Students of Bryn Mawr College,
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By Thea Gray

Over the last five years or so, studies and concerns about the validity of the College Board's Scholastic Aptitude Test have come to media attention. The SAT was challenged on several fronts. Most prominent in the uproar were the accusations that the SAT was discriminatory against women and minorities. Although the College Board, the non-profit organization which sponsors the tests, insists that they were not motivated by accusations of bias against women and minorities, they recently implemented several changes in the structure of their test, which is taken by more than one million students a year.

Much like the IQ tests which were popular at the time of the SAT's creation in 1926, the test has come under close inspection. The test was originally meant more as a judge of innate ability and intelligence than what it has come to be considered; a tell-all of a student's potential in college. In recent years, the SAT has come to play a less significant role in the admissions process at small liberal arts colleges and colleges where the disparity between the number of applicants to spaces is not as great. Ernest Boyer, who heads the Carnegie Foundation for Advancement of Teaching, found that two-thirds of the thirty schools which he studied only used the test results marginally. Many schools have retained the scores as a requirement because they help maintain the appearance of selectivity in a time when the applicant pool is dwindling. By requiring scores, colleges are able to tout the mean score of their students as an indicator of the caliber of students they attract. By retaining the requirement without necessity, colleges are increasing the applicants' fees significantly. Boyer "urged institutions to drop standardized test scores as an admissions requirement unless they are used as a yardstick in the selection process." (Washington Post, July 24, 1987)

Several colleges have opted to eliminate the SAT from their requirements. Some have changed their policy as a response to the charges of bias, some simply because they found them an unnecessary or inaccurate judge of a student's abilities. Among the colleges which no longer require the SAT are Middlebury, Union, Bates and Bowdoin. In April of 1987, students at Brown University came close to passing a referendum which would have made the SAT an optional part of the admissions process. The referendum was defeated by 14 votes. By dropping the SAT requirement, many of these schools have enjoyed an increase in their applications, especially those from minority students, and in the case of Bates College in Maine, an increase in their applications, especially those from minority students, and in the case of Bates College in Maine, an increase in their applications, especially those from minority students, and in the case of Bates College in Maine, an increase in their applications, especially those from minority students, and in the case of Bates College in Maine, an increase in their applications, especially those from minority students, and in the case of Bates College in Maine, an increase in their applications, especially those from minority students, and in the case of Bates College in Maine, an increase in their applications, especially those from minority students, and in the case of Bates College in Maine, an increase in their applications, especially those from minority students, and in the case of 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College in Maine, an increase in their applications, especially those from minority students, and in the case of Bates College in Main...
Celebration disturbed by yet another incidence of intolerance in community

To the Editors:

Once again, a small group of people—maybe only one person—has taken it upon themselves to redefine what pluralism is allowed to mean in the Bryn Mawr community. We are writing this letter on November 1st. Last night was October 31, Halloween to most, but to those of us who are neo-pagans, it was the holiday of Samhain (pronounced Sah-wen). In the pre-Christian Celtic calendar, Samhain is the new year. (In modern Irish Gaelic, it is simply the name for the month of November.) Samhain represents the death of the old and the conception of the nascent, a time to lay down grief and resentment, to wipe one's slate clean and start afresh. Every Samhain, a group of Bryn Mawr undergraduates and alumnae gather in the Derghish Back Smoker and proceed elsewhere to celebrate this turning of the world wheel. Last night was different; we held our ritual in as respectful and unobtrusive a manner as any other religious group on campus might. It was recorded on film, and then vacu- umed up, all but one of us who participated in the Samhain ritual (not to mention those pagans who choose to celebrate in solitude) perceive a clear message of intolerance. For some the cross may symbolize hope and empowerment, but the intentions behind this action were compa- rable to the intentions behind the swastika drawn in the Hebrew classroom last year. Under these circum- stances the crosses represent hate.

To the "artists" of this symbol, should you be reading this letter: What are you seeking to accomplish? Do you think we are evil spirits in some B-grade horror movie? Do you think our表現 is some uncom- monstuous gesture? Do you think we will go away, or cease to practice our religion? Do you think the sisterhood we have found on this campus will be eradicated simply because you resent our presence? We live in a spiritually diverse community, and it is not our task to conform to your idea of religious truth. It is our task to come to terms with the fact that our tenets and practices are every bit as valid as yours. Do we come up to you on Sunday mornings when we are dressed for church, and inscribe pentacles in your hair? Of course not. The Honor Code is not a country street; its message should apply not only to our behavior in this community, but extend into the rest of our lives. In this, we will not waver. We urge you to come to terms with the fact that our tenets and practices are every bit as valid as yours. We will not go away, or cease to practice our religion. We will not conform to your notion of religious truth. We are sure you will come to terms with that.

