What’s NARAL’s focus?  
BY TANIA KENDRICK AND LISA ARELLANO

During fall break, five Mawrters journeyed to our Nation's capital to participate in the 20th anniversary Visiting Names Project Quilt. The quilt, which mill in ten thousand names and invalidate the notion that this tapestry of love and incalculable loss, like every pattern, intertwined indelibly with the quilted patterns and experience confusion. As a product of the external world, I do not share in their laughter to think I do not share in their sense of reality of each pattern, each name, each extinguished life for the sake of my world. This is the world of my dreams and not of my reality.  

As a product of the external world, I stand amongst the quilted patterns and experience confusion. As a product of the external world, I do not share in their laughter to think I do not share in their sense of reality of each pattern, each name, each extinguished life for the sake of my world. This is the world of my dreams and not of my reality.  

As a product of the external world, I stand amongst the quilted patterns and experience confusion. As a product of the external world, I do not share in their laughter to think I do not share in their sense of reality of each pattern, each name, each extinguished life for the sake of my world. This is the world of my dreams and not of my reality.
It’s quiet out there. Too quiet.

Bryn Mawr is having a calm semester. There have been no forums, no petitions, and no protests. The only Awareness Week has been about alcohol. The SGA meetings have been ending early. Perhaps this seems refreshing and comfortable in the wake of the past year, but perhaps it’s too comfortable. Perhaps there are issues and problems we ought to be dealing with, but are masking in the interest of tranquillity.

If asked, most of us — especially upperclassmen — will say that more forums are the last thing we need. Certainly, conflict at the high pitch sustained throughout most of last year will not be productive. But seriously, when we look back on Bryn Mawr five or ten or fifteen years later, what part of our education will we remember? The irregular Greek verbs we memorized and the equations we learned? Or the moments when we made important realizations — that we had to overcome our own racism, for example? Or that we could raise our voices against those in power? Will we remember the rhetoric we learned from writing English papers — or the power of speech we discovered when arguing over issues of critical importance to our whole community?

Sisters!! This is a call to arms.

At this point we have sacrificed both principles and tradition. The sophomore class ruthlessly abandoned its lyric song. When the community which gave me the strength to survive such an encounter: “There’s a land that I see....” As freshmen, the class of ’92 picked the song “Miss Celie’s Blues,” or “Sister,” from The Color Purple.. Sophomores, what sort of flaccidity is this? We expect more fidelity from you. You also betrayed the members of your class who identified with “Sister.” They have lost a faithful sister indeed.
October 27, 1989

The College News

Page 3

POETRY

My mother sways and dances on a sphere of dark brown earth and glitter-speckled sea. Her daughter on her hip, her body makes the wind blow as if it were a rocking tree. I remember those timet well. My sapling legs would wrap around her waist and feet would link. Though I was heavy, she'd dance until the sun set. Still felt round river pebbles through her hardened teet.

—Rebecca Mattis

Sunday Morning

(This is a segment from a longer poem)

In church, I'm quiet. People ask how school is going, what my major is, if I'll teach the children's class next week, why I haven't been to their practice.

Fine, I say. I'm fine. I'm taking chemistry. I won't be here next week. There's too much work.

I'm working hard. There isn't time for choir. No — nobody special. Fine. I'm fine.

The adult class meets in the library, passing the doughnuts down the long table. Dad says. We believe in God and food, and the sacrament of the doughnut. Yes.

This is my old-fashioned cake batter, broken for you and for many. This is my grape jelly filling, poured out for you, for the souls of the world.

And I'm hoping they won't bring up AIDS — last year, someone called it God's just anger against homosexuals, promiscuous sinners. No.

It's not a sin. It's me. It's me, with my lace collared dress and my cardigan, me, with my poetry, me with my wonderful parents, excellent grades and good manners. It's me, and I've read the Scripture for you, and sung in your choir.

If they know, I guess they'd call a meeting. Methodists love meetings. Which committee? Family Council? Education? Probably not Church Growth.

Official doctrine says that I am one of God's children who needs special care. And the practice of homosexuality is incompatible with Christian teaching.

I cannot be ordained unless I lie, or live alone.

—Beth Stroud

Glasnost brings Soviet students to study at Bryn Mawr

BY MARY ELIZABETH CAVE

Perestroika is alive at Bryn Mawr College due to Dibloza Karimova and Madina Tlotanova who are visiting fourth year students from the Soviet Union. Both are philologists and are taking American and Modern English classes this semester. Dilnoza specializes in the comparative analysis of English and Russian languages, while Madina is focusing on Southern American literature. She says that many Soviets have read works of William Faulkner and he is very well-known. Therefore, Madina has decided to explore the literature of women writers in the Southern United States, and may do her dissertation on this in order to broaden the scope of American literature that is available in the Soviet Union.

Next semester they plan to attend classes at the University of Pennsylvania because courses in their areas of study are not available at Bryn Mawr. A new linguistics professor is joining the faculty next semester, so there may possibly be some courses available in Dilnoza's field of study.

Dilnoza and Madina are attending Bryn Mawr through a new program of exchange programs so the peoples of both countries can learn from each other.

Traditions

Lantern Night

BY MANDY JONES AND MARGOT HIPPWELL (TRADITIONS MISTRESSES)

Hi, this is Courtney Cabana and Kay- wren. We just spent a frightful hour hiding in Thomas Great Hall from security. All for the sake of traditions. It wasn't breaking and entering, it was staying and escaping. You know Athena in the right back corner of the Great Hall? Well, we thought it would be pretty cool to offer some students a night you would have a fun and dry Lantern Night. Did you ever realize that Athena has no fingers? But we digress...we just wanted to let everyone know how hip we are. We're having a slumber party, buyout, you're probably not invited in our next article we'll tell you how much fun we had and if we were able to put Margaret's hand in warm water.

It was really scary hiding in Thomas Groovy Hall; much like when you hide in your neighbor's backyard on Hallowe'en, so that you can throw water balloons at the kid next door. We digress. We were only able to stay in Thomas because we had on invisibility cloaks and no one could see us, ya know. We left Athena some anatomically correct, play-dough models of Margaret and Mandy; we don't know what she's going to do with them; we don't want to know what she's going to do with them. I think it time that someone steps in here, before things really get ugly, and try to salvage whatever reputations we have left. We now know what happens when we delegate responsibility in the wee hours of the morning. But we have regained control of the ever powerful Tradition reins and are going to set things straight.

Now that everyone's been through Lantern Night at least once, we're going to tell you how the actual ceremony started off, which was in quite a different form. Back when the college only consisted of about 200 students, freshmen would file into the Thomas Library cloisters and form a wide horse-shoe around the central pool. Dressed in black, they trod and wearing their academic mortarboards, they waited silently. The sophomores, also were nattily dressed, but underneath they were naked, no just kidding. Wake up. They had on white dresses and they left their toes open to show them. As the freshmen waited, the sophomores, each carrying a lantern, filled into the cloisters and formed a parallel horse-shoe to the cloisters. From this, the sophomores turned to face the other class, and each gave the lantern she was carrying to a freshman. Each lantern contained an invitation to tea. So the seers playing before the frosh and her Lantern Girl would later be the plethora of open teas we have now.

