1989

The College News 1989-12-7 Vol.11 No. 6

Students of Bryn Mawr College

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Students of Bryn Mawr College, The College News 1989-12-7 Vol.11 No. 6 (Bryn Mawr, PA: Bryn Mawr College, 1989).

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Mayor Perry tackles Hartford’s crisis
BY SEANNA MELCHIOR AND RACHEL PERLMAN

"No one can escape what’s happening in the city," says the Honorable Carrie Saxon Perry, mayor of Hartford, CT, who spoke at Bryn Mawr College on November 29. Ms. Perry, the first black woman to be elected mayor of a major northeastern city, has recently been elected to her second term in office. Ms. Perry presented her perception of the problems American cities are confronted with and shared her opinions and plans on how to overcome them.

Ms. Perry believes that our domestic problems are the greatest threat to national security. She said there are 22.5 million people living in poverty in the United States and three million homeless people. Most of the homeless people in Hartford are Vietnam veterans. The “American dream of home ownership is a remnant” of our past. Many American cities are in a desperate situation.

One serious problem which Ms. Perry is addressing is drug abuse. Drugs are a "new form of genocide" that "threatens to decimate an entire generation of black young men." The war against drugs and drug-related crimes is being fought in Hartford. The mayor’s commission on drugs works to bring the schools, students, churches, and law enforcers together to deal with the problem. She is working to have the state legislature allocate more funding to deal with this problem. Drugs are "a pestilence that disrupts all our lives." It is the problem which must be dealt with before others can be solved.

Funding also needs to be shifted to education. Inner-city schools need improvement; they must begin by coping with problems of illiteracy, drug addiction, personal safety, and security. She has implemented a program called Operation Bridge, which has college graduates working in inner-city schools to identify potential drop-outs and help them stay in school. She has also worked for a cooperation between the city of Hartford and the University of Hartford. Any city high school student admitted to the University of Hartford pays half of the regular tuition; if additional financial aid is needed, it is given in addition to the initial tuition reduction.

Young people who are likely to drop out need help. Working with City Works, the city’s youth program, she has implemented a program called Operation Bridge, which has college graduates working in inner-city schools to identify potential drop-outs and help them stay in school. She has also worked for a cooperation between the city of Hartford and the University of Hartford. Any city high school student admitted to the University of Hartford pays half of the regular tuition; if additional financial aid is needed, it is given in addition to the initial tuition reduction.

Ms. magazine discontinued; need lives on
BY ALIX COHEN

On November 11th an article in the Philadelphia Inquirer on Ms. magazine called the women's publication "smart, impassioned, unapologetically partisan." After mounting financial troubles and a recent circus of ownership by four different publishers, this "feminist bible born of the political turmoil of the sixties" (as described in Time) is facing its own demise. Gloria Steinem, one of the founding editors, stated that she looked forward to the day when a widely-distributable, feminist magazine such as Ms. would eliminate the need for itself; she hoped that the causes the magazine had exposed would be realized. But she really reached the point where the general public has also become "smart," "impassioned," and politically and socially conscious that the need for such a magazine is obsolete.

The chorus of voices prevented CIA from invading the room, so that the recruitment session might take place. A majority of protesters refused to leave.

"It is my responsibility to stop the voice of oppression from being legitimized," explained Senior Kris Lautze, when asked about her participation in the protest. Lautze encouraged Bryn Mawr students not to allow the CIA on campus in the future. She cited numerous allegations of "terrorism" and "illegal acts" on the part of the CIA, referring to sources including the National Military Research and Analysis based in New York City.

After the decision was made to cancel the meeting, informal discussion groups formed, in which questions were raised and discussed. One Bryn Mawr student, who asked to remain anonymous, expressed anger at the cancellation of the information session. "It's fine to express your opinion, but its not fair to interfere with our right to hear this presentation," she remarked.

Other students emphasized the distinction between rights associated with free speech and the business of recruitment. "I don't object to the CIA coming to see CIA, page 11"
Alumnae letters express hatred and fear

Last spring's *Alumnae Bulletin* used pluralism as its theme, including articles by alumnae who had been members of minority groups while at Bryn Mawr. The "Letters" section of the fall issue seems to indicate that the articles by lesbians drew the most attention. There are three supportive letters in response to these articles, but there are also three letters which we find deeply disturbing.

The responses from M.F. Oppenheimer '43 and M.J.T. Wallace MSS '55 condemn lesbianism—and the Bulletin, for giving it a public voice—on religious grounds. Although we respect a broad spectrum of religious beliefs, the hatred expressed in phrases such as "Let those who wish to perform lesbian acts creep back into their closets, and leave us readers alone" cannot be justified on any grounds.

M.F. Oppenheimer's letter also makes a direct connection between homosexuality and mental illness. Homosexuality, however, has been removed from the national list of psychiatric diseases. The only association between homosexuality and mental illness is the condition called "egodistonic homosexuality," which is the inability of a gay person to accept him- or herself and is caused partly by society's hatred, as exemplified by these very letters. It is distressing that there was not more support from heterosexual women, whose positive feedback could help overcome this irrational hatred.

The letter from J. Macintyre '56 expresses disgust without formulating any reasons. It even suggests that "sexual orientation" be removed from the College's official statement of equal opportunity. She is afraid that this "calls attention to the pros-

**THE COLLEGE NEWS**

*BRYN MAWR - COLLEGE NEWS* 11, 1989

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This is the last issue of the semester. Articles for next semester’s *College News* may be too uncomfortable

STATEMENT OF PURPOSE: The *College News* seeks to provide a forum for the students, faculty, administration, and staff of Bryn Mawr. The *College News* welcomes ideas and submissions from all members of the community, as well as from outside groups and individuals whose purpose or functions are connected to those of the College. The *College News* is a feminist paper and an advocacy journal committed to diversity, women's issues, providing a space for women's voices and promoting pluralism. While letters from men are accepted, all articles in *The College News* are written by women. Each article represents the views of its author, not necessarily those of the paper.

Correction: Elizabeth VanCouvering originated the idea of orange highlighting, which we featured in our last issue.