We consider myself an advocate of women's rights, but I also believe that women have a long way to go before there is a consensus in this nation—no, not even in this community—that we are equal to the other gender as human beings. When we look at the lives of women today, the voting amendment of 1919 and other benchmark legislation were not nearly as much more than patriarchal tips of the hat to the political necessity of "women's rights." We do need to be constantly on guard for threats to the rights and the privileges our female seniors fought for. In this next decade, we will need to extend our sorority to them, to make sure there is a change in Roe vs. Wade and this should certainly distress us and be viewed as a call to action. But a call to march, per- tute, educate and voice the majority of the pro-choice movement. This is not productive fostering or rallied with one way or the other opinion on - is a sure way to give the person who they made nauseous? Who is to say that Volvo is not in fact playing off the reac- tion of the audience? Perhaps it is just like the person who they made nauseous? They certainly got your attention. And what about those who do not know women? They have not been informed in any way or other opinion on - is a sure way to give the person who they made nauseous? They certainly got your attention. And what about those who do not know women? They have not been informed in any way or other opinion on - is a sure way to give the person who they made nauseous? They certainly got your attention. And what about those who do not know women? They have not been informed in any way or other opinion on - is a sure way to give the person who they made nauseous? They certainly got your attention. And what about those who do not know women? They have not been informed in any way or other opinion on - is a sure way to give the person who they made nauseous? They certainly got your attention. 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Chin’s letter in the November 1st issue of November 15, 1990 developed, the ear is relatively large and ing, which are misleading and inflam-
voice associated with this fetus in a Volvo that the picture a fetus and the

The College News.

stands that it is made up not of one
under-
iversity; that understands that the “Witches
in early America to the lives of Asians.

The fetus depicted in the ultrasound is relatively large and is well-
developed, the ear is relatively large and the body definition is advanced. I don’t
know upon what information Ms. Chin bases her opinion; mine is based on re-
cent memory, as well as a consultation of Rugh’s From Conception to Birth, which
can be found in Canada.

The pro-choice cause embodies just what its name states — CHOICE. Once this
choice is made, one values the life of the unborn child. Ms. Chin’s argument leaves no room for this option. She auto-
matically defaults to the judgement that this child is unwanted, unwant-
ed. Perhaps more careful attention should be paid to the true meaning of
pro-choice.

LORETTA KHRUSZEFSKI ’91

The “what and why” of Pagan and Neo-Pagan beliefs

By Holly Hutchison ’90

It has taken years, even decades, but Paganism has finally come into the light of the public eye. It has taken years, even decades, but Paganism has finally come into the light of the public eye. It has it has been to answer.

Pagan literature is written in many different religious systems. The Pagan religions are usually characterized as being non-

can be defined as any that are not the “Big Six” — but, if one wishes to become technical, Hinduism may be considered a Pagan religious system. Criteria: Pagan religions are usually polytheistic, of ancient origin, and unre-
lated to the Judeo-Christian-Islamic monotheistic structures. Beyond this, the definition system becomes more compli-
cated.

Pagan religions, as well, are original, living religions. Today, they include Asian, Native American and African religions. Most Pagan religions of Norse, Celtic, Greek, Roman and Egyptian (sic.) origin are believed to have died out: traditions that include the Norse, Celtic, Greek, Roman and Egyptian (sic.)

This, then, is where Neo-Pagans come in. Neo-Pagan systems operate under the belief that Truth is obtainable by many “paths” (methods of worship or religious philosophies.)

Pagan religions, as well, are original, living religions. Today, they include Asian, Native American and African religions. Most Pagan religions of Norse, Celtic, Greek, Roman and Egyptian (sic.) origin are believed to have died out: traditions that include the Norse, Celtic, Greek, Roman and Egyptian (sic.)