And now, a Lantern Night Haiku:

O Lantern, O Lantern, you're red and blue, and yellow. You're blue and you're blue but we're never green. You're blue and you're blue.

And now, a Lantern Night Limerick:

There once was a Mawriter named Ted, Whose lantern was really bright red. She slept through her class From the first to the last, And now it's dark blue instead.

And now, Lantern Night Magic:

Sunday Morning: Lantern Night is neat-o, almost like a disco. But no mani's. Yes.

Now, a Lantern Night Trivia Contest:

The person with the first set of correct answers wins the Lantern Night Shirt of her choice. Entries to C-1329 by November 2nd.

1. When did nameplates first appear in dorm rooms and why?

2. What is the name of the mother of a famous politician?

3. How many classes did not receive their nameplates?

4. What did Congress approve?

5. How many classes did not receive their nameplates?

6. When did nameplates first appear in dorm rooms and why?

7. When did nameplates first appear in dorm rooms and why?

8. What is the name of the mother of a famous politician?

9. What is the name of the mother of a famous politician?

10. What is the name of the mother of a famous politician?

—Ted, almost like a disco.

Send submissions to Gia Hansbury, box C-1031. Please include your name and phone number. Names will be withheld on request.

—Mandy Jones and Mandy Hippwell
BY JAMIE TORRETTO

Look Who's Talking, for any child of the seventies, has instant appeal. Finally, we get to see the comeback of John Travolta, the bell-bottom clad god of the seventies, has instant appeal. Finally, we get to see the comeback of John Travolta, the bell-bottom clad god of the seventies, has instant appeal. Finally, we get to see the comeback of John Travolta, the bell-bottom clad god of the seventies, has instant appeal.

This movie is anti-choice, anti-woman propaganda at its most frightening. It is not paranoid to view a baby-doll cute, grinning, wise-talking fetus (yes, I'm afraid that's the fetus who's talking) as a fairly blatant reference to the abortion issue. And when the fetus says "ouch" as his mother's stomach is banged, we have a not so subtle allusion to the silent scream. There's no doubt as to which side of the issue Look Who's Talking is on; deceptive, sensationalistic propaganda has always been the tool of the anti-choice minority.

What's so frightening here, though, is the context in which the sensationalism is exhibited. An undecided or pro-choice audience member, expecting humor and entertainment, is caught off guard and may not question the fetus' ability for conscious thought. In movies, we all too often accept the same premises of which we would be suspicious in political debates. A movie like Look Who's Talking not only grants speech time to anti-choice advocates, but manipulatively constructs and projects an anti-choice reality. The difference here is tremendous; we do not simply hear counterarguments, but perceive, with all senses, a world in which abortion would be inconceivable. Even pro-choice thinkers may be hured away from their true beliefs, enticed by the picture-perfect Hollywood world where pregnancy is always desirable, and women are made holy by giving birth.

The abortion issue aside, though (and it is hard to put aside), Look Who's Talking is an all-around attack on women. From the moment Mollie becomes pregnant and loses her lover (a married man courting more slime than a slug), she decides that she needs a husband to make her child's life complete. She isn't ready to love and trust again, but she is willing to put up with even a somewhat annoying man for the sake of her baby.

Enter John Travolta. As taxi driver and lover of life, he becomes the babyfather, offering just as much love and more time (screen time at least) to little Mikey than the mother does. As several critics have pointed out, we know that Mollie and James are destined to get married and have lots of little talking fetuses of their own.

The attack here, is in the suggestion that a woman needs a man to insure the health and well being of her child. An attitude like this is insulting not only to single mothers, but all married mothers who have raised their children with no help from their husbands. Look Who's Talking just doesn't present reality. Despite the movie industry's continuing obsession with man/woman relationships, only a small minority of men actually share with their wives an equal responsibility for child-raising. Frighteningly, Look Who's Talking was written and directed by Amy Heckerling, a woman. When we have finally become trained to support and encourage the roles imposed on us by a male-dominated society, we will have become complicit in our relegation to second-class status.

BY AMY EFRON

I went to see The Fabulous Baker Boys on that windy, rainy Thursday night when everyone was too busy writing papers and studying for midterms. It is the first movie I ever went to alone. Considering that I saw it under pitiful conditions, I find it is almost amazing that I enjoyed the movie and still respected it the morning after.

The Fabulous Baker Boys is the story of two brothers who have a piano-playing nightclub, but also hire a group of talented musicians to boost their popularity. For 31 years, Frank (Bridges) and Jack (Jeff Bridges) have performed as The Fabulous Baker Boys. The Fabulous Baker Boys have always been a small-time duo, but lately is has become even smaller-time. The act seems to stand still in time until the brothers hire a sexy female singer named Susie Diamond (Michelle Pfeiffer), who gives the act a new fill of life.

Frank Baker is the square older brother with a wife and kids and a house in the suburbs. He has never been a great piano talent, but he takes care of the financial responsibilities of the act. For Frank, being a musician is an occupation. Limiting his routine, he plays "Feelings" and does the same shtick every night.

It is Frank's younger brother Jack who is the real talent of the two men. Jack's life is not as neat around the edges as Frank's. He drinks, he smokes, he sleeps around. But no matter how talented Jack is, his dependency on Frank hinders his success as a musician and an adult. He will never make it big.

Susie Diamond poses the greatest challenge to the Bakers brothers. A former callgirl, Susie is a woman with an attitude. She wakes the duo out of their slumber, bringing in crowds and making them money. However, is the context in which the sensationalism is exhibited. An undecided or pro-choice audience member, expecting humor and entertainment, is caught off guard and may not question the fetus' ability for conscious thought. In movies, we all too often accept the same premises of which we would be suspicious in political debates. A movie like Look Who's Talking not only grants speech time to anti-choice advocates, but manipulatively constructs and projects an anti-choice reality. The difference here is tremendous; we do not simply hear counterarguments, but perceive, with all senses, a world in which abortion would be inconceivable. Even pro-choice thinkers may be hured away from their true beliefs, enticed by the picture-perfect Hollywood world where pregnancy is always desirable, and women are made holy by giving birth.

The abortion issue aside, though (and it is hard to put aside), Look Who's Talking is an all-around attack on women. From the moment Mollie becomes pregnant and loses her lover (a married man courting more slime than a slug), she decides that she needs a husband to make her child's life complete. She isn't ready to love and trust again, but she is willing to put up with even a somewhat annoying man for the sake of her baby.

Enter John Travolta. As taxi driver and lover of life, he becomes the babyfather, offering just as much love and more time (screen time at least) to little Mikey than the mother does. As several critics have pointed out, we know that Mollie and James are destined to get married and have lots of little talking fetuses of their own.