**Students violate Code by discussing grades**

To the Community,

At least once a week, on Thursday mornings, I am forced to explain and define the Honor Code to prospective students. Working in the Admissions Office has many interesting benefits, and one of these is that I am continually having to examine our college through the eyes of outsiders. Parents, especially, often have difficulty accepting the Honor Code, or, more specifically, they have trouble believing it works. When they express doubts, I am always quick to jump in with examples of how successful it is; I talk about quieter hours, plenary, the Honor Board, and self-scheduled exams, among other things. But lately I have begun to wonder about one aspect of the Honor Code, and that is the discussion of grades and exams. Freshwomen usually have trouble at first in adjusting to the fact that Mawrters don't ask each other, "What did you get?" instead of asking what it means to their beliefs, are both doing the right thing for the right reasons (unless you are a mind-reader)? In other words, those who are just going along with what is "politically correct" and those that are acting under the mandate of commitment to their beliefs, are both doing the same thing, only going about it in different ways. By criticizing those that are merely politically correct, the editorial is effectively criticizing those who are trying to change things in the same way. It appears as if the author is missing the point of political movements. You cannot change the way a person thinks (right or wrong) but you can change their behavior into "politically correct" behavior. It's true that we hear the phrase "multicultural" and "political correctness" thrown around a lot, but it is a different stage of political awareness. If one person's behavior changes (their thoughts/ motivations/ beliefs don't) it still affects others behavior AND beliefs and real change occurs. Political movements cannot demand to change people's thoughts, they can only hope for it. In either case, nothing happens right away.

Priscilla Cucalion '91
National Women's March Organizing Committee
Vera Kohut '91

Students violate Code by discussing grades

**November 29, 1989**
She became pregnant. Unfortunately, anything that she desired even though I **shocked, of course, and scared. I told her she was pregnant over the telephone. I was passionate about the relationship. We had sex.**

**One man's view on women's abortion rights**

To the Community,

Several days ago a friend of mine asked me if I was in favor of the "Pro-Life Choice" march on Washington to be held on November 12, 1989. Having had previous experiences, I told her that I could not go. She then asked me if I were against abortion or in favor of women having the right to decide whether to abort or not to abort.

This question caused me to reflect on a disturbing experience I had recently. I hesitated in answering and she assumed that that meant I was antibo-

*...*
It'd be a crime to miss Misdemeanors

BY AMY ERFON

A friend of mine told me that a convicted killer lives next door to her grandmother. She told me that she had met him, and that he seemed pretty normal, even nice. I asked her if she thought it was weird that her grandmother's neighbor was a murderer. She said that maybe there isn't such a big difference between the people we consider to be murderers and the people we consider to be law-abiding, citizens, like you and me.

This is one of the issues at the heart of the latest movie written and directed by Woody Allen, Crimes and Misdemeanors. Judah Rosenthal (Martin Landau) is a respected ophthalmologist and a "family man." For two years, he has been involved with Dolores (Cristina Hesculea), who now threatens to expose him if he doesn't leave his wife. Frightened by this prospect, Judah consults his gangster brother who tells him that Dolores can be killed off for a fee, and none will ever find out that she was killed. Around the same time, Judah speaks to his friend and patient, Ben (Stuart Suttermen), that an influential, idealist, believes that a moral structure still exists in this world, and that one must not lose faith in God. But Judah decides to follow his brother's strategy for solving problems, and Dolores is killed in what looks like an ordinary break-in.

Crimes and Misdemeanors examines our responsibilities to our fellow human beings by maintaining the belief that we are all related to each other. Although many of the characters do not meet until the wedding of the rabbi's daughter at the end of the movie, they are all connected in the complex web of family relationships. The rabbi's brother is Lesther (Woody Allen), a lazy television producer who always manages to come out on top. Lester attempts to give his brother-in-law Cliff (Woody Allen) a break by asking him to film a documentary about Lester's successful life. Cliff, repulsed by Lester and jealous of his success, sets out to make a movie about the murderer on the basis of which he should expose Lester for the creep he is. Both Cliff and Lester are interested in the same woman, Helen (Merritt Butrick), a nice, intelligent film producer. We want Cliff to win her over, but he is not merely underdog—he is a full-fledged loser—a nice but bitter man. As in real life, the people who love you for don't always make it; perhaps we root for them because we don't expect that they will make it.

Throughout this movie, Lester repeats his motto: "Comedy is tragedy plus timing." The Crimes and Misdemeanors are all of poor quality, and so they are boxed in a strange kinship. Cliff's sister tells him that the man she met through the personal ad agency he read her up and "went to the bathroom" on her after a date. The audience laughs as Cliff covers his face with his hands and bemoans his sister's fate, but it's hard to forget how easily we dehumanize one another.

Like operas? See The Music Teacher

BY KAIA HUSEBY

In The Music Teacher, no one understands why the extraordinary opera singer, Joachim Dallarac (played by Jose Carreras), is a competitor sponsored by Joachim's past rival, the aristocratic and cunning Prince Scotti. This is the first film at the quality of his student, Areas, can outdo the others.

The music teacher years back, and now wants to prove that his student, Areas, can outdo the others. So Joachim takes his pupils to the competition and, unwilling to be a guest of his former rival, leaves them to perform on their own. The separation is a disaster for all parties. Jean (played by Philippe Laurier) declares a tenor because he can only stay under water for twenty seconds, his specialty. Sophie falls in love with Jean, after realizing that it is impossible for her to love her teacher. Not only does Joachim have a companion and accomplishment, Estelle (played by Sylvie Ferri), but he is also too good an actor. He confuses his different roles; one moment he is a strict and unyielding teacher and the next, he is a tender human being who cannot resist her.

Tension and pressure builds and a new focus is put on the lives of the two proteges when they are invited to take part in a contest sponsored by Joachim's past rival, the aristocratic and cunning Prince Scotti. This is the first film at the quality of his student, Areas, can outdo the others. So Joachim takes his pupils to the competition and, unwilling to be a guest of his former rival, leaves them to perform on their own. The separation is a disaster for all parties. Jean (played by Philippe Laurier) declares a tenor because he can only stay under water for twenty seconds, his specialty. Sophie falls in love with Jean, after realizing that it is impossible for her to love her teacher. Not only does Joachim have a companion and accomplishment, Estelle (played by Sylvie Ferri), but he is also too good an actor. He confuses his different roles; one moment he is a strict and unyielding teacher and the next, he is a tender human being who cannot resist her.

