Campo
Marim Habib
Rebecca I. Hertz
Amy Hopson
Melissa Halpern
Shrivani Persad
Hussein Rashid
Janna Robin

Photography Editor
Micah Roberts

Business Manager
Silver Park

Computer Consultant
Hussein Rashid

The Editors give special thanks to, Lindsay Kaplan, Jessica Oley, Jennifer Morrill and Paul Tarnall.

ON THE COVER...

This week's cover photograph was taken by Micah Roberts and depicts the festivities at Wigstock on Sunday September 5th.

In Want of Tradition

To initiate over five hundred new students, a sizable group of professors, student orientation workers, and noteworthy administrators, including President Judith Shapiro and Dean of the College Dorothy Denburg, convened at the Convocation for the Class of 1999. The ceremony, organized in conjunction with the New Student Orientation Program, was similar to years past, but a new candle lighting "tradition" was introduced.

Representatives from the Barnard classes '95, '96, '97, and '98 each lit a candle of their class color, respectively blue, red, green, and yellow. The use of class colors dates at least as far back as the class of 1884, the second class to graduate

Barnard. In its early years when classes numbered as few as seven or ten, students in each class picked their own color. Eventually, a four-color repeating cycle was established.

The ceremony began as the Class of 1995 representative, class president Dana Ostrow, lit the first candle. Then each subsequent class candle was lit from the flame of the preceding class candle. Finally Ostrow, using the flame from the yellow Class of '98 candle, lit the Class of '99 blue candle completing the circle of colors — and passing on "Barnard tradition" to the Class of 1999.

Although the ceremony was beautiful and clearly illustrated a continuing chain in Barnard history, the "new" tradition it contained raises the questionable issue of "creating" traditions. The ceremony was commendable for its reflection of Barnard's long-standing tradition of class colors; however, the ceremony was still "made up."

On April 3, 1995 Barnard Student Government Association (SGA) passed a resolution that will create an "Inventing Barnard Traditions" committee. Inherent irony exists in the concept of creating traditions. The SGA resolution states that "traditions and rituals are one way of increasing

school pride" and making students more "aware of the Barnard legacy they inherit." However, the creation of an "Inventing Barnard Traditions" Committee does not fulfill this need. Inventing traditions defeats the historical purpose of tradition. Further, the creation of once-a-year ceremonies cannot increase school pride. Barnard is not about a legacy

of once-a-year events. Barnard is the legacy of strong, independent, driven women.

What kind of traditions have strong, independent, driven Barnard women left behind? In 1901, four Barnard women discussed life at the college. They set out to "to bring the

disjointed parts of the college into a whole, to bring diversity of interests into a unity of sympathy." They founded the college's paper *The Barnard Bulletin*.

In *The Bulletin's* premiere issue on January 7, 1901, the four original editors simultaneously defined the paper's mission and the purpose of tradition: "Its broader, underlying aim is to be the element that shall weld the college together."

Lack of tradition is not a problem at Barnard. The problem is that Barnard students do not recognize and appreciate authentic traditions. Energy must be directed towards revitalizing the real traditions latent at Barnard. SGA would not have needed to form a committee to create traditions if the College had a strong commitment to preserve and improve existing traditions. Traditions exist right here.

SGA resolved to "contribute financially to the events planned by the Inventing Barnard Traditions committee." This committee must enhance living and latent traditions already within the Barnard legacy.

Some of the information for this article was compiled from Bulletin columns and news stories written by Rona Wik, BC '90

In The Bulletin's premiere issue on January 7, 1901, the four original editors simultaneously defined the paper's mission and the purpose of tradition: "Its broader, underlying aim is to be the element that shall weld the college together."

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 and must include a phone number. All letters are printed under the discretion of the Editors, opinions expressed in the Bulletin are those of the authors, not necessarily Barnard College or the Barnard Bulletin. The editorial board reserved the right to edit all submitted material.

The Bulletin Welcomes Letters to the Editor!

BEAR ESSENTIALS

WELCOME TO ALL STUDENTS! *The Bear Essentials will appear in each issue of the Barnard Bulletin and will be posted on the Dean of Studies Bulletin Board, which may be accessed by e-mail. Please read this column regularly to keep current on deadlines, academic information and important notices from the Student Services Offices.*

JUNIORS. If you haven't declared a major yet, you must do so immediately. Please call Jim Rundsorf, junior class dean at x42024, if you have any questions.

PROGRAM FILING DEADLINE Friday September 15, at 4:30 p.m. Before submitting your programs, please note that the following signatures are required: **First-Years and Sophomores.** Programs must be reviewed and signed by your class adviser. **Juniors and Seniors.** Programs must be reviewed and signed by your major adviser. **Junior Transfer Students.** Programs must be signed by both the class adviser and the major adviser. **Double Majors.** Programs must be signed by both major advisers. **If your major adviser is a Columbia faculty member,** your program must be signed by the major adviser and Dean Schneider. Programs of fewer than 12 points are part-time and require the written approval of your Class Dean before your adviser signs. Remember that the three-letter computer code for each course rubric must be entered in column one of the program form (it appears in bold type in the Barnard Catalogue and on the Registrar's bulletin board).

IF YOU SCORE TEN OR BELOW ON THE BASIC MATH SKILLS TEST you must take and pass QUIZ BC1001 Basic Math Skills (see Barnard Catalogue page 233) before enrolling in a course that fulfills the quantitative reasoning requirement. Early-as-possible enrollment and completion of this course is strongly encouraged.

NO MORE THAN 18 POINTS OF STUDIO, PERFORMING ARTS, OR PROFESSIONAL SCHOOL COURSES (including film) may be credited toward the degree. (NOTE: This applies specifically to non-majors.) In order to enroll in and receive credit for a second year of studio art, concurrent completion of art history is required. School of the Arts courses (R-prefixed) should not appear on a program unless the department's prior permission is secured. See also items on Music Lessons below.

REMEMBER TO ENTER A TOTAL FOR THE COURSE POINTS ON YOUR FINAL PROGRAM. If they exceed 18, you will be charged an additional fee of \$625 per point and there will be no refund for courses dropped after filing. (Note: 0 points for PE on a full program; 3 tuition points for MAT F0065 although no academic credit is granted.)

COURSES TAKEN AT THE JULLIARD SCHOOL, MANHATTAN SCHOOL OF MUSIC, JEWISH THEOLOGICAL SEMINARY AND TEACHERS COLLEGE require special procedures. (See Registrar's memos.) **Enrollment is not accomplished by merely listing them on the Barnard program.** JTS and TC courses require payments of JTS and TC tuition fees in addition to Barnard charges.

MUSIC LESSONS. Except for the music major and minor, a maximum of six courses may be credited if both the third and fourth are accompanied by satisfactory completion of a course in music history, literature, or theory. See also **18 POINT RULE** above. Students with questions should contact Gail Archer, x45096.

PRE LAW STUDENTS. The Barnard/Columbia Law School Fair will take place on Thursday, September 21, from 3:00-6:00 p.m. in the James Room, Barnard Hall. Representatives from approximately 30 law

schools will attend. Prior to the fair from 1:00-2:00 p.m. there will be a panel presentation by several representatives from the law schools addressing topics such as financial aid for law students, career opportunities, different approaches to legal education, and minority admissions. The panel will also be in the James Room.

INFORMATION MEETINGS FOR STUDENTS INTERESTED IN STUDYING ABROAD will be held Tuesday, September 19, 12 noon - 1 p.m. and Thursday, September 28, 12 noon - 1:00 p.m. in 202 Barnard Hall. Please sign up for open meeting only in the Dean of Studies Office, 105 Milbank. For further information, contact Dean Rundsorf, x42024.

Students who plan to work through the **STUDENT EMPLOYMENT PROGRAM** must pick up and complete a job contract and supporting materials from the Office of Career Development (OCD), 11 Milbank. Contracts will be distributed during the month of September on Mondays, Tuesdays & Fridays 9:00 am - 10:00 am and Wednesdays and Thursdays from 4:30 pm - 5:30 pm.

FEDERAL WORK STUDY & BARNARD COLLEGE JOB award recipients are required to attend an orientation session in the Office of Career Development. Orientation session schedules are available in the OCD.

Students who received **PLACEMENT ASSISTANCE AWARDS** should attend one of the Placement Assistance workshops in the OCD. Contact the office for a workshop schedule.

The **INTERNSHIP/JOB FAIR** will take place Tuesday, September 12, 12 noon - 2:00 p.m. in upper level McIntosh. All students are encouraged to attend.