The attack here, is in the suggestion that a woman needs a man to insure the health and well being of her child. An attitude like this is insulting not only to single mothers, but all married mothers who have raised their children with no help from their husbands. Look Who's Talking just doesn't present reality. Despite the movie industry's continuing obsession with man/woman relationships, only a small minority of men actually share with their wives an equal responsibility for child-raising. Frighteningly, Look Who's Talking was written and directed by Amy Heckerling, a woman. When we have finally become trained to support and encourage the roles imposed on us by a male-dominated society, we will have become complicit in our relegation to second-class status.

BY LISA HAINS

Last Wednesday, I had the privilege of attending the Pennsylvania Ballet's performance of The Water Music Suite, Caracal Light Night, and Who Care? at the Academy of Music. The performance was directed by the artistic director, Robert Weiss, to a score by Handel. The costumes were stunning—filmic white skirts with bright flowers, but the ballet itself was, as my friend Karen Anderson said, "bubble gum for the eyes.

I was not able to watch while you listen to the music (which was excellent!). The show was at the Goodhart Music Room, Marshall Auditorium, and Academy of Music, with ticket information, call 898-6791.

BY LISA DURBECK

A young Andy Warhol is on display at the Institute of Contemporary Art, in Mayerson Hall at the University of Pennsylvania. The exhibition, organized by Grey Art Gallery and Study Center, New York University, opened, October 19 and closes December 1.

"Success is a Job in New York" is the quote that greets you as you enter the show. It is offset by a shoe rendered in gold foil and people. As you walk through the museum you'll see how Andy Warhol grew out of his shoes in New York.

Born in 1928 in Pittsburgh, PA to Czechoslovakian immigrants Julia and Andrej Warhola, Andrew Warhol received his bachelor's degree in industrial design from Carnegie Institute of Technology. He tackled problems assigned by his professors using a variety of media in a decorative style. Warhol applied ink over his tempera or oil surfaces, and it flattens the shapes into definable objects. In one of the paintings you realize that the object is picking his nose. Warhol entitled it "'God Gave Me My Face, But I can Pick My Own Nose.'" And in 1958 he did: he had the uncommon nose surgically altered.

In 1949 Warhol moved to New York City. Tina S. Fredericks, then art editor for Glamour magazine, hired him unknown as a commercial artist. The museum is filled with his advertisements for girdles, perfume, makeup, accessories, Modess napkins, Christmas continued on page 10

continued on page 10
Andy Warhol is still dead, but Judith Malina and The Living Theater are alive and kicking

BY BECCA BARNHART

You probably didn't even know there was a fascinating and controversial actress-writer-director on campus a few weeks ago. Judith Malina, as you may know, is a founder of The Living Theater, and before you ask why I'm telling you all this if she has come and gone, it's not because the show is being cut short. You will be returning to campus October 29 to November 3. If you want to talk with that her when she returns by Bryn Mawr, you will need to know her background as well as the background of the theater she helped to create, which incidentally, is called The Living Theater. I'm going to attempt to give the facts about Ms. Malina and The Living Theater as concisely as possible so there is more room for her own opinions and words; besides, I'm sure most of you out there already know all the facts and even heard Ms. Malina speak at the Campus Center. Without further ado, here's sixty-two action-packed years in a few paragraphs.

Judith Malina was born in Germany in 1916. She came to the U.S. in 1928. She met the abstract-expressionist painter Julian Beck when she was 14 and they soon spawned The Living Theater; incidentally, they also fell in love and married, and acting with Erwin Piscator in New York; she was the only woman to study directing under him. She was a strong supporter of women's lib and female directors?]. He implanted in his students the conviction that the artist must transcend the traditional boundaries of art, or else it is meaningless and trivial.

The Brig performed for 10 years, has its beginnings it was dedicated to producing spectacle. Street theater, which The Living Theater desired to transplant the intense atmosphere which I have been describing. As I see it, Life Goes On has tremendous potential for growth. Perhaps it will become more sophisticated as the season progresses - though I was not able to watch the preview to Life Goes On, I have been told that it had less of this unreal atmosphere which has been describing. Life Goes On can truly be a great show if it will only reach its viewers with some depth, or dazzle them with some creativity. It would be a good message to see break the barriers from the banal, the nice, and the continued into the truly moving and inspirational.

Joanna Ho sings alone

BY RACHEL PERLMAN

On Wednesday, October 18 Joanna Ho, '91, song and played her guitar in the Cafe. Joanna's low, unique voice is pleasant to hear; once of her chief strength lies in her low range. Joanna's performance was not flawless, but the fault did not detract seriously from the concert.

Joanna began with Paul Simon's "I Know What I Know." She sang equally from her own repertoire and cover songs. "I had ten songs [of my own] I wanted to play—twenty makes a good concert," Joanna told her audience. "I am a big words there, huh? It is, of course, a new fall show seen on channel

By KATHERINE SANFORD

This tv. show is actually called Doogie House M.D., big words there? It is, of course, a new fall show seen on channel

By AMY HOLTZFELD

Life Goes On is ABC's new Sunday night drama about teenager Corky Thatcher, a Down's Syndrome sufferer, and his family. The premise of the production offers terrific potential. As a critical viewer, however, I found the production to be overcritical. Though, at times, I found all that Corky's parents, portrayed by Bill Smolitovich and vocalist Patti Loprete, are warm and human. The role of his sisters are excellently played, also.

Life Goes On is ABC's new Sunday night drama about teenager Corky Thatcher, a Down's Syndrome sufferer, and his family. The premise of the production offers terrific potential. As a critical viewer, however, I found the production to be overcritical. Though, at times, I found all that Corky's parents, portrayed by Bill Smolitovich and vocalist Patti Loprete, are warm and human. The role of his sisters are excellently played, also.

Andy Warhol is still dead, but Judith Malina and The Living Theater are alive and kicking

BY BECCA BARNHART

You probably didn't even know there was a fascinating and controversial actress-writer-director on campus a few weeks ago. Judith Malina, as you may know, is a founder of The Living Theater, and before you ask why I'm telling you all this if she has come and gone, it's not because the show is being cut short. You will be returning to campus October 29 to November 3. If you want to talk with that her when she returns by Bryn Mawr, you will need to know her background as well as the background of the theater she helped to create, which incidentally, is called The Living Theater. I'm going to attempt to give the facts about Ms. Malina and The Living Theater as concisely as possible so there is more room for her own opinions and words; besides, I'm sure most of you out there already know all the facts and even heard Ms. Malina speak at the Campus Center. Without further ado, here's sixty-two action-packed years in a few paragraphs.

Judith Malina was born in Germany in 1916. She came to the U.S. in 1928. She met the abstract-expressionist painter Julian Beck when she was 14 and they soon spawned The Living Theater; incidentally, they also fell in love and married, and acting with Erwin Piscator in New York; she was the only woman to study directing under him. She was a strong supporter of women's lib and female directors?]. He implanted in his students the conviction that the artist must transcend the traditional boundaries of art, or else it is meaningless and trivial.