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The lessons continue nevertheless, and the two pupils against the great rivalry needs to develop and be used in a way that satisfies their voices are so identical. Only then can the audience truly judge who is the best. But, here's where the problems sprung from what would have been merely a contest sponsored by Joachim's past rival, the aristocratic and cunning Prince Scotti. This is the first film at the quality of his student, Areas, can outdo the others. So Joachim takes his pupils to the competition and, unwilling to be a guest of his former rival, leaves them to perform on their own. The separation is a disaster for all parties. Jean (played by Philippe Laurier) declares a tenor because he can only stay under water for twenty seconds, his specialty. Sophie falls in love with Jean, after realizing that it is impossible for her to love her teacher. Not only does Joachim have a companion and accomplishment, Estelle (played by Sylvie Ferri), but he is also too good an actor. He confuses his different roles; one moment he is a strict and unyielding teacher and the next, he is a tender human being who cannot resist her.

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Another cool dead artist

BY MELISSA DALLAL

Man Ray’s art is, in the artist’s own words, “designed to accuse, bewilder, annoy or to inspire reflection [sic].” If you wish to experience this sort of intellec-
tual stimulation while viewing painting, drawing, collage, photography, and film, go to the Philadelphia Museum of Art where over two-hundred and fifty of Man Ray’s works are on display in a retrospective exhibit open through January 7, entitled, Perpetual Motif: The Art of Man Ray.

Born in Philadelphia in 1890, Man Ray was educated in New York, whereafter he worked as a commercial artist until 1921. He was in New York that he became interested in European avant-garde art and became involved with the Dada movement which set out to mock the values of European culture by escaping from its conventional forms of expres-
sion. Confined by painting (apparent in his heavy-handed styles), Man Ray turned to the airbrush, formerly a commercial tool, and photography. In these media he was able to maintain an emotional distance, putting his energy into wit and humor. He entitled a photograph of an eggbeater taken in 1920, La Femme(The Woman), clearly leaving his spectator to wonder whether the eggbeater represents a woman’s form, function, or per-
haps both.

In 1921, frustrated by New York’s re-
jection of Dada art, Man Ray moved to Paris. Working as a photographic por-
trait artist of Paris’ artistic social elite, he was accepted into their circle, which included Gertrude Stein, James Joyce, Pablo Picasso, and Jean Cocteau. Man Ray then turned to fashion photography where his innovative style won him commissions from magazines such as Vogue, Vanity Fair, and Harper's Bazaar. While in Paris, Man Ray accidentally discovered a new photographic process which he called “rayograph.” This process involved placing objects directly upon the photographic paper thereby creating white images in their place. For the next twenty years, Man Ray enjoyed a fruitful experimental period. He pro-
duced a portfolio of images of his friends, and he welded nails into the bottom of a flat iron, taking both articles out of their usual context and bringing them to a totally new relationship. He explored the medium of film where he similarly juxtaposed images of unrelated objects. In 1924 Man Ray joined the Surrealist movement which explored the subcon-
scious producing images of seemingly unrelated objects in unexpected situ-
ations.

In 1940 Man Ray moved back to the United States and settled in Hollywood, California. There his art was held in lower esteem than it was in Europe. He continued to create, developing and reworking many of his old ideas. The last twenty years of his life were spent in Paris where he died in 1971. The exhibit succeeds in taking you through the vari-
ous stages of Man Ray's artistic develop-
ment while leaving you with a strong sense of his daring, witty, original, and diverse art.

Ms. magazine's future is unstable

continued from page 1

Ms. magazine was founded in 1972 by Gloria Steinem and Patricia Carbine. At a time when the American public was first becoming aware of political and social causes and their impact on margi-
nalized populations, Steinem and Car-
bine saw the need for a forum to consoli-
date and publicize these newly broached, controversial issues. The creators of Ms. wanted to use upscale commercial me-
dia to popularize the important and controversial causes of the time by ex-
posing them on the scale of a wide read-
ership.

But Ms. and similar “ideologicalmagz-
ines” like Mother Jones have problems finding sponsors to support their politi-
cally directed, activist sentiments. Since its founding, Ms. has always been on the verge of financial disaster, just barely covering costs with its most recent realization of about 500,000. But as the media business has grown and become more specialized, Ms.’s problems have become more complicated and serious.

In 1979, facing increasing competition and decreasing interest from advertise-
rs, Steinem and Carbine obtained non-
profit status for the magazine. Soliciting funds from large foundations, they hoped to free themselves from the restrictive restrictions connected with commercial sponsors. But even that plan did not survive, as the editors and writers still felt constrained by the editorial “guid-
ance” of their new sponsors. At the same time, Ms. was beginning to face pressure to update its image, specialize, and as-
sume the glossiness, slick image of many contemporary magazines.

In 1987, an Austrian publishing com-
pany, John Fairfax Ltd., bought control-
lying interest of Ms. (at 10 million dollars) and installed two of its own editors. Anne Summers, a feminist historian, became chief editor of Ms. She attempted to re-
 vamp the magazine by using an ad campaign showing a photographic trans-
formation of thesixties hippy woman to theeighties professional yuppie woman. Summers commented that “The women’s movement is not as militant as it used to be. The world has changed and so have we.” Her counterpart, Sandra Yates, intro-
duced a new teen magazine called Sassy which is meant to present relative issues for American teenage girls in a straightforward manner; a sort of “pre-
Ms.”

May of 1988, Summers and Yates joined forces and bought Ms. and Sassy from their former boss. The two Australian women said that with their fledgling Matilda Publishing company they would create the “foundation of a new media engine” (sound reminiscent of the goals of Ms.’s original editors). They claimed to adapt the two magazines to “reflect the pragmatism of women as they move into the 1990’s” by redesigning their images.