BEST WISHES FOR A HAPPY AND REWARDING FALL SEMESTER!

A letter from the President

Dear Students,

Welcome Back! The Student Government Association is very excited about the upcoming year and we hope that you are all excited as well!

As you may know, the SGA is run by the Representative Council and it oversees approximately seventy organizations, dispenses Summer and Winter Grants and organizes events such as Founder's Day, Blood Drives, Winter and Spring Fest

This year the Rep Council plans to work on many different projects and we would love to hear input from you! Please feel free to stop by the office at any time to place complaints or discuss issues. We are located in Lower Level McIntosh, room 112, and we are open every day.

In September we will be hiring office assistants. If you are interested in the job and have work study or a Barnard College Job, please talk to *Barbi Applequist*, the Officer of the Board. We will also be holding elections for several offices. The positions available are *First Year Class President, Vice President, Treasurer and Secretary, Class of '96 Secretary, Class of '97 Treasurer*, as well as, *GS Liaison and Commuter Representative*. Last Spring we also created positions for *Academic Representatives*. We will have elections for one representative from each major who will program events and work with the Rep. Council. Look for information about elections in your mail box.

Rep Council meets weekly on Monday nights from 8-10 pm in Sulzberger Parlor. All students are welcome to attend. We hope to see you all, for we are here for you!

Sincerely,
Eurydice A. Kalley, President
Student Government Association
X4-2126

Class of 1999, Welcome to Barnard

They came from all over the world with parents and suitcases in tow. Five hundred and thirty-one First Years took command of the Quad on Tuesday August 29th. Eleven member orientation staff, 24 crew chiefs and hundreds of sponsors were instrumental in welcoming the new students to Columbia University.

Each incoming Barnard student paid an orientation fee of \$150. This fee helped to fund events like Ellis Island Club Night, The Ganster Bash, and CUUnity.

We would like to welcome the first year students to Barnard. Welcome to our tradition.



Karen Davis BC '96

"Take advantage of all that Barnard has to offer. College goes much too quickly."

More advice to first-years on page 9.

Berkeley Federal Plans to sell ATM Network

by Anne Washburn

The 1994-95 school year brought about attempts for campus cohesion in the Columbia Community. With the installation of a new Barnard President and an active effort for communication between the campuses, the idea of the OneCard was initiated into the minds of administration on both sides of Broadway.

For those unfamiliar with the concept of the OneCard, it is an identification card which incorporates personal identification information, financial information, meal plan, library card, and a debit system onto one credit card sized card. If implemented this computerized system would have eliminated several steps of registration and would have eventually eliminated some bureaucratic steps necessary to track the large student body.

Despite the fact that many colleges and universities have programs similar to the OneCard, Columbia was not able to organize the transition into the unified system of identification.

During the process of research and investigation into the OneCard, Columbia contracted with Ocwen Holding Corporation, the parent company of Berkeley Federal Bank and Trust.

In an attempt to prepare itself for the transition to the University-wide OneCard program, Columbia signed a five year agreement with Berkeley Federal to place an Automatic Teller Machine or (ATM) in Barnard Hall. The placement of the ATM and the presence of Berkeley Federal on campus would allow for further development of the OneCard program.

Students at Columbia with Berkeley Federal Accounts received notices during the summer that the bank is taking their ATM off campus. Berkeley Federal has headquarters at Oswen in Florida. Their nearest branch is across the George Washington Bridge in northern New Jersey. Berkeley Federal, who is not willing to comment on their

rapid exit off campus, is becoming increasingly accessible to students.

According to Vice President of Finance Administration, Barry Kaufman, Berkeley Federal is "pulling out" of the ATM business. Kaufman, who was hired in February '95, stated that the impetus for such a change is because the national chain of ATMs is "not a profit maker." Berkeley Federal has a total of 210 ATMs on over 20 college campuses. He continued by defending Ocwen and added that "they are a legit business, otherwise the college would not have entered into this with them."

Berkeley Federal has several hundred accounts on campus and every month the 24 hour ATM averages 9,000 transactions. Two thirds of these transactions are made by non-Berkeley Federal customers. This amount of transactions is "well above" the average number of transactions for an ATM.

The bank is currently attempting to find a buyer for the chain of ATMs.

According to Kaufman the ATMs are "expected to transfer to one of three local banks." The bank that purchases Berkeley Federal's line of ATMs will likely impose a per-transaction fee. This type of fee averages about \$.35 for bank affiliated transactions over the monthly maximum and on average about \$1.00 for non-bank affiliated transactions.

If a new bank installs a transaction fee Berkeley Federal

customers will lose the free privilege that they were promised when the entrusted their money to Berkeley Federal. Berkeley Federal is not a student's only option. There are several local banks and a credit union that cater to the members of Columbia University community.

Citibank is currently running a special student offer which includes software to access bank information through the internet. Banco Popular has a competitive monthly fee schedule and also pays special attention to students. Chemical Bank has a higher fee schedule compared to Citibank and Banco Popular. Another financial service option the Columbia Barnard Federal Credit Union. It is operated by student volunteers from the University. The Credit Union has low fees and its structure is based on the needs of students.

Anne Washburn is a Barnard Sophomore and an Editor-In-Chief

Citibank, 111 St. and Broadway

This bank offers basic checking with no minimum balance requirement. Monthly fees apply however, \$3 for zero to eight transactions and \$9.90 for nine or more. These transactions only include withdrawals from Citibank ATM machines. Citibank ATMs are accessible 24 hours a day. The charge for a non-Citibank withdrawal is \$1. There is a \$.35 per check charge.

Monthly fees and transaction costs can be avoided by using the internet. Software is available which can aid



the user with paying bills, transferring funds, viewing account information, accessing one's credit line, getting stock quote information and buying and selling securities. This is a free service. Call 1-800-557-1211 extension 22 for more information.

Banco Popular, 111 St. and Broadway

*This Bank offers basic checking with a \$25 initial deposit. There is no minimum balance requirement. The standard fee for banking there is \$3 per month. This fee includes six checks and four ATM withdrawals per month on the net cycle.

*The fees for the bank are as follows, \$30 per check after six, \$30 per ATM withdrawal (Banco Popular ATM only) and \$75 per non-Banco ATM withdrawal. The hours of ATM availability are 6 am until 10 pm.

**Chemical Bank, 113 St. and Broadway**

*The below information applies to Chemical's Checking only, this is Chemical Bank's equivalent of basic checking.

*To avoid fees at this bank the customer must maintain a monthly balance of \$400. The monthly maintenance fee is \$9.50 if the balance falls below the required amount.



*The transaction fee at Chemical Bank is \$30 per withdrawal from a Chemical ATM and \$1 for a non-Chemical ATM withdrawal. There may be additional charges for services provided that are not shown on this sign.

The Columbia Barnard Federal Credit Union

The Columbia Barnard Federal Credit Union (CBFCU) is located in 303 Ferris Booth Hall. Because the CBFCU is staffed by volunteers and is not for profit it has the ability to offer lower rates and fees than competitive banks. For example, Chemical Bank charges \$4.00 for a money order whereas the CBFCU charges \$.75. Because of its non-profit status, CBFCU is tax exempt.

According to CU Student Rana Zincir, Director of Member Services, the CBFCU is a "small town bank in a big city." She further explained by saying that customers often approach her with questions about their accounts and the credit union and she is able to spend time personally instructing them about banking procedures.

Student volunteers determine the 20 hour a week schedule of CBFCU. Both checking and savings accounts are available through CBFCU. They also offer Cirrus ATM services.

The service fees and rates for the CBFCU are as follows:

lifetime membership fee:	\$10
minimum balance fee. (\$20 initial investment)	\$10
150 custom checks	\$19.50
monthly service fee* (without ATM)	\$3
monthly service fee** (with ATM)	\$4
fee for insufficient funds	\$15

*fees apply for accounts whose monthly average falls below \$500.

**fees apply for accounts whose monthly average falls below \$1,500.

Personnel Changes at the College Activities Office

by Manam Habib

Director Christopher Koutsouvlis Activities Coordinator Patricia Mann and Graduate Assistant Dan Schreier all left their positions at the College Activities Office (CAO) over the summer recess. While Koutsouvlis' position remains unfilled, Mann and Schreier have been replaced respectively by Stacey Bulez and Cynthia Colon.

Koutsouvlis, who has worked at CAO office for six years, was Director for the past four years. Before becoming Director, he served as Acting Director and Associate Director in the same office.