The Brig performed for 10 years, has its beginnings it was dedicated to producing spectacle. Street theater, which The Living Theater desired to transplant the intense atmosphere which I have been describing. As I see it, Life Goes On has tremendous potential for growth. Perhaps it will become more sophisticated as the season progresses - though I was not able to watch the preview to Life Goes On, I have been told that it had less of this unreal atmosphere which has been describing. Life Goes On can truly be a great show if it will only reach its viewers with some depth, or dazzle them with some creativity. It would be a good message to see break the barriers from the banal, the nice, and the continued into the truly moving and inspirational.

Joanna Ho sings alone

BY RACHEL PERLMAN

On Wednesday, October 18 Joanna Ho, '91, song and played her guitar in the Cafe. Joanna's low, unique voice is pleasant to hear; once of her chief strength lies in her low range. Joanna's performance was not flawless, but the fault did not detract seriously from the concert.

Joanna began with Paul Simon's "I Know What I Know." She sang equally from her own repertoire and cover songs. "I had ten songs [of my own] I wanted to play—twenty makes a good concert," Joanna told her audience. "I am a big words there, huh? It is, of course, a new fall show seen on channel

By AMY HOLTZFELD

Life Goes On is ABC's new Sunday night drama about teenager Corky Thatcher, a Down's Syndrome sufferer, and his family. The premise of the production offers terrific potential. As a critical viewer, however, I found the production to be overcritical. Though, at times, I found all that Corky's parents, portrayed by Bill Smolitovich and vocalist Patti Loprete, are warm and human. The role of his sisters are excellently played, also.

Life Goes On is ABC's new Sunday night drama about teenager Corky Thatcher, a Down's Syndrome sufferer, and his family. The premise of the production offers terrific potential. As a critical viewer, however, I found the production to be overcritical. Though, at times, I found all that Corky's parents, portrayed by Bill Smolitovich and vocalist Patti Loprete, are warm and human. The role of his sisters are excellently played, also.
"The more things change..." Anarchy and apathy and no real power

BY LIZ PENLAND

Classism. Ableism. Pluralism. White skin privilege. Paradise: Night/ Lanthell/ Night/ Hell (just wait). Revenge Week (but it never works). Senior Steps. Senior Row. The Moon Bunch. The Honor Code. The SGA. Political Correct. Bi-Co. Tri-Co. Better Dead than Coed. It’s only been two months since you arrived and it feels like two years. Welcome to Bryn Mawr, my pretty (cackle, cackle). People seem to forget that you can’t change eighteen odd years of upbringing in a day, that you can’t swallow the Bryn Mawr ethos whole until you know what you’re getting yourself into, that you can’t completely accept other people until you’ve learned to accept yourself. Bryn Mawr is so suffocating at first, it’s kind of suffocation you’ve always wanted. And God forbid you should be a conservative. If you believe in life, if you believe in independence, if you believe in anything of your own reasons. And God forbid you should disagree with the Party line. There seems to be a breeds for those political debate where everyone seems to be locked into a strangely thorough political consensus. But we’re all individuals, it’s just a collective individuality that we share.

We’ve forced to change, grow, and reform in every possible area simultaneously, while learning that you cannot possibly do all the work your courses demand, that what you thought was hell two weeks ago now seems wonderful by comparison; learning that Mawr is not an exaggeration when used to describe anyone studying here. It’s not an atmosphere conducive to mental and physical health, as there is always something that you should do that you are not doing and, with all the brilliant, highly powered, neurotic women around, there are always too many intense feelings bouncing off the walls. One of the first steps to understanding and/or coping with Bryn Mawr is realizing that this place is special because everyone here invests so much of themselves into it, but realizing also that this makes even a minor irritation cause for a bitter fight. Bryn Mawr becomes such a large part of your life that it’s hard to separate your own identity from it. And when you’re not really sure what our own identity is, it can be extremely hard to choose between being a feminist or being a conservative. The feeling of being consumed by the Bryn Mawr experience, and are naturally having second thoughts about the whole situation. In time, we will become as jaded about the place as the students.

BY LAURA VAN STRAATEN

Bryn Mawr and feminism? Don’t the two go necessarily hand in hand? Need we be so preoccupied with the women to whom a place like Bryn Mawr is so inordinately oriented currently? Yes, even at Bryn Mawr (pronounced now just with a bit of a Katherine Hepburn accent). The faulty institution whose first dean was one of the leading suffragists in the United States? A Quaker institution which helped professionalize social work and introduce it as an academically oriented career choice. What if the Bryn Mawrter became like the woman clad in red,” stressing especially the evil effect of red shoes, which were calculated to drive him mad. The day after this lecture every pair of red shoes in Philadelphia was ordered sent to Bryn Mawr College, and a large proportion of the Senior "Class appeared at dinner in bright red dresses." It was noted (with lament?) that there were no men around.

Interestingly enough, some of the questions asked about feminism are still asked today, not by Bryn Mawrters themselves, than at least by the outside world that peeks in on us every once in a while. The Lantern in 1915 saw commitmment to feminist activism such a woman’s suffrage as “licentious obligations” and views it as a feminist’s duty to contribute to the “primary and contemplative purpose of their education.” While no one today should ever write an essay as a fictitious obligation, it seems that even now we question the commitment to feminism of an institution which there was no fuel.” Perhaps to give the impression of being consumed by the Bryn Mawr experience, and are naturally having second thoughts about the whole situation. In time, we will become as jaded about the place as the students.
the rest of you, some of us already seem to be, but for most of us Bryn Mawr is still relatively new and incredibly daunting.

This is a hard year to be a freshman in that we seem to have come in after a particularly exhausting year. The path by which the college is now working through. We are a relatively stable class, by all accounts, but it is difficult to come in to Bryn Mawr and experience the whispers of "freshman exile" and "political forums", of "written harassment" and "alienation", of "Erdman scare", of bathroom graffiti. We are a class composed of upper-class women, all of whom have had the opportunity to go to college in a relatively painless fashion to life at Bryn Mawr. We are a class of women who have yet to survive Hell Week and Blues Monday. We have yet to change into skirts before attending performances and all-female dances andMiss Lyman, the Lady Principal, made a practice of requiring students to change into skirts before attending performances and all-female dances and events. In fact, Miss Lyman wrote in a letter to her parents that Hannah Alfa Mater, Helen Lefkowitz Horowitz describes a number of practices that betray the traditions of male-dominated society. Have we, in 1989, solved this dilemma?