Ms. became “deliberately less doctri-
naire” than its earlier issues and the aim was to reach the readership of the “work-

ing woman.” But Ms.’s August “17th Anniversary Issue” proved to be too political with the majority of its articles on pro-choice issues and “advertisers who got wind of what was coming scat-
tered like kitchen bugs.” (according to the Inquirers)

By October of this year, Summers and Yates gave up, and Ms. and Sassy were bought by Dale W. Lang. According to somemun, Lang wants to permanently cease publication of Ms. in order to de-
crease competition with his Working Woman and Working Mother magazines. But he reportedly wants to expand Sassy which is bringing in more profit and has a wider readership than Ms. Letty Cottin Pogrebin, longtime writer and editor for Ms., predicts that the magazine will reemerge as a simple, non-profit, purely subscription newsletter which will be committed to the goals of its founding editors. Whatever happens, Ms.’s days as “feminism’s longtime standard-
bearer” are over.

Yale arrests present more problems than charges

BY LIZ PENLAND

On the evening of October 27, a New York city lawyer and eight other men—two of them Yale students—were ar-
mnested by the Yale police for an unexplain-
able circumstances. The lawyer, William Dobbs, had been hanging sexually exp-
licit posters in the Yale law building. These posters were put out by the San Francisco based Boy with Arms Akimbo, a group formed to protest the official censorship of art. They were designed to address the issues of sex and homosex-
uality. A female law student called puri-
ble information about a strange man hanging these posters from his office. Yale security came and confronted Dobbs, but did not arrest him there. They followed him to a building where people attending the Gay and Lesbian Conference held that night were dis-
abled during a break. As the Yale police attempted to arrest Dobbs, members of the crowd protested and a nasty conflict

Yale's Students arrested, editorial

Yale's Students arrested, editorial

violently broke up the gathering. One Yale professor, as cited by the Yale Daily News, said of the police that eve-
nong. They went beyond. The only reason that nothing worse happened is

because there was absolutely no provo-
cation on the part of the crowd,” Iron-
cally, the focus of the conference was violence against homosexuals in films.

Dobbs and the eight protesters arrested with him were held for a breach of the peace and interfering with the police. In a later conference, Dobbs asserted that the interfering with the police charge was trumped up in his presence by the officers on duty and called for a federal investigation of this incident. While they were held by the New Haven police, Dobbs and the other eight evi-
dently had to listen to several AIDS jokes and other sick, homophobic and thor-
ously inappropriate remarks.
Read women’s magazines with caution

BY NANCY YOO

Imagine this: the snow is knee-deep outside, you sit inside and there’s nothing to do except eat and curl up in a windowseat with a pile of women’s magazine. And there is no denying that’s what I did over this Thanksgiving break and it was not exactly a fun experience. In fact, while plowing through Harper’s Bazaar, Elle, Glamour, Mademoiselle and Cosmopolitan, I felt intermittently humiliated, frustrated and outraged. The warped, degrading depiction of the feminine ideal in these magazines is truly disheartening, considering that many women read magazines like Cosmopolitan and take them seriously.

Cosmopolitan is definitely the worst offender. I think there should be a big black “X” on the cover of every issue with the words: What to expect from this month’s intelligent women. The name “Cosmopolitan” must be misconstrued because its contents read like some pretentious, self-help guide to finding and catering to your man. On the cover, there is a scantily-clad woman with a cone-busted poster who is supposed to represent the woman of today. Inside, you’ll always find the bacheloret-the-month section with enthusiastic encouragement for you to write him and hit your luck. The most disgusting and damaging part about Cosmopolitan is its selection of articles. Articles listed in the December issue are “The Joy of Sex With An Older Man,” “Great Christmas Gifts for the Men in Your Life,” “How to Get the Most Out of His Fantasy,” “Coming Down to Earth: The Hard Realities of Marriage,” etc. Yes, I can’t forget the “Teen Girls’ Sex Guide,” “Foxy, New Novel, Every Woman Loves a Russian Parent”—need I say more?

Two articles which really made me see-through were “Could Mr. Wrong Turn Out To Be Mr. Right” and “Confidential: The In-Flight Flirting File.” The Mr. Wrong article proceeds to tell you how a guy is a fantasy with you as the main character. Here are some enlightening excerpts:

“Swallowing a limited amount of time with a man you may never see again gives you permission to be some- one else: a sex goddess, a nymphoma- nin, or maybe just a slut...And every woman’s fantasy is different. Some women want...to be his...and...to...be...in...Mand...M-blub...to...check...it...out...and...who...pays...for...every...thing...from...a...mysterious...thick...wad...of...rolled-up...cash...Others...fall...for...a...man...who...still...calls...feminists ‘women’s libbers’ and wonders why all the girls are out...of...a...sign...of...weakness...”

This article succeeds in romanticizing drug dealers and turning two of its subjects into characters who seem more like a nightmare than a fantasy. In the equally distorting In-Flight Flirting article, Cosmopolitan portrays its notion of the ideal woman: “The worst thing you can do is ‘pore your heart out, relive your whole life—

Today, in this sexually enlightened society, I can only think about the pre-women’s liberation guide to finding and securing a mate. Inside, you’ll always find the bache- lor-of-the-month section with enthusiastic encouragement to formulate a woman’s life. You’re con- stantly bombarded with things to do, things to worry about. You want to be the one to make him happy, the one to be his partner. I think there should be a big black “X” on the cover of every issue with the words: What to expect from this month’s intelligent women. The name “Cosmopolitan” must be misconstrued because its contents read like some pretentious, self-help guide to finding and catering to your man. On the cover, there is a scantily-clad woman with a cone-busted poster who is supposed to represent the woman of today. Inside, you’ll always find the bacheloret-the-month section with enthusiastic encouragement for you to write him and hit your luck. The most disgusting and damaging part about Cosmopolitan is its selection of articles. Articles listed in the December issue are “The Joy of Sex With An Older Man,” “Great Christmas Gifts for the Men in Your Life,” “How to Get the Most Out of His Fantasy,” “Coming Down to Earth: The Hard Realities of Marriage,” etc. Yes, I can’t forget the “Teen Girls’ Sex Guide,” “Foxy, New Novel, Every Woman Loves a Russian Parent”—need I say more?