Koutsouvlis explained that the Director is responsible for "supervising CAO staff and ultimately for every function (of the office)." Specifically, the CAO office runs McIntosh Student Center, provides student services, coordinates student programs campus wide, and organizes events such as the New Student Orientation Program (NSOP), Winter Fest, Spring Fest, and Commencement. Also, the CAO staff oversees all 90 student organizations.

Koutsouvlis stated that the Director "advises 40 of the 90 student groups." He has been responsible for advising large student organizations such as Student Government Association and the *Barnard Bulletin*.

Koutsouvlis is leaving Barnard to accept the Dean of Student Affairs position at Manhattanville College in Westchester, NY. Since Koutsouvlis last day, September 1, the Director position has been vacant. A student aided search will find a replacement to fill the position. In the Director's absence, a variety of administrators will fulfill the job responsibilities. A replacement for Koutsouvlis is expected to begin working in November.

Former Activities Coordinator Mann left her CAO position to pursue a Ph.D. in Higher Education at the University of Maryland. Mann left in August after working with her replacement, Stacey Bulez, for a week.

Bulez comes to Barnard from the State University of New York at Albany, where she went to graduate school and also worked as a Residence Hall Director and the Coordinator of Multicultural Programming and Leadership Development. Originally from New York City, Bulez completed her undergraduate degree at Ithaca College.

"I like it (my job) a lot. I enjoy working with students here," Bulez said.

Bulez has been working with students and administrators from Barnard and Columbia on NSOP. When asked about the Barnard-Columbia relationship, she explained, "It's taking a while to get used to. I had to work very closely with Columbia for Orientation. It's working out really well. I am developing a good relationship."

The Activities Coordinator is responsible for coordinating large student events such as Class Dinners and Formals, Graduation, and NSOP programming. Also, Koutsouvlis explained, the Activities Coordinator works closely with students on organizations such as McIntosh Activities Council (McAc) and Mortarboard (yearbook).

The other new addition to CAO is Cynthia Colon, who fills the Graduate Intern position left by Daniel Schreier. Schreier has moved on to a similar, but more permanent position at the University of Massachusetts. Colon comes from Los Angeles, where she graduated from the University of Southern California in 1994. Colon's previous experience includes having

worked in the office of the Vice President and at Student Affairs at USC.

The Graduate Assistant Intern position is a one-year position for Teacher's College (TC) students. This job is one of many available for TC students pursuing a Masters in Student Personnel Administration. Most of the internships available are under the Columbia University umbrella. The Intern positions allow a graduate student to fulfill their Masters requirements while getting practical job experience. In the past, the Intern has been responsible for the entire mini-course program and for advising many campus clubs.

Manam Habib is a Barnard Sophomore. Catherine Pajak also contributed to this article.

**"SHE KNEW
HER NEWS..."
IS THAT WHAT
THEY SAY
ABOUT YOU?**

**Share your
knowledge with the
Barnard
Community.
Become the
Bulletin's News
Editor. Applications
available at 128
McIntosh. Call Cat
or Annie at
X4-2119**

Inheriting the Barnard Legacy: What Students Have to Say



Papa Sen BC 98
 Take advantage of all it at Barnard has to offer. Painting classes at the Met, writing classes from Mary Gordon and Workshops at the Center For Research on Women, Grace Gold Darkroom, Clay Collective, WBAR and the Zooprax Film Society.



Catherine Han BC 96
 Have fun.
 Be happy when you vegetate.
 Be open and honest with others they like it.



Sue Park BC 98 and Elizabeth Blair BC 98
 Get involved, avoid the West End and take advantage of the shopping period.



Katherine Chow BC 98
 'Don't be intimidated to talk to upper classmen about classes and 'shop around'.



Kan Leong BC 98
 No tree climbing.
Amy Tong BC 98
 Don't pick the flowers and no spitting on the sidewalk.

6

are the same man



MOD~REVISITED, FALL '95 BY MFLISSA HALPERN

FALL 1992 DOC MARTENS BLUE, PURPLE, GLITTER
 FALL 1993 BELLBOTTOMS PLATFORMS PLAIT
 FALL 1994 ADIDAS STRIPES, BRILLO BACKPACKS BABY TEES

MOD!

STARTING IN THE LATE 1950S, MOD FASHION FOCUSED ON PRACTICAL SIMPLISTIC STYLES THIS SEASON, ONCE AGAIN, MOD PREVAILS

Mod styles are overtly feminine fitted, and most of all practical. When mod first influenced fashion, women were becoming more concerned with their ultimate positions in society. As women attained more practical roles in society they were less concerned with glamour.

Recently, high couture designers in realization that their creations should cater to the needs of the growing consumer market, have been influenced by the mod period. The question now is whether or not mod-inspired fashion is temporary or a precedent for the future.

The newest designers are at the helm of mod trendsetters. These young women usually produce and publicize their lines by themselves. Small specialty boutiques nationwide preserve these novel signature styles. Whoever the designer, whether it be Mizrahi or Miss just out of Fashion Institute of Technology (FIT), all designers have followed the official mod rules-of-thumb. After acquiring a rather solid foundation as interns and production assistants for the biggest names in the industry, these women had the confidence to begin their own lines. Most collections entail fitted button-down shirts, hip-hugger trousers, and tapered jackets. Young designers such as Pixie Yates, Built by Wendy and Bionic Threads, have gone on a limb and have recently entered the wholesale industry to test their creative talents.

Twenty-seven-year-old Pixie Yates, a native of Lawrenceville, New Jersey, has focused her novel line on "simple, understated looks." Yates received her degree from the Massachusetts College of Art. She acknowledges as her inspirations the designs of Yves Saint Laurent from the 1960s and 1970s and Prada. Also, she worked in Los Angeles with fashion great Mark Eisen, and in New York with X-Girl's Daisy von Furth and Kim Gordon of Sonic Youth. Although Yates had the background and talent to break off on her own, she had "the fear of making it" when considering moving to New York. But Yates had no need to worry. So far, so good! Recently she was written up in the *New York Times* and *Women's Wear Daily*.

Yates' fall '95 line employs a feminine flavor with pink and blue pastels and, of course, the basic brown, black, and winter white. Pants are fitted with patch pockets, sometimes trimmed with scallops or bows. Her button-down fitted blouses are detailed with etched, pearlized buttons. For Yates, detail is essential and her small satin and corduroy handbags and satchel backpacks are symbolic of her close scrutiny. When asked about the trendiness of mod-inspired garb, Yates replied that her clothes are a more "long term statement"

people want practical." She feels that, rather than baggy loose clothing, women want clothes that are fitted and "very flattering." When questioned about what to expect from her in the future, Yates replied that she will design according to her mood and perhaps create fashions that are a tad bit "more wacky." Ultimately, though, she wishes to uphold her signature style of girlish charm.

Another trendsetter for mod '95 Wendy Mullin, 24, is a friend of Yates. Mullin also worked with the design team at X-Girl and now pays most attention to her personal line, Built By Wendy Before. Mullin began her formal education at FIT. She promoted her line through hometown Chicago stores such as Wax Trax. In addition to mod-influenced clothing, this "arts and crafts kind of girl" is best known for her signature guitar straps that are decorated with colored vinyl, metallic, and even small pictures of people like Kate Moss. Alternative musicians such as Kim Gordon and Thurston Moore of Sonic Youth, as well as Melissa Auf der Maur of Hole, are proud purchasers of the guitar straps. Although the designer employs an occasional zing according to the *New York Daily News*, Mullin sucks to Vogue sewing patterns from the 50s, 60s, and 70s. Eye-catching items from her fall '95 line include western fitted shirts with banjo embroidery, hip-hugger jeans, and red and black hunter's plaid flannel mini dresses. Like Yates, Mullin in the end has one objective in mind — practicality. She states that she designs "regular stuff for regular people, but I'm definitely not doing the Gap."

The third design team featured here, Helen and Anna's Bionic Threads, perhaps cover the ritzier side of mod. Subtle colors such as navy and maroon reflect mod tradition. Meanwhile, fitted shirts with metallic collars and cuffs, fur skirts, and pearlized vinyl suits still indicate a desire to be daring. Helen, who initially worked with Anna Sui, has left the company to pursue her design interests.

If not the leader, will mod still be a participant in every woman's wardrobe? Professional women who are always on the move, have begun to enjoy mod influences. Will all women enjoy mod?