In general, though, our class is adapting in a relatively painless fashion to life at Bryn Mawr. We are starting to know Blue Bus schedules and dining hall hours. We have learned to fear toto entrée, 90 second fires, and the letters P.C. when combined. We have our class songs and will have our lanterns by the time this is published. Of course, we have yet to survive Fall Week and we haven't witnessed a May Day yet, but we are beginning to know the incredible stress, academic rigor, social claustrophobia, and above all the intense pride of being Mawters.

last issue of The College News.) Futhermore, today, Bryn Mawters questioned whether feminists should try to show women's strength by competing with men and winning masculine honors, or rather try to rebelliously change the shape and structure of male-dominated society. Have we, in 1989, solved this dilemma?

Now, clearly seeing, we may look back and laugh at the hesitant manner in which Bryn Mawr students saw a connection between activism, feminism, and education. For we know that without activism, without feminism, women's very access to education (let alone other civil rights) will be taken away.

May Bryn Mawr remain so active and so different—a wide inequality in the status of working class—a wide inequality in the status of working class women, amid some questions about the position they were thus putting working class women. The story of the women's movement at Bryn Mawr shows that class and its implications have always been important at Bryn Mawr. However, both the structure of male-dominated society and Bryn Mawr's status as an elitist and inherently benevolent institution have made progress in changing the structures that promote classism at Bryn Mawr on a very fundamental level would be equally ignorable.

Feminism allows for lesbian identities

BY BETH STRoud

The possibility of lesbianism, though never mentioned by name, inspired fear in the founders of women's colleges. In her book "Alma Mater, Helen Lefkowitz Horowitz describes a number of practices that betray this fear. A nineteenth-century Vassar student wrote in a letter to her parents that Hannah Lyman, the Lady Principal, made a practice of reassessing rooms when students grew too close to each other. "If any good found of each other they must look out or they'll be separated. She does not take much stock in intellectual curiosity regarded as natural, things infinitely more important than such trivia as sexual orientation. It had to do with minds the equal and superior of one's own, with intellectual curiosity regarded as natural, with discovery regarded as exciting. It had to do with what you were within yourself, and with what you had the power to become.

Lesbianism was not accepted by any segment of the Bryn Mawr community, however, until sometime in the mid-seventies, when the contemporary women's movement was already underway. The same Alumnae Bulletin that includes Elizabeth George Fouke's celebration of the Bryn Mawr 'mainstream' also includes contributions from women who were aware of themselves as lesbians and felt keenly the lack of support and, in some cases, outright hostility by the Alumnae. "I felt that my heart was in one place — being inexplicably happy, struggling with my feelings inside myself, worrying about being 'deviant' — and my mind was in another — learning to study, organizing my time, absorbing material, responding to Bryn Mawr's intellectual challenge. I was split in continued on page 9

The first working class students at BMC

BY KELLY LOVE AND GRETCHEN JUDE

Classism is not a new issue for Bryn Mawr students. While it has been politicized among students and administration recently in a way that it hasn't been in Bryn Mawr's past, the problems in the system that are being challenged today are fundamental to Bryn Mawr.

M. Carey Thomas, along with the founders of Bryn Mawr and the trustees, envisioned Bryn Mawr in an institution for the education of upper-class women. According to Helen Lefkowitz Horowitz, in Alma Mater, Carey Thomas did not see the early expressions of class difference—a wide inequality in the campus housing available to students of different economic backgrounds—as affecting a student's judgements about another or more about social structure.

Bryn Mawr's history reflected class conflict in the world outside of Bryn Mawr as well. The tradition of upper-class women involving themselves in philanthropic activities paved the way for the formation of the Bryn Mawr Summer School for Women Vocations. Until 1928, the school was operated by Hilda Worthington Smith in connection with the School of Social Research, who wanted the school to be "a little world," with a student body representing diverse races, ethnicities, industries, and a mix of union and non-union workers. In 1928, five black students were admitted to the summer school—the first ever to attend Bryn Mawr in any capacity—over the vehement disapproval of M. Carey Thomas. The summer school offered education to women who had for the most part never made it past elementary school, and who had no other opportunity for education. During the period of time when the summer school was offered, the nation was suffering from some very strong union activity, the Depression, the Saxo and Vanzetti trial, and the social crises in many areas. Knowledge of the Depression, students struggled to help husbands and families by stealing food from the dining halls for them and often housing a maid, and throughout the time of the summer school students were active in unions, strikes, picketing and demonstrations. Many Alumnae with a background in politics and social activism involved in labor issues, joining the picket lines and, in at least one case, getting arrested at a demonstration.

This activity was for the most part exerted with suspicion and disapproval by the school administration. The most notable and inspiring events, which included increasing union activity, an article in a Philadelphia paper titled "Bryn Mawr: A Hotbed of Radicalism," and controversial participation in the Seabrook cannery strike, led to the removal of corporate funding from the summer school. The Alumnae made the decision to cut Bryn Mawr's involvement in the summer school, amid some questions about the position they were thus putting working class women.

The story of the women's movement at Bryn Mawr shows that class and its implications have always been important at Bryn Mawr. However, both the structure of male-dominated society and Bryn Mawr's status as an elitist and inherently benevolent institution have made progress in changing the structures that promote classism at Bryn Mawr on a very fundamental level would be equally ignorable.
Supreme Court stabs
Affirmative Action
continued from page 3

The<br>45-0 vote by the Supreme Court, calling on Congress to take "remedial legislative action," MODEL: after the four dissenting justices, would<br>be allowed to pursue a reverse discrimination suit based on the<br>Fourever the Supreme Court's decision to<br>recognize the legacy of slavery, segregation, and oppression, whether [the Court's]<br>decisions and opinions acknowledge it<br>and not, or we're here to stay.

Other cases decided this summer include Martin v. Wilkes, in which fire<br>fighters from Birmingham, Ala., were granted the right to challenge a previously court-approved affirmative action measure. Though they were not a<br>part of the original law-suit, the Court decided that these white firefighters<br>now have to be included in any reverse discrimination suit brought by black employees.

The Court's decision in Wards Cove Packing Co. v. Atonio invades<br>discrimination allegation made by<br>Filipino and Alaskan cannery workers<br>with a racial employer. Throwing much<br>of the burden of proof to the employer, with a racial<br>status and representation in the<br>job category, people with insufficient evidence to<br>prove legal action. This decision weakens a previous court ruling, Griggs v. Duke Power Co., which the NAACP<br>believes was responsible for "more<br>integration in the work force than any<br>other single decision.”

Set aside plans for minority contractors were the target of the Court's City of<br>Richmond v. J.A. Croson Company.

BMC welcomes Soviet students
continued from page 3

For example, Madina said that her<br>university teachers are not from England and that she speaks English because she<br>learn is old-fashioned and sounds too<br>proper. Just recently at her university<br>that she has practiced from Portugal who<br>was surprised at how proper their English was. They stopped using the old textbooks because they have<br>seen in the United States is not the Russian<br>spoken today: it's very awkward.