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Male movie critics unanimously defensive about Steel Magnolias

BY SHARI NEETER

On many occasions we have witnessed the transformation of stage to screen. Recently, Fiddler on the Roof, Annie, Billy Blues, and A Chorus Line to mention only a few. As a result, the audiences' expectations have increased. This is beneficial. The act of making a show more accessible and therefore less elitist through a decrease in ticket prices does make a show more accessible and then makes movie critics unanimously defensive about Steel Magnolias. Their greatest common element is female friendship and bonding. The basic plot of a romance novel is this:

3. Heroine suffers brain damage

4. Heroine fights for what she believes in

5. Heroine realizes she made a mistake

The basic plot of a romance novel is this:

1. Heroine and hero meet and are immedi-ately attracted to another (love/just at first sight).

2. Heroine fights her growing love while hero tries to win her heart.

3. Heroine erases heroine's breaches. They stop short of sex.

4. Heroine and hero have sex.

5. Heroine misinterprets some heroic action as cruel and callous.

6. Heroine realizes her mistake, accepts her love and agrees to marry hero.


My first impression as I began thinking about romance novels was to say that they are completely healthy. After all, I’m a woman, I’m a feminist and I enjoy them. So what could be unhealthy, right? Perhaps. But then, again, perhaps not.

Sounds silly, but for many college women I’m not the only one to say that these books are unhealthy and sometimes even addictive. It is the novelty of plots or the depth of characters we love? Many college readers, especially, can easily recognize insipid story lines and shallow personalities. But something does draw us to these books, a mixture of feminism, progressive women and should-know-their-place conservatism. Unlike the middle aged housewives who...
The past few years have witnessed the rise of a new breed of woman in broadcast news—women such as Diane Sawyer of ABC's Prime Time Live, Catherine Crier of CNN, and Deborah Norville. Jane Pauley's success as new co-anchor of the Today show has laid the groundwork for the rise of these newswomen. As Norville herself portrays, this is a phenomenon that suggests that this is not so much gender oriented as personality oriented. Gumbel, she says, "lacks a tendency towards innervate. Jane Pauley is not threatening and not confrontational. She has a round face and a gentle demeanor, almost motherly. "Pauley-in-training," said Deborah Norville was hired specifically to broaden the show's appeal to a younger audience. The main difference between her and Jane is that she is much younger, or at least looks like she is actually only a 6 year difference between them: She's thin, and has lots of style, Debra- rah's face is more angular than Jane's, more like a model's than a journalist's. Deborah Norville is not the only young news woman on the rise. Diane Sawyer looks much younger than her age of 43. Working with Sam Donaldson on Prime Time Live, ABC's answer to 60 Minutes, her job is some- what more meaty than Today's more light focus can allow Jane's or Deborah's to be. Diana Pinkley, a la Jane Pauley, was posed for Vanity Fair in some photos which emphasized her very much as a sexual figure (The last time we saw her was in a low cut black blouse, with bare shoul- ders). Yet Diane is also a trained journalist with a journalist's background. She has cap- tured the best of what generally doesn't mix well for the modern woman—she is a respect- able figure as well as a sexual one. And, again, she is a newswoman rising in intellectual status because of her physical attributes. Much as they are sex objects, however, Norville and Sawyer aren't going to have their jobs because of broadcast exper- tise. Sex appeal helped, but in a large way it hindered. Norville is quoted in the November 6 issue of Time as saying, "The blue eyes, the blond hair, the modeling career, the guy may have been a handicap. They may have gotten me noticed, but they would have gotten me thrown out three times as fast if I hadn't hosted my butt." And success is certainly not of an actor. "All tal- ented women in broadcast news, either: As Jane Pauley put it in a 1982 interview, "A movie or television character is the perfect place for a woman to sit around and be a sympathetic straight woman if she's not a leading lady or if she's not the villain."

Yet Catherine Crier is the exception to the rule. Her hiring by CNN news as an anchor, woman has been the subject of much recent debate because of her complete lack of qualifi- cations for the job. Crier is certainly an intelligent woman, a former North Texas judge, who has had newswomen tendencies for the modern woman—the opposite of Jane Pauley. She's chosen an ambitious, elaborately thought out career for the modern woman.
continued from page 7

The woman abandons her of all responsibilities. As the other hand, 2. Sex is okay so long as it's immediately followed by being asked. Sexual domination, as opposed to either kind of control, is central to the romance novel for a number of reasons. First, the books maintain an elaborate female in which they don't concern themselves with weak words, but rather with strong women who have the strength to conquer powerless men by drawing the picture up, the central control figure always has an emotional, if not a physical, advantage. The exception to this rule is found in historical romance. Here, the heroines, barred from emotional activity, always possess the "peculiar notion" that women are equal to men. (And even in historical fiction, we see occasional heroines in such bizarre professions as riding the pony express.) So, professionally and intellectually, these women remain strong and powerful. After all, control is not a significant issue for already weak women.

The other reason for an emphasis on things sexual is that one of the areas in which unmarried women must exercise much greater control than married men. Sexually transmitted diseases, women are always necessarily the more responsible of sexually active couples. After all, she can get pregnant, and he can't. That, unfortunately, (or fortunately, depending on where you stand at 10 in the relationship line.) Relinquishing sexual control, then, is understandable, much of a fascination for men than for women. So, the question emerges again: Are romance novels healthy or unhealthy? I believe that's really not sure. But I am inclined to say that they're perfectly harmless and even productive when we use them to vicariously let up for a day and release our tensions. Perhaps relishing the heroine's experience on the most important way when they're read in one sitting ("cathartic" would be an appropriate word here) if it wasn't so evocatively "image of sexual male". If, on the other hand, we are actually seeking out relationships that are actually relationships, then the romance novels, the books are playing a negative and oppressive role in our lives. In fact, the combination that I have to believe in the existence of "right" and "wrong" relationships is unhealthy. Basically, as long as we continue to hold our lives in a strong, confident way, romance novels are nothing more than a good read.