- Fall 1995 Practical simple mod Long lasting?
- Fall 1996 Mod?

Melissa Halpern is a Barnard Senior.

Designs in this article can be purchased as follows:
 Built by Wendy TG178, Rocks in Your Head, Urban Outfitters
 Pixie Yates TG170, X-Girl, LA
 Bionic Threads Patricia Fields, NaNa

THE WHITE CHURCH LANE JEWELLERS' SHOP AND WHAT'S HOT AND WHAT'S NOT IN THE WORLD OF FASHION. THE WHITE CHURCH LANE JEWELLERS' SHOP AND WHAT'S HOT AND WHAT'S NOT IN THE WORLD OF FASHION. THE WHITE CHURCH LANE JEWELLERS' SHOP AND WHAT'S HOT AND WHAT'S NOT IN THE WORLD OF FASHION.





On: Paul & Co. - advertised by 2000; Ralph Lauren - On: On a Western Shirt; BUT by Wendy B. by 1991; plus: Paco & David - J. J. F. R. n. 1991

Play Within a Play, New York Renaissance Festival

by Anne Washburn

"The most beloved Queen Winifred come hither. God Save the Queen!"

Court Jesters and Town Criers announce the event to a celebratory townspeople.

The lry hamlet of Shire bustles with the energy of a visit from the Royal Court.

The end of the summer commotion in upstate New York is all part of a day at the 18th season of the New York Renaissance Festival. This festival is a charming celebration commemorating the joyous aspects of European rebirth. Actors become town people who daily recreate the 17th century festivities in Shire. A cross section of citizens include performers, local vendors, roaming clowns, jesters, and of course the royal council.

Without the blaring announcements and repetitious carnival music, a visitor to Sterling Forest can personally discover what magic is hidden around every corner. Upon your visit to the 65 acres of picturesque forests and meadows, you will encounter a fictitious plot in a vibrant real place. The absence of technology in Sterling forest cultivates a creative, uninhibited day of personal discovery.

A living chess match and evening Joust are among the highlights of this year's fair. The chess match, heavily laden with fencing and middle aged insults, is based upon the age-old rivalry between Robin Hood and the Sheriff of Nottingham. The valiant Robin Hood fervently protects Queen Winifred while the Sheriff defers to the illegitimate elder sister of the Queen, Eleanor, the Duchess of York.

As the story usually goes, Eleanor is out for the Queen's title. Thus, the battle ensues. By royal decree, the Queen commands her court and her

opposition to compete in a living chess match with an arsenal of hand weapons and quick wit. The inconclusive chess match leads to the inevitable Joust at sun down to decide the victor — "once and for all."

Thousands of spectators gather around the Queen's rose garden to await the men on horseback. Preceded by the performing Tinker dancers and the court jester with his fellow comedy makers, the Joust is a source of good old fashioned barban fun.

The schedule of live theater through the day pays constant homage to "Master William." The full presentation of "Taming of the Shrew" begins at 2:30 and runs about two hours with an intermission. A brief sampling of Shakespearean comedy is scheduled twice daily at *Shakespeare A La Carte*. Interpreted by Gal Winar, scenes from "A Midsummer Night's Dream," "Romeo and Juliet," and "The Merchant of Venice" are performed with a "swashbuckling" comedy adaptation. Equally performers bring a twist of sarcastic humor to the performance of the scenes on an outdoor stage.

The festival provides ample opportunity to sample the finery of authentic handicrafts and wild craft. Visit the Renaissance Rentals boutique and outfit yourself with the current fashion of the day (get outfitted from head to toe for around \$20). Stroll down *Mystic's Way* and have your fortune read by an expert in futures. Bring your 20th century



Citizens of Shire at the New York Renaissance Festival in upstate New York.

credit cards to *Spend Penny Lane Greenfield Commons and Market Square* and purchase ye crafts of old. Pass not the *Enchanted Forest*; get some lessons at the *Jester Academy* or take *The High Road to Astrological Circle* and hear the protests of a raving Galileo.

The New York Renaissance Festival provides an excellent escape from a very modern and sometimes overwhelming city. You do find yourself amongst the dwellers of the 17th century; allow yourself to enjoy the innocence of another time.

Anne Washburn is a *Barnard* Sophomore and a *Buena* Editor in Chief.

if you go . . .

The festival is located in Tuxedo, NY. Take the Shuttle Bus at 10:15 am from Port Authority. Ticket packages can be purchased at the bus station for about \$40 and include transportation and entrance into the fair. The fair runs through Sept. 17th on weekends only. For more information call (914) 351-5171.

Barnard Offers Diverse Athletic Opportunities

by Rebecca Hange

Is Barnard interested in women's sports? Considering that the back of our athletic brochure has a picture of the city skyline and a long paragraph about New York's cultural opportunities, it may seem that Barnard is not committed to its athletic programs.

"When you think of Barnard women, you just don't think of sports," says new tennis coach Rob Kresberg.

True, Barnard women are cut and about smart and savvy but quite a few of them are athletic as well. With the addition of two new Varsity sports, the continuing success of other women's teams, the renovations of Columbia's athletic facilities, and last year's welcome of two new coaches, Barnard students' athletic activities are in fine shape for the 1995-1996 season.

The Columbia University/Barnard College Athletic Consortium was established in 1983, the year in which Columbia College first admitted women and allows women from Barnard, Columbia College, and the School of Engineering and Applied Science to play together. The Athletic Consortium is a legal agreement stating Barnard College and Columbia split 50/50 the cost related to the recruitment and operation of women's athletics in the University. The agreement expanded upon Barnard's existing athletic program. Last year 58 of the 186 (31.2% Barnard) Varsity women athletes at the University were Barnard students.

The athletic needs of Barnard students are being met in three different ways: with a competitive Varsity program, a less intense, more recreational Club Sport/Intramural program, and for individual workouts, the Barnard gym and the newly expanded Dodge fitness facility.

On the Varsity sports level, two new teams have emerged this year—in the fall, women's field hockey, and in the

spring, women's lacrosse—due to strong interest exhibited by students. Merry Ormsby, Associate Director of Athletics at Columbia, stated that "I've been getting phone calls, letters, comments, and requests all the time for these new sports."

Because of the competitiveness of existing Ivy teams, Columbia's teams

women on the team believe it now too. The women's tennis team is also under the guidance of a new coach, Rob Kresberg, CC '88.

Many teams, including the new Varsity sports and soccer, will benefit from the very practical improvements of Baker Field, where the teams will practice and compete. The installation of AstroTurf, popular because it requires low maintenance, will increase the number of days Baker will be used this year from about 25 to 26.5. Athletes can use AstroTurf in inclement weather without damaging the surface.

Those who are not Varsity athletes and are not affected by the surface changes at Baker Field might be excited about the changes at the Dodge Physical Fitness Center. The old gymnasium space was converted into a state-of-the-



art \$2 million recreational center scheduled to open this fall. Student memberships starting at \$ 5 per semester entitle students to use of equipment such as treadmills, Nautilus machines, and various progressive resistance exercise modules. The renovated gym will offer about 6,000 square feet of hardwood floor exercise space to be used for scheduled activities such as aerobics and martial arts classes.

Despite the renovations in the Dodge, students interested in the intramural program still lack adequate space and time for their practices. Participation in intramural teams requires a smaller time commitment and is less competitive than Varsity and Junior Varsity athletics.

Although the University's urban environment limits its space for sports, the comprehensive athletic program strives to meet the diverse needs of students.

Similarly, the women's soccer team has been hard at work. Kevin McCarthy, CC '85, who was an All-Ivy player on the Columbia soccer team, took the position of head coach for the women's Varsity soccer team last year. After a successful season, McCarthy claims,

"I believe we can compete for the Varsity level, and more importantly, the

Rebecca Hange is a Barnard Sophomore.

Alumna Directs in Nordic Theater Festival

by Miah Roberts

The Minor Latham Playhouse has been seized by Scandinavians. On Thursday evening the weekend long Nordic Theater Festival opened on Barnard's illustrious stage with six productions by playwrights from Norway, Sweden, Finland, Ireland, and Denmark. Not only does this event grace our campus with the wit, style, humor, and passion of six of Scandinavia's finest, it gives one notable individual the chance to return to Barnard.

Robin Goldsmith graduated from Barnard in 1981 with a degree in Spanish. Today she is a woman who has known the ins and outs of the underground poetry/performance scene, has directed numerous works at The Tribeca Lab including *Barn* by Meredith Brozman, and has followed her passion in life even with a masters degree in something that could have provided her with steady work and a larger paycheck. Goldsmith left the academic world of Spanish to have an affair with the theater and she is not going back.