When Dilnoza is on the floor she<br>can hear glass and perestroika in<br>speeches. Madina said she sees<br>problems there, but that when she was<br>a first year she would study about<br>the Communist party and say things that<br>had been said for years. Now students<br>use newspapers and Western radio and<br>are expressing ideas and government is asking citizens opinions. Dilnoza said the meeting of the Congress was exciting and it was a<br>day long on television. Everyone was<br>watching whenever possible. Madina<br>was happy to hear about Dilnoza's speech about<br>showing the Congress on television, and<br>she signed a petition for it to be shown. However, this is one of the few examples of actual changes observed.

Dilnoza said there is now agreement between people and their governments she believes if everyone optimistic believes, and works, changes will be<br>seen. Dilnoza said Madina says there are a lot of demonstrations now, and she feels the main change is that people can speak and<br>organize for change. About the rise of the Balkans states wanting their independence, they say there is an interdependence between the<br>states. This is the biggest change, but we can<br>eliminate the gap that exists, but we can<br>and appraises the physical. This sense of<br>beauty is something that is a good thing. But are you also<br>comfortable in your nakedness? When you're alone? When you're with other<br>people? Do you like the way your naked body looks? Should that be a valid question? How much do you think about<br>how your body works? Do you care for it then you should do it. Then you should do it. And if you look<br>beyond the visual. In the broad question of "How do you feel about your body?" is the fact that there exists a schism<br>between our minds and our bodies. The body is a real part of our self-esteem and<br>aspects of the self-esteem can be<br>developed and improved. The sense of<br>division can be painful and<br>destrutive. We can never totally<br>eliminate the gap that exists, but we can<br>make it smaller, and better understand<br>ourselves. Part of what we do and<br>a greater wholeness is to recognize our<br>bodies for what they do. We must<br>learn to feel good about our physical<br>being, and let those positive thoughts<br>lead to giving up negative comparisons and<br>appearances. Efforts to change or hide<br>the way we look, to alter our superficial image, are at present misguided and<br>attempts at improving self-esteem. Our<br>energy, instead, belongs in achieving a<br>better understanding of ourselves rather than in<br>bettering the mirror, or in which we look into the mirror and say without<br>hesitation that our bodies are beautiful. It is perhaps most often about self-esteem, and<br>what we are talking about is the degree<br>of self-esteem, and our bodies are<br>shape the way we perceive our<br>lives. It is perhaps most often about self-esteem, and<br>what we are talking about is the degree<br>of self-esteem, and our bodies are<br>shape the way we perceive our<br>lives. It is perhaps most often about self-esteem, and<br>what we are talking about is the degree<br>of self-esteem, and our bodies are<br>shape the way we perceive our<br>lives. It is perhaps most often about self-esteem, and<br>what we are talking about is the degree<br>of self-esteem, and our bodies are<br>shape the way we perceive our<br>lives. It is perhaps most often about self-esteem, and

Smart women deplore impact of patriarchy on body image

BY MAGGIE KRAL

We admit it. Part of the reason the Body Image Project is called the Body Image Project and not Eating Disorders Awareness Week or Women's Liberation Day is that we, the organizers of the project, and undoubtedly the vast majority of the rest of you, feel that women are independent in resources. They are not tied up in the features of the face, in the clothes you wear? Certainly to some

What are you talking about is the degree<br>to which our visual perception affects<br>the way all of us feel about ourselves and<br>that is very precisely what we are<br>trying to understand. Some of us are<br>affecting the way all of us feel about ourselves and<br>that is very precisely what we are<br>trying to understand. Some of us are<br>affecting the way all of us feel about ourselves and

October 23, 1989
Campus Center

"Still Killing Us Softly" a movie by Jean Kilbourne on the media's presentations of women and its influence on women's body image. A discussion will follow.

October 27, 1989
Main Lounge
Campus Center

"Still Killing Us Softly" see above

October 26, 1989
Main Lounge
Campus Center

"Food For Thought: An exploration of healthy and unhealthy eating patterns relating to emotional issues and body image" Panel Discussion with Rebecca Ruggles Radcliffe, Joan Ehrlich M.D., Beth Weinstock Ph.D. and Jane Shares M.S.W.

October 23-30, 1989
A week long bulletin/comment board
Main Lounge
Campus Center
Committee seeking new dean

continued from page 1

students of the undergraduate college as well as for those in the graduate schools and the Division of Special Studies. In the past, the Dean has held some teaching responsibilities. She or he will represent the College before alumnae and as spokesperson before academic groups and the general public.

The Undergraduate Dean Search Committee is comprised of the following people:

- Trustees of the College:
  - Anna Lo David (Chair)
  - Sally Shoemaker Robinson
  - Mary Pat McPherson

- Student Services:
  - Allison Noyes

- History:
  - Jane Hedley

- Faculty representatives:
  - Joanne Hutchinson  Professor of English
  - Bruce Saunders  Professor of Geology

- Undergraduate college, 1991:
  - Namita Luthra

- Undergraduate student, 1991:
  - Jason Klinehoyer

- Assistant to the President:
  - Patrice Gammon

As representatives of the undergraduate students, the Belkitt Scholars, and the Post-baccalaureate students, Patrice and I are receptive to all feelings, thoughts, concerns, and questions regarding the Dean’s responsibilities, the procedure of the search, and our thoughts on who we represent, select a new undergraduate dean.

In order to fully understand the responsibilities of the undergraduate college and those of the Division of Special Studies, Patrice and I must recognize and understand your concerns. Contact either of us by phone or through campus mail.

Patrice Gammon, C-7541, C-1330
Namita Luthra, X-5491, C-1395

Fight for a lesbian identity

continued from page 7

two, and I needed help integrating my feelings and my thoughts. I couldn’t be a whole person at Bryn Mawr.”

The years and some odd months of history I can report are important for a period of a different period for Bryn Mawr lesbians, one which goes back no further than about ten years, a period in which gay, bisexual and lesbian organizations with ever-changing acronyms, a period during which there have been many memories which come to mind. In February or March, nearing the opening, gathering feedback from the community and for new faculty and staff. It was an opportunity to meet the trustees. Two of the campus a cappella groups provided some musical entertainment and an enjoyable time was had by all.

Saturday’s board meeting covered a range of topics and the highlights are as follows. 1) The anti-discrimination policy that was drawn up over the summer was based on a policy at the University of Michigan which was found to be in violation of the First Amendment. As a result, the policy is being redrafted with the help of Joyce Miller, Phyllis Lachs, and Judge Spaeth in order to bring it into compliance with the law. They hope to have the new policy ready for 1990.

2) NARAL would lose its lobbying and administrative office at Bryn Mawr because its budget to support the fund disbursements will be no longer available.

3) Those living in Pern East will hopefully corroborate that the summer renovations were successful. More important, however, is the fact that they were within the allotted budget. This helped keep the College’s budget as a whole at $10 million for the ’88-’89 year.

4) The company with which the library is contract is to automate their card catalogues is called Innovative Interface. The system will be ready for the use by the fall of ’91. All the juniors and seniors will have a joint weekend at Haverford College and we will do our best to alert the Trustees.