Janet Jackson waxes political continued from page 7

come forth with me." The music kicks hard, too, thanks partly to a killer riff that disco practically interacts with, and the Family Stone's great 1970 hit Thank You (Falettinme Be Mice Elf Agin). (In one of those funny coincidences that sometimes crop up in pop culture, the copyrights to Sly Stone's songs are owned by none other than Michael Jordan). Also good is The Knowledge, a sharp, stylish chant intended to push American youth off the streets and into the schools. (Janet doesn't say what to do about the general suckiness of the American educational system; once you're in it...you have to fall to a pop singer to solve one of our most daunting national dilemmas, this country is incredibly good at making things up.) Livin' in a World (They Didn't Make), a potentially maujdnl ballad that gives children for having the world's troubles dropped on their heads, succeeds in spite of itself with a delicately stirring chorus, although its ending is marred by the inclusion of a manipulative staged newsconcerning the play- grounds of schools and day-care centers. It's a few years ago. Even "State of the World," an all-inclusive rant against the Problems of Our Times, is rescued in the end by its snazzy musical backdrop. Say and the Family Stone, this rec- ord's biggest musical influence is "Nasty," from Janet's Control LP of 1986—even if nothing here will grip the airwaves by the throat quite the way that song did. Nearly all the danceable numbers on Rhythm Nation feature that rush-of-pressurized-air-sound effect that sounded so good on "Nasty," and Jam and Lewis have added an industrial-funk into an even more densely metallic-sounding for the songs here. Janet's voice, crisp vocals, she's the perfect foil for all this terrific mechanical noise, and add weight to my conviction that her first effort she's ever written by herself as foil for all this terrific mechanical noise, and add weight to my conviction that her first effort she's ever written by herself as the only magazine in which I found Asian models. I must admit that the variety of ethnic looks found both in the advertising and the fashion sections was rather refreshing after Harper's Bazaar. Another plus for Elle: the food section at the end with three pages of crowd-surfing photographs!

While writing this, I felt at times that I was being too harsh or defensive about things like feminism, racism and clas- sism in these women's magazines. I find it fascinating in me to get too adamantine or opinionated about things, but it is because I am trying to test the real issues. However, I firmly agree with a friend of mine who says that we're too critical about the harmfulness of these women's magazines. I take from us: Cosmopolitan and Elle, evil, evil, evil!!! Don't waste your money and time on this rubbish. As for Glamour, I agree with the author in this, read them at your own risk. Finally, Elle is relatively safe, but keep your eyes peeled anyway.
Stage set for movie success continued from page 6
must face the consequences of her pregnancy without the support of her husband. This is even more mind boggling since it seems no one, even her doctors, had warned that a pregnancy would be a risk to her life. It becomes more evident that it was Jackson's desire to have his own, as opposed to an adopted (that male ego!) son after their child, Jackson Junior, is born. Jackson had not named any member of his family who have seen this movie will adamantly argue that this is not so—the baby is his! I would very much have liked to see the show Steel Magnolias, but, unfortunately, I did not get the opportunity. The show which did not receive the attack...

Letters: continued from page three
Thoughts on abortion

try to forcing all other governments and economies to conform to the Western model (so we can more easily exploit them). Rather, the C.I.A. is a symptom of the cause: Americans think they can exploit them. Rather, the C.I.A. is just a symptom of the method. Therefore, the C.I.A. is just a natural outgrowth of this thought. And that is what we need to address.

BY CHERYL LEE KIM


On June 19, 1982, two nights before he was to be married, Chin and his friends visited the Fancy Pants Club in Detroit, Michigan. It was the height of the recession, and Detroit had been hit especially hard. The unemployment rate was 17%, and half of the city's residents were receiving some kind of government assistance. Sentiments against Japanese, Japanese cars, and other products were running high all over the country. Politicians felt perfectly comfortable saying things like, "We are being shot at by the Japanese." Michael Smith, a deputy U.S. trade representative, called the Japanese "Nipples."

According to witnesses, Ronald Ebens walked up to Vincent Chin, mistakenly assuming he was Japanese, and said, "It's a motherfucker, whatever." An altercation ensued, and they were all kicked out by the management of the club. However, Nitz considered himself humiliated; Chin had given him some blows. Ebens and Nitz pursued Chin and his friends to a local McDonald's. Nitz later told a friend, Rich Wagner, that he had "a moment's hesitation when he saw a police car there, but Ebens was evidently immune to caution. He wanted vengeance for his stepson. He and Nitz cornered Chin. Nitz struck a blow, Chin responded in kind. Nitz grabbed Chin by the hair and held his arms back. Before Chin's friends could respond, Ronald Ebens took the baseball bat he had been carrying and hit Chin several times on the head. Chin's skull cracked.

The officer on the premises ran to the scene. He reported that Ebens hesitated when commanded to drop the bat, and that although Ebens had been drinking, he was not drunk. He was "fully conscious of what he was doing."

The EMT who arrived at the scene said of Chin, "His skull was fractured. There were brains lying on the street. He was semi-conscious."

Ebens and Nitz were charged with second degree murder. After hearing only from the defense attorney, Judge Charles Kaufman reduced the charge to manslaughter. The prosecution, as well as the victims and the police officer at the scene were consulted.

Kaufman's logic was that the defendant had had stable work histories, that Chin's death was not "pulverized," and that it wasn't really murder since Chin had continued to live for four days after the attack. [Chin had been brain damaged during this period, and had lived for four days after the attack. He had not served a single day in jail.]

The verdict from the federal trial was: guilty. Ebens was sentenced to 25 years in prison. The verdict was overturned a year later; the second trial was declared invalid and the case was refiled. Ebens later was held in Cincinnati,Ohio, which was considered to be a conservative city. Ebens was found "not guilty" and released. He had not served a single day in jail.

One man interviewed lamented, "just the other day, they sentenced a guy to 15 years for killing someone with a car, and they let those two [Nitz and Ebens] get off."

Before losing consciousness, Vincent Chin's last words to his friend Jimmy Choi were, "It's not fair." Lily Chin, during the long fight to get her son's case refiled, said, "I still don't have any justice for my son, Vincent." The American legal system didn't deliver.