I met Robin Goldsmith in a large, mirrored, unfriendly room in the Deutsches Haus of Columbia University. She came toward me in black combat boots. The rest of her clothing hung loosely from her narrow shoulders and hips. Only two buttons of her blouse were fastened, allowing an occasional glimpse of her naval. When she sat down, she immediately grasped her right knee and pulled her leg to her chest. She pushed her chin, her long, wispy brown hair behind her head with a large motion of her palm and began to give me her life history and theories on the differences between an academic and artistic life.

Robin Goldsmith has a Jewish background. By high school, however,

most of her friends were Hispanic. By the time she was seventeen, she was bilingual in English and Spanish with more than a language as a new way of being, and acting. When she went out with her girlfriends, she slicked back her hair and formed tiny triangles on the side of her face. She was adopted into a society that was not a part of her heritage, but that came to be the only way she knew.

Goldsmith's parents insisted she go to Barnard to get what she called "academic training." But Goldsmith had a different idea once she got to Barnard and realized what was available to her. At the time, she was interested in the Program of the Arts but was taking advanced Spanish classes as a result of her Hispanic friends in high school. Yet somehow it didn't feel comfortable to her. "I wasn't the same as hanging out with her friends and rambling along in Spanish."

I came from a public school in Queens. I watched TV and, like you know, that's what I did. So I just really felt that this academic life was over my head.

Goldsmith tried a few other things, namely Spanish and acting, but never felt that she was in the element until she found the stage. Kenneth Jones was the head of the theater department at that time.

Kenneth Jones had led me because he had to be Shakespearean and go on and on at the Latham and he would say, "I may either be talking to people and they would not understand or I may be talking to people and they would understand." He was very aware of the difference between an academic and artistic life. She was the only one who was not a part of the academic world.



Rob Goldsmith BC 91

Barnard's theater department. Goldsmith wanted to transfer to a theater school where she could continue her study of Performance Art in an environment that supported her. Her parents convinced her to stay at Barnard and get the academic training they thought she needed. She continued at Barnard with the agreement that she could spend her junior year in Spain to escape the academic stressed world that was stifling her. When she returned, Spanish was really the only area in which she had enough credits to qualify as a major. She had not taken all the major requirements, but by then the Spanish department had taken her under their wing.

Margarita Ucelay, a Spanish legend on the stage, was the head of the department. To Goldsmith, Ucelay was the epitome of an artist trying to live the life of an academic. Ucelay was an actress. All her training was in acting, and she would not return to Spain to live as an artist until Spain was a democracy. Instead, she went to Barnard, and her influence on women

like Goldsmith.

Uccley used Mino Latram as a gathering place for the Spanish community in exile. It became one of the New York loci for refugees in the Theater community from Spain, Chile, Argentina and Cuba. This grand Spanish influence on the theater made it a haven for Goldsmith in her final year. She began acting in many Spanish plays combining her adopted culture with her passion and gaining the experience of the Spanish theater, the flaunting sophistication of the *grand dame*.

After graduating Goldsmith wanted to seek a Masters of Fine Arts in the Performing Arts. Without the support of her family however and with an offer for a teaching assisted stipend from the University of Pennsylvania (U Penn) to get her Master of Arts in Spanish she was resigned to sinking further and further into the academic world.

With a master's degree in Spanish from U Penn Goldsmith wound up teaching Spanish in a public school in New York. Once again she found an audience that would accept her as a part of her appropriated culture. The children looked to her as a source of the Spanish language. Her teaching career did not last long however.

"Because of the way you are educated at Barnard you are always going to be an academic in a certain way and Helene deAquilari (an opera singer who was part of Barnard's Spanish department and later moved to the theater department) once told me 'When I go down to the opera they don't take me seriously because I am an academic but the academics don't take me seriously because I am an opera singer. If you want to be an actress don't degrade your work. Do not treat it like because they will never take you seriously if you want to be an actress just act."

Goldsmith will never regret her decision to resign from the academic world before she got recruited to U Penn. Even if it meant dancing on a few

tables she was willing to follow her passion before she erased herself any further in an academic life. But in listening to Goldsmith talk about her fascinating life it is not her struggle to steer away from academics and retain her dramatic passion that has been her greatest battle in life. Growing up in Queens being surrounded by Hispanic culture and having Hispanic friends even teaching Spanish in a New York City public school Goldsmith felt she had acquired this culture to a certain extent. She had never had a problem with being accepted into it. Never that is until recently.

Recently Goldsmith has dedicated herself to directing *The Tap to Venice* by Bjorg Vik a play in the Nordic Theater Festival. It is a simple naturalistic play about two octogenarians and their complex memories. The play is a challenge for Goldsmith as she is accustomed to the more avant garde theater of the Underground. She has done as much acting as she has directing so she feels that she has had the kind of experience necessary to give her actors direction. She was also able to find an acting couple who has worked together on previous projects. Their familiarity with each other will pull the play together smoothly.

So when did Robin Goldsmith finally found her element. And yet for having once been U Penn's top Spanish actor she has received the credit she'dider for displaying her acquired Hispanic heritage. She has spoken perfect Spanish to Hispanic people around the city and they have answered her in English.

I am not a young woman anymore. When I was young they thought it was cute you know to hear me speak Spanish. I earned it off so well they were even impressed. But now now it hurts. Now they hear me speaking Spanish and they see that I am not young. Me, do not accept me.

Would it be the same if Robin Goldsmith had received a Ph.D. in Spanish? Could she retain her passion for drama and still feed the miris of young children as a source of the Spanish language? I did not ask the question but I feel the answer lies in the Nordic Theater Festival where the Artist will return to her academic world and triumph.

Maiah Roberts is a Barnard Sophomore and the Bulletin Photography Editor.



Participants in the Nordic Theater Festival. The Festival runs through Sunday the 10th at the Barnard Theater.

Does the Pill Cause Breast Cancer?

by Catherine Pajak

Does the pill increase a young woman's chance of getting breast cancer?

Recent findings from scientists of the National Cancer Institute (NCI) suggest that women under 35 using oral contraceptives are at an increased risk for breast cancer. It is important to note that breast cancer in women under 35 is rare and only a minority of cases is linked to use of the pill.

In June *The Journal of the National Cancer Institute* reported that women who are long term users of oral contraceptives (over ten years) or recent users (within the past five years) account for one additional case of breast cancer per year for every 100,000 women between the ages 20-34. Women who use the pill for longer than six months have a seventy percent increased risk of developing cancer than non users. Also, women who began taking the pill before age 18 are at a further increased risk.

Although the statistics sound scary they are really not as dramatic as they may initially suggest. The rate of breast cancer in young women is very small. Only one out of 19,608 women will develop breast cancer by age 25. One out of 2,525 women will develop breast cancer by age 35. The incidence rate of breast cancer in women under 35 has remained constant at 13.2 per 100,000 women since 1973.

Although chances are slim that young women will develop breast cancer, chances rise if a first degree relative has had breast cancer. The latest NCI study found that the risk associated with women who have a first degree relative with breast cancer and who use the pill was not statistically significant. However, studies do suggest a link between women who use the pill

long term or at an early age and the early onset of breast cancer.

Researchers are hesitant to suggest a casual relationship between the pill and early onset cancer because of the inconsistencies in usage patterns and the possibility of other unknown variables. Recent studies have tried to rule out bias in screening patients for

Only one out of 19,608 women will develop breast cancer by age 25.
One out of 2,525 women will develop breast cancer by age 35.

studies. Nonrandomized studies risk patient selection bias.

Louise A. Brinton, PhD, lead

researcher of the latest NCI study stated that the relationship between oral contraceptives and breast cancer has a biologic basis and is not a result of chance or bias. But the biological reason is not known. It is also unknown if certain types of pills or patterns of pill usage influence risk. Brinton is currently conducting specialized research on the effects of specific types of pills and their usage patterns. This research will

affect the 10 million ages 15-44 taking birth control pills.

Brinton advises, "Women under age 35 may wish to review with their doctors the risks and benefits of oral contraceptive use, particularly if they have used the pill long term or if they are at increased risk of breast cancer for other reasons." Brinton also added that women should not stop taking the pill without discussing other contraceptive options.

Catherine Pajak is a Barnard Junior and a Bulletin Editor in Chief.