A quilted memorial

continued from page 1

I look up once more and see an ocean of patterns—an ocean of names—and I cry inwardly. Yet in some odd fashion, beyond the sorrow, the apathy—beyond the pain of my humanity—that each of their lives do not enrich not illuminate this global community as does mine?

Now, I look at the quilt for the last time in all its entirety. I see a woman patiently, painstakingly sew the name of an AIDS victim. R-Y-A-N W-H-I-T-E. Though I take pictures, she is oblivious to the flash and the light. She is absorbed in her work, as she intently weaves each letter onto the khaki-colored cloth.
Andy Warhol continues to be ...well, you know continued from page 4

cards, and above all, shoes (designed by
Mick Jagger) and his own artwork, this is a
compendium of line drawings and words which
idealize the product offered. Warhol's writing is
linear and amusing interpretation of his
subject matter make his work distinct.

Joanna Ho's Café concert continued from page 5

Wednesday night was well-known to
the audience. However, she sang her
new "Extremities" for the first time. Her
songs deal with issues that are
uncommonly relevant. Those who hear
the words can not help but be touched by
them. Joanna's lyrics are at times
funny, at times painful.

The old favorite, "A Lock of His Hair"
treats a serious subject—harrasment by
men—a human condition, in a fashion
that is a strong song, that although it offers
a funny solution ("cut off a lock of his
hair"), does not make light of the problem:
"we live in a society where the women
are not free." Many of her songs deal with
tough decisions, and has the
capacity to deeply touch the listener.
"Grey Day/Stay/Strip/Shake" is a moving
combination of lyrics—"I can't have you
and if you don't agree
you won't have me"—and Joanna's
individual delivery. "Hallway There"
deal with matters that devastate
many women.

If something like this happened to you
and you're ashamed, I understand
but this ain't no problem with you girl
this is a problem with me
and if you don't agree
then I'll feel bad that you is upset at him.

Delightful and at times painful. Joanna
ended the performance with

Penn Ballet continued from page 4

come to the stirring duet "The Man I
Love," do you see all that combined with emotion?
Lis Strohman creates an atmosphere and style—this was, in my eyes,
the highlight of the evening!
On October 25-30th, the Pennsylvania Ballet will present three
different pieces: Love Songs, an examination of modern love to the blue
rhymes of Diane Warwick and Aretha
Franklin; Capriccio Espagno!, a Spanish
classical ballet with a spicy Latin beat;
and A Musical Offering, featuring seven
couples dancing to a selection of Johann
Sebastian Bach music. All performances
will be at the Shubert Theatre, and for
ticket information call 1-800-235-4050. It
promises to be a very entertaining program.

Baker Boys continued from page 4

The Fabulous Baker Boys fabulous once
again, by bringing Doogie about how women sometimes
feel degraded and ashamed after such
evenments (don't I wish that I had been
in that situation) and his nonsensical
lines go in and talks to the girl about
what a wonderful person Doogie is. Then
he starts analyzing, the situation is totally
unrealistic. Everything about the show is
unrealistic. To give you an idea, I'll
remember the same phenomenon.

The romantic, I'm afraid to this one episode
the more it disturbs me. Doogie had
just gotten his first girlfriend in the pilot
episode. The second episode runs like
this: they double-date and she doesn't
feel well...appetites. So they dash to
the hospital, and Doogie admits her since
she has none of these is available. He
administers a drug, and then she is
upset at him. Wonderful mom talks to
Doogie about how women sometimes

Continued from page 12

The Other Halves' polarity.

Only on TV could Doogie be a doctor at 14 continued from page 5

The Fabulous Baker Boys. Joanna has recorded a tape (available
later this fall), which includes many of
Joanna's solo concert showed
offered by theexcluding the use of revised charts. A Café Joanna's
private collection of feet, mildly erotic
artworks and into designing fabrics.
One photograph showed an Elizabethan
conceived of one's own experience and toward a
fully aware person of oneself and the
world. It would then seem paradoxical
that colleges dedicated to such values are
compromised for "quality by number and misleading criteria.
U.S. News and World Report based its
findings on a survey of college
administrators which purportedly
ranked general quality and academic
excellence of the 25 "best" liberal-arts
colleges in the U.S. The overall scores
were measured by the combined scores
of weight and the three attributes. These standards were
academic reputation, student selectivity,
retention patterns, faculty quality, and
financial resources. Stata's philosophy,
Swarthmore "wows" first place, followed by Amherst,
with "third" going to Johns Hopkins College. The article stated that it
came to these assessments through
"objective data measuring excellence."
It then suggested that colleges which
went on to briefly describe students' standings
at six schools and highlighted certain individual aspects of each.
Bryan Mawr's specific distinctions were given dedicated to a
high percentage of students earning
degree, its "collegiate Gothic"
architecture, and its "relatives and progeny
minority entitlement for a private school
of its size."

The ranking of colleges by U.S News
and World Report has been published for
five years. Bryan Mawr has protested this
tax number in its first appearance. As the
rankings continued, other liberal-arts
colleges joined in the objections. Most
recently, President McPherson with the
presidents of Amherst and Wesleyan sent
a letter to the magazine, as did 24 of the
31 colleges listed in the survey. President
McPherson et al stated that they "do not
agree that their college is not
represented in the right place—probably
ranked as if we were sports teams—some
as 'winners,' others as 'losers.'" Further,
they suggested that the use of a
disturbing marketing trend which
demeans higher education. How well
we care for our patients is not
determined by a few numbers, and lends ourselves
to overly simple definitions of quality?"
They then suggested that colleges be
listed alphabetically instead of
in supposed order of graded status. The
Kennedy, this method provided a misleading and
incomplete estimate of the quality
of undergraduate education. Though
it is an honor to be included in
such a select group as the 25 best colleges
in the country, the numerical ranking
and abstract criteria used gives a
questionable and disappointing result.
How can a liberal-arts college be viewed
as such when it is being annually ordered in
an "America's Top 25" as like a
pop song, or a racehorse, 0k, in this case you
were wondering. Bryan Mawr earned an
overall grade of 96%-I'd say about a 3.3.
In September of 1988 the bi-college community ratified the Alcohol Policy with the understanding that in the fall of the following year both the Honor Board and the Joint Student Administrative Alcohol Policy Planning Committee (Haverford, of course) would review the policy and make any appropriate changes. It was the consensus of both bodies that a number of changes and clarifications were necessary — these included a clarification of areas where drinking could not take place, a clause regarding the nature of responsibility of hosts for guests, and a statement concerning the serving of alcohol to bi-college parties by private parties. A further discussion of these changes can be found in the SGA minutes. Of grab a member of the Honor Board and ask — we love talking about this policy, really!

The new policy can also be found in the SGA minutes, printed below or posted on your dorm notice board. It will be voted on this weekend (October 27th through October 30th) and we’re planning that cluster groups will schedule discussions with dorm residents and the honor board (yes, we really do like to talk about this policy). To avoid the problems associated with a mail box vote, ballots will be distributed on a dorm basis. The ballot paper will contain only yes/no options — this is not an issue on which people have the right to abstain (not even 1). Each member of this community is responsible for reading the policy and asking questions if they don’t understand — being uninformed is not an option.