The movie Who Killed Vincent Chin is related directly through the voices of those involved. Renee Tajima and the other eight have been dropped and short suspensions handed down in the Yale police department, the issue of negative community, administrative, and media response remains. The time-honored process of whitewashing will soon have completely covered over this incident and the attitudes it exposed but they are still there, waiting for another William Dobbs, waiting for another case of unapologetically homophobia, but waiting until they are disillusioned, opposed and forecibly removed.

The author would like to thank Alisa M. Ullman for her assistance with this article.

Vincent Chin portrays the racism in America

The sentence enraged the Asian-American community in Detroit. It motivated them to unite and form a group called the Asian Panthers, which succeeded in getting the case refiled not as a criminal offense, but as a possible violation of the Civil Rights Act of 1964. This charge necessitated a federal trial.

In the second trial, the evidence overwhelming implicated Ebens. Racine Colwell, one of the dancers at the Fancy Pants Club, was the key witness. She was the only one of 200 witnesses who said that Ebens was racist...I know very few Asians. Those I do know are nice. In fact, my daughter helps an Asian kid in school."

These weren't the kind of men you send to jail...These weren't the kind of men who would go out and harm someone. These weren't the kind of men you would put in prison. But these aren't the kind of men you can say, "Just because of you little motherfuckers we're out of work." Chin replied, "I'm not a little motherfucker. Don't call me that."]

Ebens rejoined, "Little motherfucker, big motherfucker, whatever." An altercation ensued, and they were all kicked out by the management of the club. However, Nitz considered himself humiliated; Chin had given him some blows.

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The narrative of Who Killed Vincent Chin is related directly through the voices of those involved. Renee Tajima and the other eight have been dropped and short suspensions handed down in the Yale police department, the issue of negative community, administrative, and media response remains. The time-honored process of whitewashing will soon have completely covered over this incident and the attitudes it exposed but they are still there, waiting for another William Dobbs, waiting for another case of unapologetically homophobia, but waiting until they are disillusioned, opposed and forcibly removed.

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Vincent Chin portrays the racism in America continued from page 3

The Yale administration did not distinguish itself positively in its response to the incident. President Benno C. Schmidt drew repeatedly harsh criticisms from the Yale gay and lesbian community for his inadequate statements and noncommittal answers to difficult questions, as well as his unwillingness to address homophobia rights in specific and not just under the umbrella of rights for all minorities.

The campus response to the incident was mixed. Several well attended rallies were held and demonstrations staged. While many students supported the dropping of all charges and various measures to combat homophobia on campus and punishing of the police officers concerned, other students had different opinions. Alarming, several anonymous, anti-gay posters appeared on the Yale campus right after the arrests, one of which read "When gays' Act Up," Lock 'em up!" a reference to the AIDS activist organization Act Up! with which Dobbs is involved.

The New York Times wrote an article six days after the incident which portrayed Yale as a hotbed of militant homo...
BY BETH STROUD

The Christian church is one of the most powerful, well-organized systems in the world for enforcing racist, sexist and heterosexist power structures. Not only does it advocate women's subordination and women's submission, it also reinforces this pattern through myth and ritual until its oppressive character is disguised as the Truth, as God's plan.

One example is the unwillingness of churches to ordain women as ministers. Imagine the effect this has had on women attending church week after week, sometimes for an entire lifetime, and seeing that the person entrusted with delivering "God's word," the person whose kind of divine authority, is always male.

Another example, for me a more personal one, is the critique of homosexuality. My own church, the United Methodist Church, has a statement in its Book of Discipline which says, "Any person who practices homosexuality is incompatible with Christian teaching. Thus it enforces male and female strictures on sexuality. It also enforces a kind of sexual relationships outside of traditional, heterosexual marriage.

Christianity, however, can also be a source of liberating power. To me, the Gospel itself is such a subversive story—with its emphasis on the power of God embodied in a poor, an embodied, sexual woman who enjoys our bodies, our sexuality, our power to touch and to emotionally and spiritually "wiped out"—that I can hardly believe the Church expected me to buy any doctrine that made the Gospel into a tool for counteracting the power of being in community with others who are struggling. I have come to believe in our "ontological connectedness," the power of being in community, of a breast lump, a year-long sabbatical, of a voice, she speaks prophetically of who are struggling.

Through these and other examples, I came to a workshop called "Spirituality and Sexuality" at a church in Philadelphia on December 2. Carter Heyward, a lesbian and theologian, was the main speaker; I had read her most recent book, "Touching Our Strength: The Erotic as Power and the Love of God.

Heyward is also one of the first women priests in the United Methodist Church, has a state-licensed business: to "justify" a column is to counter the legalistic definitions of "justification" or "justice" and to see them as a kind of "how-to" manual, or a road map, for achieving mutuality and right relation in our lives. These were the principal focus of the discussion which followed, as John Harrison, Jr., Darlene Garner and Eleanor Neely delivered responses. Of these three responses, the one which moved me the most was Darlene Gar- nor's. She said that Heyward's theology filled her with "responsibility and confu- sion." She said that her response came out of her experience as a woman of color. "For me," she said, "God is a black lesbian grandmother who's rapidly ap- proaching middle age... And when my God and I came out, we found we could no longer continue business as usual."

"We can't afford to be liberal imperial- ists," she said. To move from where we are to where we think we need to be, we need many grander changes. The hundred or so people at the work- shop, she said, could write a hundred "how-to" manuals. It's up to us to recon- struct the road map laid out by Carter Heyward is only one of many different possible road maps. We will begin to achieve "right relation" when we share our road maps and develop a topogra- phy.

The afternoon session began with small groups of ten or twelve talking about the morning session and trying to formulate questions for further discussion. I was amazed by the level of emotional inten- sity and honesty in my group. It was a group of women, although there were also many men at the workshop, and all of them had experiences and visions to share. One was a seminary student in her last semester, who had wanted to seek ordination in the Presbyterian Church but was dealing with questions about her own sexuality; she was also in a twelve-step recovery program from an eating disorder. Another had just come out to her parents, who had said that her homosexuality was the work of Satan.