This, then, is where Neo-Pagans come in. Neo-Pagans are generally considered to represent reconstructions in their approach to various ancient religions. For example: the Greek religious system that was in operation at the time of Aristotle is not alive in that form today, and has not been alive in Greece for centuries. A person today who wishes to adopt that system is not a Pagan as the ancient Greeks were Pagans, simply because there are no living members of the religion.

continued on page 4

Asian Awareness Month to educate and entertain

by Julia Lin and Julie Cho

Presidents, Bryn Mawr ASA

Now that we’ve entered into the thick of Asian Awareness Month (November), do you even know that it is here and what its purpose is? Asians are not represented in the history books, movies, newspapers, the mainstream in general. Invis-
ible is a word that seems to describe our very existence. How much do you really know about Asians beyond stereotypes? Math/science majors, Chinese food, Japanese cars, laundromats, Kung Fu movies, the rice model minority — is this all that people know about Asians in America?

Asian Awareness Month at Bryn Mawr College is a time for people to celebrate the various cultures, issues, histories, and contribute to Asian and non-Asian cultures. There are many films, “Dimsum,” and “A Family Gather-
ing” will be shown at 4 p.m., Nov. 11 and 18 respectively in Thomas 110. The dissolution of democracy in Pakistan is being discussed by Aashia Jala on Nov. 14. David Oh, a former district attorney of Philadelphia, is coming Nov. 15 to share his perspectives on the sensitive issue of inter-ethnic violence in inner cities. Culture Night, a showcase of student and faculty performances, will be capped off with the performance of Dr. Usopay Cedar on the Kintang (gong orchestra).

Hope you enjoy these events, along with others not listed here, will help your interest. Even after this month is over, the issues concerning Asians cannot be forgotten, because Asians make up a part of America as well as everyone else. Asian Awareness Month is not just for Asians, but for everyone to enjoy and experience.

continued on page 4

Our curriculum: Into our own hands

Exploring the college’s progress in curriculum diversification in order to write an article with Amanda Jensen for this issue’s centerspread, I discovered that a recurrent theme in conversations with concerned members of the administration, faculty, and student body was the issue of student involvement in the process that leads to curricular change. Although most students have strong opinions about the state of the curriculum, if not as a whole, then at least within their own major, most criticism and suggestions by students remains confined to dining halls and private rooms. Given the often volatile state of administrative/faculty/student relationships within the past four years, the hesitation of students to make their voices heard to college officials in Taylor or even to professors within their own department is understandable; the existing belief that student concerns don’t matter to the institution is not wholly unfounded. But by continuing to remain operatively silent on issues of curricular change, students are guaranteeing that change will occur painfully slowly, and with little reference to student concerns. We can’t expect anyone but ourselves to speak for us. We each need to consider the education we have had so far here at Bryn Mawr, and to let our faculty and administration know what we think — about the good and the bad, the improvable and the disposable. There are established channels for students to approach the institution; through student curriculum representatives, open Curriculum Committee meetings, and individual or group conferences with professors and deans. A huge task confronts the college, and the opening of the curriculum to be more inclusive of the histories and experience of cultures currently underrepresented in the course offerings of Bryn Mawr College is not merely of institutional importance; it is our education. And it is up to us to take our educations into our own hands.

—Patricia Savoie

The College News wishes to thank Tracy Trotter for making this issue of the paper possible. She provided us with a copy of a crucial program in the middle of the night.

The Writing Clinic

is staffed by students and is available for any student who wants help with her writing. So far this semester we have primarily seen English 015 students, but we are willing and able to help with work done in other disciplines and at other levels.

The Writing Clinic happens in Thomas 251 Tuesday and Thursday nights, 7-10 and Saturday afternoons, 2-5
continued from page 3

continued from page 3

iontend to teach it. A modern worshipper
reconstructs his religion in his own way, be
they can from secondary and tertiary
sources, but modern scholarship recog
nizes their own limitations in the use of
these texts. It is not the job of the recon
structor to determine the accuracy of the re
construction, barring a time machine. The
modern worshipper of the Greek gods is
a Neo-Pagan. A modern worshipper of
Vishnus or Shivas may or may not be a
Pagan. The modern worshipper may also be
instructed in the tenets of the Zoroastrian or
Hindu religions, yet be a Pagan. A modern
worshipper may be instructed in the
practices of Christian, Jewish or Islamic reli
gions, but be a Pagan. A modern worshipper
may reconstruct the system as best
he or she can. The term "Neo-Pagan" is
recognized by those that do not wish to be
called "Pagan" and use some sort of system
that follows this definition. What kinds of
ideas give Pagans and Moderns common
ground? Everyone can name a few of them.