Information for this article was compiled from *CancerNet News: Oral Contraceptives and Risk for Breast Cancer in Young Women*.

NEW YORK CITY

RACE FOR THE CURE

Presented by JCPenney

AA B PPGS

Sunday, September 17, 1995
Central Park, New York City

Race for the Cure

by Diana Adams Ciardullo

More than 12,500 women are expected to take part in the fifth annual Race for the Cure on Sunday, September 17 in Central Park. Now the second largest race in New York City (after the New York City Marathon) the purpose of the race is to heighten awareness of breast cancer.

The money raised from the race is distributed through the Susan G. Komen Breast Cancer Foundation, the private sector's largest fund for breast cancer research. The race is exclusively for women, but male

survivors of breast cancer are also invited to participate. The amazing turnout of 10,798 people in 1994 brought in over \$200,000.

Breast cancer survivors participating in the race will wear pink visors to identify themselves. For the second year in a row, the Empire State Building will be lit up in pink in honor of women who are fighting or have fought breast cancer. This symbolic gesture is meant to send a message of hope to women, specifically those women who have been affected by breast cancer.

Women of all ages and athletic abilities are encouraged to tackle the 3.1 mile course. The race is an emotionally charged event for all those who participate, including the mothers and daughters walking arm in arm and the survivors wearing pink. While the race for the cure is an important vehicle for raising funds and awareness, it is also

an event that allows women to come together to lend each other support and to celebrate triumphs over this devastating disease.

Even women who do not personally undergo the trauma of a breast cancer diagnosis will be affected by the disease

This year several Barnard students are going to organize a team. If you would like to participate call the Bulletin office at x42119.

in their lifetime. At some point everyone encounters someone with breast cancer, whether she is a friend, relative or a stranger passing by on the street.

The race begins at 9:00 am at 69th Street and Central Park West. An entertainment event titled "Proud in the Crowd" kicks

off at 7:30 am in the park for men, children and women who do not participate. Applications for the race are available at Pier 1 Imports, Genovese Grand Union, JC Penney, New Balance Super Runners Shop and Broadway Sneakers, Lincoln Mercury Dealers, Modell's Sporting Goods and other locations.

Last year over 60 teams competed for corporations, clubs, associations and towns. This year several Barnard students are going to organize a team. If you would like to participate call the Bulletin office at x42119 or for more information on the race and volunteering opportunities call the Race Hotline at (212) 210-3860. Applications are available in the Bulletin office as well.

Diana Adams Ciardullo is a Barnard Sophomore and the Bulletin Women's Issues Editor.

The Rape Crisis Center

So who answers the phone?

Our peer counselors are Edith and Barrard and Columbia undergraduates and graduate women who have been extensively trained in issues of sexual assault and violence.

Is it just for rape?

The Rape Crisis Center is for survivors and supporters of survivors of childhood sexual abuse, incest, domestic partner violence, sexual harassment, sexual assault, incest, gay bashing, acquaintance, stranger rape or anything that has had you feel uncomfortable.

What if it happened last year?

We recognize that dealing with sexual violence is ongoing. Whether it happened last year or ten years ago, we are here to listen and support your healing process.

What about Men?

We are survivors and supporters of survivors of sexual violence. Although all counselors are female, men are encouraged to make use of the services at the Columbia University Rape Crisis Center.

(I don't want anyone to know I called.)

We won't even ask your name. The Rape Crisis Center provides confidential and anonymous peer counseling to all members of the Columbia University community.

Support Information, Referrals and Advocacy for the entire University community

**HOTLINE:
4-HELP**

SERVICES PROVIDED BY TRAINED PEER COUNSELORS

505 BULLETIN PLACE • OPEN EVERY DAY
PH: 212-210-3860

Morrissey Revealed

by Steven Persad

As a First Year student at Barnard I often found myself alone, depressed and overwhelmed by the adjustments necessary to complete the transition from high school to college. I had not yet found my niche and it seemed that no one understood exactly what I was going through until my friend introduced me to Morrissey (and The Smiths, the band he originally sang with). She played a song called "Heaven Knows" in "Miserable Now" and instantly I was able to empathize with Morrissey's plight of loneliness, isolation, and tragic love.

At one time or another, people often wonder to themselves as Morrissey clearly sings, "Why do I smile at people who I'd much rather kick in the eye?"

Or as another song cries, "Please please please let me get what I want, God knows this would be the first time." The pure genius of his music is the fact that he says the things which we would not dare to say, and he states the feelings we never seem to be able to admit. Morrissey clearly reveals the deepest and darkest emotions which are locked away in the inner recesses of our hearts.

Steven Patrick Morrissey was born on May 22nd, 1959 in Davyhulme, Manchester, to two Irish immigrants. Although his family was dirt poor and at times they did not have any money or even proper clothes, his parents ensured that little Steven was brought up in a strict and proper Catholic environment. On the outside, young Morrissey appeared to be the average conforming Catholic boy, quiet, shy, humble, and all that. Yet he was artistic. On the inside he was deeply troubled by a sense of strangeness, a feeling of not really belonging to the world.

Morrissey's sole means of

expressing his strangeness has always been through music. Even at the tender age of six, he had already started drawing his own pop magazine. His main idols were always musicians whose songs told of the cruelty of love or were depressing and mellow. These included stars such as Elvis

Presley and David Bowie. Bowie's influence is clearly illustrated in Morrissey's writings dealing with bisexuality and sexual depression.

Morrissey was also a big fan of James Dean, whose most popular image was that of a morbid and depressed teenager. In fact, in his early twenties, Morrissey published *James Dean is Not Dead*, his second piece of published work. Only five thousand copies were printed and today each copy has a possible trading value of over \$100.

The writings of Morrissey have also been significantly influenced by the writings of Oscar Wilde. Wilde's works focus on the inner turmoil due to the conflicting aspects of one's personality. The majority of the songs written by Morrissey relate to this theme. Morrissey even mentions Wilde in one of his albums.

Morrissey was on my horizon the fact that he was somehow different from the average Jack-o-Joe because of his special bond he shared with



personalities of depression and morbidity. He tried to camouflage these differences. He once admitted that "I was raised with the notion that excitement and exuberance and extremities were something other people did and were something not for me, and I must always have a very firm grip on every situation I was in. This was slightly damaging to me." It was important to him to preserve and maintain the image of his nice, normal Catholic family until the dreadful day of December 23, 1976. He then realized that his family was not ideal after all, his parents separated.

His personal opinion on the separation, contrary to that of the Catholic Church, was that there was nothing wrong with the situation, especially because millions upon millions of people come from damaged backgrounds. Morrissey's parents never did get along and this, along with the Catholic church's views on family structure and relationships, led him to create certain views of his own.

Morrissey, because of his moral

Catholic background, saw intimacy as vile and sex as dirty and evil. As a seventeen-year-old he once boasted that "I don't have sex much. I can count the number of times." Morrissey, this not gay yet not straight vegetarian has declared celibacy. Even though many of his songs are filled with images of homosexuality, much to the dismay of his large homosexual following, he has never admitted to being gay. In fact, he has referred to himself as asexual, even though his desire for sex is very strong; the actual physical act is non-existent in his life. His hesitance to admit to the public what his sexual orientation was prior to celibacy makes Morrissey all the more intriguing and mysterious.

Morrissey, the male singer with the most released singles, expresses the influence of his upbringing and that of the Catholic Church in several of his songs. In one album, *Meat is Murder*, the song "Headmaster Ritual" tells of the horrors of Catholic school. "Vicar in a Tutu," in *The Queen is Dead*, describes an unusual Vicar who fails to conform to the proper means of conducting mass.

The Smiths' first two albums, *The Smiths* and *Hatful of Hollow*, portray Morrissey's intense longing for love and attention, his utter depression, and his suicidal tendencies. Songs such as "This Charming Man" and "Handsome Devil" are flooded with images of sex and homosexuality. The evolution of the sexual imagery and Morrissey's attitude towards sex is clearly visible when comparing older albums with more recent ones.

Many of the older songs written by Morrissey tell of a person begging and pleading for love or getting depressed and suicidal because of the lack of love. He sings "I Want the One I Can't Have" and "It's driving me mad" and "wonder do you hear me when you sleep. I softly cry, please keep me in mind." On the contrary, the hit songs from *Vauxhall and I*, which was

recorded in 1993 "Now My Heart is Full" and "The More You Ignore Me The Closer I Get" have an odd positive twist to them, despite their depressing tones. This new style of music indicates that Morrissey is in the process of coming to terms with himself.