Another had sought refuge and affirm- ation in a Hospice church after suffering sexual abuse by her father, but was forced to leave when she came out as a lesbian. Almost all the stories were of this inten- sity, and so the discussion which fol- lowed was one of the most important parts of the seminar.
Racial violence leads to death

continued from page 9

Christine Choy, the film’s producer, interviewed Nitz, Ebens, and Lily Chin, as well as witnesses, friends, family members, and lawyers.

Even with this format, Tajima and Choy had some trouble getting funding for the project. They were constantly denied unless there was pressure behind it."

The film raises many questions—about the law’s treatment of offenses against individuals, and what really killed Vincent Chin, and how Asians are perceived in this society. Immediately after the guilty verdict was handed down, I was sitting outside my house with a young woman who was raped two weeks earlier, as well as a few friends. A young woman answered the phone and thought I would be helpful. She asked if she could use the phone. She had been robbed and raped. I lent her a pair of shorts and then she called the police.

Vincent Chin’s murder was an incommunicable instance of racism. However, its roots in subtle forms. Racism is not limited to the sphere of physical violence. It manifests itself daily in a myriad of societal and institutional/societal invalidation, and appropriation.

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Dear Ms. Hank,

I'm a lonely/highly something woman who is really feeling it where she lives this time around. The cogs of the pre-exam grind have just about ground me up. I'm hamburger and marbled to the exam grind have just about ground me out.

Dear Stressed,

I've received many letters from your so-called sorority sisters, but I am printing yours because the hamburger analogy fits so well. At this point you're sort of sitting in the freezer, waiting until exam week when you'll be taken out, pulled apart, mashed around and FRIED.

Not that you wouldn't make a nice meal, but we do want to avoid this at all costs. In these times of stress, I am reminded of a maxim from Bryn Mawr's history: DONE IS GOOD. This refers, of course, to scholastic work and exams, not to chocolate cakes and super-deluxe pizzas. I think you will find that repeating this phrase 100 times each morning and evening will soothe your woes and warm your lips.

(Lip-warming is always beneficial, except when preparing to kiss a metal pole in temperatures below freezing.) The rhythm of this repeated phrase will pull you into a sub-conscious state in which you can study up to 100 times more efficiently than when fully conscious.

Traditions

Faculty show and auction promises flamenco guitar

BY MARGOT HIPWELL AND MANDY JONES

This article is all about the upcoming Faculty Auction/Show. During the course of this wondrous event, we will be auctioning off members of the faculty for home use. All checks may be made payable to the tuition accounts of M.B. Jones and M.M. Hipwell. Please be generous.

You don't believe us? Why not? Wouldn't a psych prof be ever so handy around the house? Vacuuming those annoying neurons from under the couch, scouring your ego, id, and kitchen sink all in one day... Or maybe you'd rather buy a Russian professor. Finally, some one who can do something useful with that surplus crop of potatoes, and that pickled herring care package you've been holding on to...

But really. Life-long possession is maybe not what you're looking for. So let's talk rental. Imagine this. Forty five sweaty minutes with a tall, dark, charismatic... Greek professor! Yes, you and Professor Richard Hamilton can run around for no less than three quarter's of an hour in a small, private room where he will teach you the art of... SQUASH! Amazing. And it could all be yours. But maybe squash is just a bit too pre-professional for you. Maybe you'd like to just relax, put on some funky shoes, and roll heavy balls down long lanes at elusive pins. So come on, it's Bowling for Four with Borowec! The ultimate night out with Russian prof Christine Borowec. Get ready to rock and roll; this is a woman who knows many verbs of motion. Or, maybe you like living a life of absolutely no action. Maybe you're not hungry for activity either. Maybe you're just hungry. Well, do we have the auction items for you! Dinner for 6 with the scintillating George Pahomov. Dinner for 2 with the ever charming and bellissimo Nick Patruno. Dinner for 10 with the Shillingfords. Tea with the Tid (man). A Roman Feast with Phyllis Pray Beber (gourmet cook extraordinaire). Dinner for 4 at Philadelphia's White Dog Cafe, compliments of the President's Office. Is your mouth watering? Then gather thy friends and get thee ready to outbid a myriad of other hungry Mawrters.

And that's not all! We've got more goodies in the grab bag. Try this: a TWO month personal parking space mere inches away from the Office of Public Safety's front door. A ride to the airport at the end of the semester, with pick-up at your dorm, given by the office of Transportation. A most excellent care package from Student Services to be given to the person of your choice, complete with pink package slip in his/her mailbox.

The use of a portable camcorder (you know, a video camera) for a day, with video cassette tapes thrown in. Brought to you by the Audio/Visual department. A midnight to dawn party in the Campus Center for you and up to fifty of your closest friends. The CCC will spot you five movies and lots of food (and we mean lot's o' food).

And don't think that all we want you to do is come and spend your money (albeit for a good cause — all proceeds will go to the Red Cross). No nooooo? We'll entertain you as well. Skits, songs, stripteases, and much, much more! Come see the faculty and administration as they shed their academic inhibitions and become the talented entertainers we always knew that they were.

The Faculty Show & Auction will be Friday, December 8th, at 7:30 p.m., in Goodhart Hall. Refreshments will be served in the foyer after the show. Everyone is invited to attend and BID. Were we lying about the stripteases? You'll have to come to find out. Ha ha ha.

Field Guide

(For Lorine Niedecker)

We curl in quilts these winters, cold near the window's thick ice, warmed by the books we hold, led north by your words. We give good directions, nearly drawing north by your words. You give good directions, nearly drawing north by the books we hold, led blinking at their motion.

—Rebecca Greco

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

—Julia Cox

Dear Ms. Hank,

I'm a lowly/very something woman who is really feeling it where she lives this time around. The cogs of the pre-exam grind have just about ground me up. I'm hamburger and marbled to the exam grind have just about ground me out.

Dear Ms. Hank,

I've been away long enough to see the cracks that have crept into your walls.

How your building has aged though your boiler's still warm and your windows are, as in the old days, clear and unbroken.

When you lift your shutter, I almost feel that I am as I was—

not this Alice, this Gulliver in a world where I am all the wrong size—

I am small and well-fitting for the tiniest footsteps of moments.

I close my eyes and allow myself this—

this gentle elevator ride down to the past.

—Giulia Cox