Regardless of whether you’re legal or not, regardless of whether you drink or not, these are issues that affect us all. Whether you do or not, this policy affects you! And I cannot stress enough how important it is that this policy be ratified. I am fully aware of the limitations the policy generates but I am also aware that the alternatives are far worse. So vote this weekend. PLEASE!!

Byrnn Mawr-Haverford Alcohol Policy

October 1989

It is the duty of all students to conduct themselves in a manner consistent with the Honor Code, and it is the duty of all students to do the same. With regard to the consumption of alcohol, it is recognized that alcohol is legal, that policy will promote personal health and legal liability, cannot be condoned.

2. Since the majority of the students are under twenty-one, the drinking age in the Commonwealth of Pennsylvania, alcoholic beverages are not to be served at public events. It is the duty of all students and student parties open to advertisement and/or advertised in the college, bi-college, or tri-college community. Additionally, alcoholic beverages cannot be neither served nor consumed at any parties held in public spaces. These guidelines apply to all students, whether they are part of the bi-college, tri-college, or of the college, or tri-college community.

(a) At Brymawr: The Campus Center, Thomas Hall, Goodhart, Applebee Barn, Brice Hall, Schofield Hall, the Swimming Gymnasium, all corridors, stairwells, landings, basements, attics and courtyard, all dining halls, Park Lane, Dance Studio, classroom buildings, the Computer Center, the Douglas Yveroom Room, Canaday Library, out of doors on college grounds.
(b) At Haverford: Founders Great Hall and Common Room, the Dining Centre, Lunt Party Room, the old Gymnasium and Alumni Field House, Marshall Auditorium, MacCrate

3. Students who consume alcohol where it has been forbidden under section 2 of this policy and thereby place the hosts, the Colleges and students who administer party funds at risk and in jeopardy, will be asked to refrain from the host or other party guests. In incidents where students feel that a violation of the alcohol policy has occurred and where the confronting party and the confront individual lair to reach a resolution, they should follow the procedure of the campus on which the incident occurred. At Haverford,头晕regard for these alcohol and other policy should be brought to the attention of the joint Student Honor Code Panel, comprised of three members of Student Council, three members of Honor Council, two appointed members-at-large, and two deans. This panel will address strictly procedural violations of the policy. Referrals can be made by the Honor Council. At Brymawr, disregard for these alcohol and other policy should be dealt with under the procedures outlined in the Social Honor Code.

5. Inebriation shall not be seen as an acceptable or justifiable excuse for disruptive behavior and confrontation for such behavior shall be dealt with as in the realm of each campus’ Social Honor Code.

6. When confronting an individual does not or cannot lead to a satisfactory resolution of a problem, the individual involved shall be referred to the Codes and expected conduct of the Colleges, in accordance with the procedures of the Honor Board. This shall ultimately be brought to the attention of the Honor Board or Honor Council.

7. The Honor Board/Council will bring a case to the attention of the Office of the Dean if there is a threat to life or safety of individuals or of damage to College or private property resulting from inebriation or a violation of the alcohol policy. Flagrant or repeated violations of the alcohol policy could constitute such a case. Such behavior may result in separation of the confronted person’s knowledges.

9. Coordination of parties and other social events must abide by the party policy of the host campus.

10. It is expected that hosts will inform their guests of the provisions of the Honor Codes, including the Alcohol Policy. Should the provisions of this policy be violated by non-bi-college members, their further access to these campuses may be restricted.

11. Faculty and staff members who entertain students should be aware of the responsibilities and risks to the Colleges and to themselves as individual social hosts under the laws of the Commonwealth.

12. Groups sponsoring social events must abide by the host campus’ party policy. If party guidelines are not followed by guest hosts, it is the responsibility of students aware of the violation to approach those in violation and seek a resolution.

Brumhilde Ridgeway Professor of the year

By LIZ PENLAND

The Rhys Carpenter Professor of Classical and Near East Archaeology, Bryn Mawr, recently won both a Pennsylvania Professor of the Year award and National Professor of the Year gold medal for her work here at Bryn Mawr. She was given these awards by the Council for Advancement and Support of Education, which cited her "extraordinary contribution to the lives and careers of undergraduate students and to the intellectual welfare of our society."

Ridgeway said that receiving these awards was the "highlight of her year" and that "now, I have to work twice as hard to make sure I deserve them."

These are not the only awards Ridgeway has received this year. She has been given the Geddes-Harrower chair at the University of Aberdeen in Scotland, so she will be spending this fall on sabbatical from Bryn Mawr to give a series of public lectures and seminars. She will return to teach next spring, Spring Break, she will be at the University of British Columbia in Vancouver as the Cecil H. and Ida Greena Visiting Professor. This fall sabbatical is the second half of the split sabbatical Ridgeway took in order to be able to teach both archaeology courses in the spring, but even though I have taught for thirty years. This is because there is so much material to cover that in the last few weeks, I have been rushing: "towards the end, we go tearing down."

Currently, Ridgeway is reading the proofs for her book on Hellenistic sculpture from 330 to 200 B.C. to be published by the University of Wisconsin Press and has just finished updating the second edition of a book she published a number of years ago entitled The Archais Stlye in Greek Sculpture. In 1957, Ridgeway came from her native Italy to Bryn Mawr as a graduate student, intending to stay for a year to get her master’s degree. She has been connected with Bryn Mawr ever since. As she explains, "I got here and I was stuck." Ridgeway’s Classical and Near Eastern Archaeology is one of the foremost in the country. "We have touched the lives of ninety-six of the archaeologists in this country in some fashion," said Ridgeway. Bryn Mawr is also one of the few American colleges offering an undergraduate degree in archaeology and the only offering a degree in both Classical and Near Eastern Archaeology.
Political simplicity hinders Tracy Chapman

BY ELIZABETH FOLEY

I just couldn't get excited at the news that Tracy Chapman was about to re-release her second LP, Crossroads—interested, sure, but not excited. Chapman'sponential popularity is understandable—sometimes I suspect that in tight spots the former is a substitute for the latter—and her powerful character style has never much appealed to me. Songs like "Mountains of Things," "Why?" ("Across the Lines"). But "Talkin' bout a Revolution," all cornerstones of her debut album, were beginner's guides to generic, self-evident-social-activist values, redeemed by the undeniable sincerity and power of Chapman's delivery and the occasional deftly-turning lyric. In their weakest moments, though, those songs were as vague and unimaginative, in their rhetoric and their promises, as any of Ronald Reagan's speeches. The album's really striking exception, of course, was "Fast Car," the main reason Tracy Chapman's name is more familiar to you than Joan Armatrading's. Part of what made the song was Chapman's very lack of the literalness that overwhelmed so many of the other cuts: rather than sellin...