Vauxhall and I also deals with other issues such as surviving a horrid childhood. In "Used to be a Sweet Boy" Morrissey mourns a lost childhood. Overall, Morrissey's level of morbidity has been significantly reduced over the years. His new album *World of*

Morrissey clearly reveals the deepest and darkest emotions which are locked away in the inner recesses of our hearts.

Morrissey is proof of this, since some of the songs show hope and optimism.

For the past ten years Morrissey has been considered to be one of the greatest autobiographical song writers of his age. His ability to open his heart and share his feelings with the world makes both his music and his personality highly attractive.

Personally, listening to Morrissey comforts me because it helps me realize that there is at least one other person in this world who feels overwhelmed by life in general. Morrissey contemplates the universal questions of identity, but he does so in an overly exaggerated manner. His music has the power of opening a person's eyes and making one realize that maybe life is not that bad after all.

Shivam Persad is a Bamar, J. Junior

FOR THOSE OF YOU WHO ARE FANS OF THE SMITHS, THE SECOND COMING IS HERE.

The second of his hands shaking a...
lyrics are great. Sonya is an Argentine...
many of the lyrics deal with the culture...
specifically from the perspective of a woman...
his song today, tomorrow and...
a lack of Generation X has...
aware of its cultural context...
could we be hated for our...
we go generations...
apathy.

The songs are a...
"many lyrics are...
comfortable. On a song about...
control the life of a ruler king...
she sings that's what I've been...
husband is the goal. However...
in a despair on the same song...
luck is on my side, celebrate...
common crys soothng. On give...
says "in a lifetime full of...
group is a second class...
popula on one percent of...
wealth.

On "c'me names" she sums up...
of living in a multicultural...
outside you will come out...
been scrubbing at their skin...
remains on their wanna be...
same wanna be.
Aiming for pop, at least...
have the prerequisite love...
But they are not quite what...
"bellyache" she talks about...
of a dark affair's more than...
bellyache. The song is back...
he lyrics "was your weakness...
devotion temporary, do not...
The album's last bad...
a surprise I won't...
No, enough good things can...
he album. While it's probably...
of the year's saddest...
Musse in Rashid's a...
a 310 B... in...
Computer One... an

On "c'me names" she sums up the joy of living in a multicultural society very well: outside you will come out and play with me if you have been scrubbing at their skin you scrub the color remains on their wanna be the same wanna be.

Aiming for pop, at least, the songs have the prerequisite love songs on the album. But they are not quite what they seem to be. On "bellyache" she talks about the impotence of the price of a dark affair's more than a bellyache. The song is back to back with "sadness of you" where the lyrics "was your weakness, momentary devotion temporary, do not do the song just." The album's last bad oldie "c'me names" is a surprise I won't.

No, enough good things can be said about the album. While it's probably not the best of the year's saddest, it's still a good listen. Musse in Rashid's a CD. A CD cost \$9.95. a 310 B... in... Computer One... an

CU GETS A TASTE OF LUSCIOUS JACKSON

by Rebecca Henry

On Sunday September 17 Luscious Jackson headlined a three hour concert sponsored by the New Student Orientation Program. Hundreds of First Years and upperclassmen at the Low steps soaking in the sun and music. I was lucky enough to get an interview with Luscious Jackson before their performance.

LUSCIOUS JACKSON IN FBH

The women of Luscious Jackson are feminists. And they're not ashamed to call themselves that. Vivian, keyboardist and unofficial captain of the band says, "We don't like the fact that the word feminism has taken on such negative connotations. We actively support women's causes."

The band was tired out from a two day tour (they were in Syracuse Saturday) but they livened up when asked about their political leanings. Kate, the drummer is cute and is very public about it. She believes that the more role models queer teens have the better off they are. Her girlfriend Josephine from The Breeders was in attendance, together they experience Kate's involvement with the punk band that later became the Beastie Boys. Kate was the group's drummer until new manager Rick Rubin engineered a split. "I didn't like the way the band was moving. Rick Rubin wanted them to be the first all white rap group," she says. It [Rick Rubin] also didn't like the way women rappers sounded. He was in before Queen Latifah. MC Lite



Luscious Jackson. Vivian, Kate and Gabby

I wasn't that great at it anyway. He basically told them it was him or me. It was an ultimatum. The way the Beastie Boys ended up was originally to make a statement about the sexism of the industry rubbed off on them, and they personified who they were making fun of. She is quick to add that the Beastie Boys are now a part of the scene and have gone back to the club scene as a large sexist

band. "I don't know if they're still in the scene," she says. "I don't know if they're still in the scene." She says she doesn't know if they're still in the scene.

She says she doesn't know if they're still in the scene.

I found this statement particularly mind boggling, seeing as I and all my friends are currently in a frenzy over choosing majors. The example these women set — that of being able to change their own paths and be successful while having fun — is admirable.

I asked Vivian about the sexism she has come across in the music industry. Oh, she replies, she ignored it and forced ahead. "I just stay focused on why I'm playing and try not to get too mad at the boys club. I do think that there is a lot of sexism, especially at the college level, as on other women's campuses. It's often nasty, hurtful, and it's often some criticize the theory of feminism. It's a theory.

is that women so that there was only one slice of pie for all women and we were taking it, whereas it is as far from the case as lead she sees the presence of successful female acts like PJ Harvey, The Breeders, and Hole as presences that will expand the opportunities for women to prosper in all aspects of the music industry.

I commented that many girls feel that there is a mystique about playing music. The band's general consensus was that we should overcome these psychological obstacles and "should just play!" Gabby, the guitarist/bassist/vocalist, piped in, "You gotta start somewhere." She told me that *In Search of Manny*, the band's first album, was recorded on a four-track and put out by herself and Jill, the other bassist/guitarist/vocalist. The rest* as Vivian put it "is her story."

The conversation turned to cults and computer solitaire as the band geared up to perform. I thanked them and walked with them to the stage where they proceeded to give a damn fine show.

MUSIC ON THE STEPS

The show started out slowly. Clouds, an Australian-based band, failed to charm the crowd of alternative froshpeople into dancing or even standing near the stage. I found their sweet, melodic voices gently laid over crunchy-clear guitar charming, and at times haunting. The listeners seemed more interested in keeping their faces emotionless and their sunglasses on straight than in responding to the music.

When Luscious Jackson appeared on stage (after an hour postponement due to a wedding at the campus chapel) and asked the crowd to come up to the stage, they complied with a surprising energy. Maybe it was

the way they played, or maybe it was the audience members' seismically unself-conscious delight in the invitation. The boys in dress swinging their non-existent hips and a punk-rock girl cracked a smile. Friends were reunited after a long summer apart. The scene warmed my heart even as the sun burnt my skin to a crisp.

Luscious Jackson's smooth grooves, infused with hip-hop and post-punk influences, got feet tapping and mouths singing along. Jill's melodies, rhythmic and soulful, combined with Gabby's deep, bassy lull/traps pushed the songs strong beats forward, and they were never off key. These women don't have to scream to be heard. And although, as Vivian pointed out, it's easy to lose yourself in the seductive world of a music industry that invites glossy love songs and non-challenging material, Luscious Jackson's lyrics are spiritual, humorous, and socially conscious.

The women in Luscious Jackson aren't the most enthused performers on earth, preferring more mellow sets, but it's perfect to see this band of relaxed musicians in the overbearing setting of the Columbia steps. The difference between the somber stone statue of Alma Mater and the four cool women bopping and go-go-ing on stage to *Leisure* accentuated the fact that these women are alive and creating. Although Vivian found the staunch library intimidating, her band's very presence made the rather imposing Columbia fixtures rather farcical and out of date. Luscious Jackson's invigorating set rejuvenated the Columbia campus much more than *Expensive* and abstract repertoire could ever.

BY JEFFREY M. HARRIS

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Sit Ubu Sit, Good Dog

by Naomi DeSilva

Recently one of my male friends asked me for advice on how to approach women. Because I had no immediate words of wisdom to offer I decided to tell him what not to do. Most women at some time in their life experience situations like the forthcoming one. For any man who has wondered how not to turn women off, please pay close attention to the following story.

The wifain in this story is Chris. Chris combs through parties bars and clubs in search of women. After meeting Chris on one of his nocturnal hunts I experienced first hand his methods for "trying to find the right woman for the night."

Chris is a party animal. He goes out nearly every night of the week. It's his n'tasting his flavor of the week" girlfriend on a date. He's combing the streets of New York for a new one. At a party a few months ago I met Chris. "Come on act number 1." As I sat on a couch hoping that my friends might want to leave early I noticed that a good looking guy across the room was giving me the eye. Even though he was attractive, he appeared evil in a sinister way. He moved smoothly and gracefully as he glided closer to his target me. His eyes were like large black pools. I started to feel uneasy. After a few minutes I felt extremely uncomfortable. His stare was penetrating and I felt as if he was calculating my every movement. Just when I was about to flee, he swooped in for the kill. His movements were quick and precise. I didn't have a moment to escape. I was not going to surrender. I would fight until death.

"Hey beautiful it sure is hot in here. I think it's you who's turning up the heat, natural'y." As I sat with a blank look on my face he continued. "Get it? You're the reason why it's so hot in here. Like a hot spring. You should be outlawed." I burst out laughing. His large black eyes seemed to bug as he retorted. "What is so funny?"

I shot back. "That has to be the most pathetic effort ever made by any man."

Surprisingly he didn't get angry. He just sat back and stared at me. As I started to leave he grabbed my arm with a sharp movement. His nails felt like talons. Then he earnestly said. "Sorry I didn't mean to offend you. I guess you are a bit of a girl. Too bad." His approach I learned later was numbered. "Come on number 4."

I was ahead of his game. "That's all right. I wasn't offended. I just think that your act is sad. Why don't you try being real?" I said. I am. Right now," he whispered in a low voice. Yeah, and I'm Cindy Crawford. Give me a break. Seriously I mean it. I'm a really nice guy. Give me a chance. I'm not interested. I have a boyfriend."

Well, where is he then? If you were my girl and I certainly wouldn't leave you all alone. He repeated as he darted his eyes up and down my frame.

I'm twenty years old. He's my boyfriend not my lady sister. And I know that's another line."

How'd you know that?"

I've heard them all." I shrugged off his hand.

Well let's talk promise. No more lines." The big black eyes

Promised?
"Promise."

For the rest of the night Chris spilled his life story to me. Like a dog vomiting after ingesting too many lab scraps. He told me how he searches for girls — how he eyes them, surveys them and predates their moves before going in for the kill. He admitted to acting like various animal dogs: snakes, pigs, and even trash at one point. Even though I found his "footprint" system for finding women to be degrading, I found it humorous at the same time. How any person could believe in such a chauvinistic "system" was ridiculous.

He said that a woman like to compliment on their locks. Women enjoy being eyed. He said that he enjoys staring women down to a point of fear. He wants them to know that he is more powerful than they are. I of course retorted that a compliment is taken most seriously when it is truthfully rendered. As for the power game, I stated that I play a similar game with dogs, not men.

He claimed that there are three types of women: rabbits, bitches, and linesses. He explained each type. Rabbits are the quiet introverts. Rabbits like to quietly sniff a room and not touch. They are the kind that you take out to a restaurant and they order a salad. If they are approached they quickly run away. They don't bite or take back. They just listen to come-ons and move away. They are the least dangerous of women and make good girlfriends for dominant men. They usually obey their boyfriends and don't find fault. They are grateful to have any attention.

At this point I told Chris that I'd heard enough about rabbits and his nonsense theories, and that if he didn't shut up I'd leave. He continued to tell me about bitches. "The female dog is one with many good qualities. However, when I label a woman a bitch, it usually means that I don't want much from her. If you know what I mean, I usually find bitches at dance clubs and bars, sleazy joints where everyone is looking for one thing. They usually have sharp tongues and street smarts. I don't know. I don't have much respect for those types though."

I stared at Chris as he dropped on. His face appeared to elongate and I began to envy on his nose and mouth looking like a long sharp beak. I pictured him flying through the air like an eagle searching for prey.

As I zoned back in, Chris was discussing his third type of woman: "Aloness is the perfect woman. She has a mind, a strong personality and a figure that stops you in your tracks. Even though she is a strong woman, she has a soft side. She doesn't take any crap and is capable of dishing it out if necessary. She has a life of her own. She's got a sharp mind and tongue."

It was my turn. I explained that women are not sources of energy and cannot be compared to animals. By doing so he degrades them. If he chooses to degrade women, then why go out with them? I told him that he reminded me of a dog sniffing a mill on behinds before crossing the night one. His theories were filled with flaws. He shrugged his shoulder and made a snide comment about a woman a few steps away.

I occasionally run into Chris. Ironically he has started dating one of my friends. He claims that he is "in love" and has abandoned his old ways. I am not convinced. Yes, people can change. But I believe that once a dog, a ways a dog.

Naomi DeSilva is a Journalist and Public Commentator.

Commuters: Loners or Lunatics?

By Hadl Nas

Commuters are different from other Barnard students. Part of the reason is the daily unease of being packed into a throbbing mass of humans on rush hour subways. Part of it is watching our lives dissolve into a pattern of only school and sleep, broken only by the leitmotif of rumbling trains. But mostly we are different because the Barnard administration has made it so.

Commuters make up less than one percent of Barnard's enrollment. But we pay the same tuition as other Barnard students do and we pay the same lab fees in science courses. We carry comparable numbers of credits each term. We are Barnard students at the library in McIntosh and in our classes. We are Barnard students until we want to enter a residence hall or obtain financial aid for housing. Then our ID cards become as valid as Monopoly money.

Student ID cards and residence hall stickers exist for security reasons. The stickers should be there to protect the residents of the dorm from anyone who does not live in the dorm from entering it easily. The Residence Hall Access and Guest Policy states "All Barnard students may enter any Barnard residence hall after presenting a valid BC/CC ID with a 1995-96 Barnard residential hall sticker to the Desk Attendant (DA). This guest policy discriminates against commuters. A student who lives in 616 can enter Sulzberger during the day as easily as a resident of Sulzberger does. A commuter who wants to enter Sulzberger during the day has to obtain permission from a resident of Sulzberger and then leave her ID card with the Desk Attendant (DA). The commuter is a Barnard student, but when she tries to use the computer center in Sulzberger, her ID may as well be from Hofstra. The guest policy shouldn't dichotomize between students living at Barnard and students who do not. A commuter's integrity should not be doubted simply because she does not live in College housing; she is still a Barnard student and should be treated like one. The only distinction that would enhance security is that between residents of a dorm and non residents of the dorm. Anything else implies a biased view towards commuters.

Page 27 of the 1995-6 catalogue reads "Only resident students who chose all matriculation to live in College housing

may receive financial aid for room and board. Commuters who decide to live in Barnard housing have to pay the whole cost of their room and board themselves. There are two problems with this policy: it is hypocritical and it is a Catch 22. It is hypocritical because Barnard prides itself on its need-blind admissions and generous financial aid packages. If Barnard's financial aid policy doesn't discriminate against students on the basis of race, creed, color, or financial circumstances, why is it justified in discrimination on the basis of area of residence?

The policy of not granting commuters financial aid for housing is so ironic that even Joseph Heller might have raised an eyebrow. The decision to commute after the first year at Barnard is essentially an ultimatum. If you live within the designated "commuting distance" you either have to commute or pay the full cost of room and board at Barnard. Each commuter makes her decision to commute based on her own individual reasons, but economy is almost always a factor. The least expensive price for residence at Barnard is \$5,026 a year. Students who live in New York can cut costs dramatically by choosing to commute, especially since commuting costs are defrayed by financial aid. The alternative is amassing a larger debt by taking out more loans. So, considering that many commuters decide to commute for financial reasons, why is the College punishing them by making them carry the full cost of housing and board if they decide to live in college housing? Why, in fact, are commuters being punished at all?

Commuters start out at a disadvantage. Simply the act of commuting makes it more difficult to feel a part of the college community. As a result, commuters feel less inclined to get involved and possibly change their situation. There is still no commuter representative to SGA this year. We'll never know whether commuters' apathy is a result of Barnard's policies or whether it was only aggravated by them. It is the question of whether the chicken came first or the egg. Either way, the administration should not contribute to commuters' sense of alienation. It should relieve it by reforming security and financial aid policy to make commuters feel as much a part of Barnard as reside its.

Simply the act of commuting makes it more difficult to feel a part of the college community.

Hadl Nas is a Barnard sophomore and the Bulletin editor.

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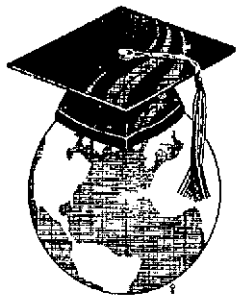
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