A commitment to Fine Arts would
strength Bryn Mawr curriculum

By Lee Fortmiller

Bryn Mawr has not yet completely
committed itself to an art department.
Bryn Mawr has an art program that
concentrates on printmaking which in
cludes relief, intaglio, lithography and
derives, graphic and industrial design. The
department is peripheral, with no
which can be seen in the
original definition of Paganism. Pagans are
not Pagans, because their worship is
related to Christianity. "Satans" is a Chri
stian concept, not a Pagan one. Satans
derive their religion in opposition to the
Christian philosophy of life and, in its
worship, this mentioning does not mean
that they say "Evil is Good." Rather, they
reject the Christian beauty and aesthetic
decisions based on a different interpretation
described in the Bible. In no way do they
fit into the modern Pagan model.

As reconstructionists, Neo-Pagans find
a great deal of freedom in their religion.
Their ideas, their interpretations of ideas,
are interpretation, or one tradition. Eclec
tics listen to all of the different dia
logues of a religion, as well as to the
understanding of others with those that they understand, those
that speak to them. Eclectics may call
themselves Christians, Wiccans, Pagans,
alone, in a coven, or in a circle. (The difference? A coven usually has
members defining themselves as witches, and
who think they know what a witch is,
and who think they know what a certain
quote in the Bible says, but who actually
know neither. They are hiding because it
is easier, and often safer, to hide rather
than live their lives in the unaccep
tance, narrow-minded prejudice and
plain stupidity.

They are hiding because theirs is the
only religion where the mere mention of
it leads to the questions: "Are you a good
witch or a bad witch?" As if there are any
more "bad" witches than there are bad
Christians, Moslems, or Jews. The
answer, of course, is simple: "I am a witch.
If you believe witches go to Hell, then I
am a bad witch, although your Hell is a
false concept for me. If you believe in
allowing people of different religions to
exist without automatic, prejudicial cate
gORIZATION, then you may believe that I
am a good witch if it makes you feel any
better."

Why now, in the '90's, are Bryn Mawr
Pagans suddenly willing to stand up and
say, "Yes, this is what I am, so deal with
it"? The reasons are many, and range
from personal convictions, to more
sympathetic administrative attitudes, to
increasing emphasis on diversity as a
goal rather than as an abstract, to a na
tional tendency towards greater tolerance
for the many ideas that may come
around us, and also the self's responsi
bility to the world, to all inhabited
world, and finally to the self as well.
Thus, the most fundamental principles
in worship: "An it harm no one, do as ye
will" and "May all that ye do, good or ill,
come back upon you in threefold meas
ure." Paganism is about the balance
between action and consequence, and
about the acceptance of death as part of life's
cycle. The goal of Neo-Pagans is to make
living sacrifices. Paganism strongly encourages worshipers to
seek help everywhere, in everything and
everyone.

By this time, you may well be wonder
ing—where does the idea of "rites of
passage" come from? Some Neo-Pagans
showered to help themselves. That question is
a good one. It is one that every reader
should consider. Pagans are hiding —
from you.

They are hiding from persecution, in
a group as small as Wicca, Neo-Pagans
have a lot of understanding to do to at
least two-all-nighters to complete all the work
that is demanded. The art department is not fully sup
ported by the college. Even with the great
demands of an art major, it is not consid
ered a vital academic discipline. Art
majors are commonly asked what their
other major is, or if Bryn Mawr has an art
department. In addition, there are no
eminent track positions offered to the art
department. It was only last year that
for an art student to create a "stitch" which
was taken from space which once held
large presses used in printmaking classes.

With a strong fine arts department, the
college could prepare its students for
many careers in architecture, advertis
ing, graphic and industrial design. The
art department is an asset to the already
strong art history program. I find it very
disappointing when I am in art history
classes and I am the only one who under
stands how the object was made.

The art collection of Bryn Mawr by
Carol Camille is another resource that
is under-utilized by the college. Bryn
Mawr's art collection is not large but it
owns a large collection of works that includes
paintings, photographs and prints. This
collection does not even require a
special effort to catalogue the entire
collection. Bryn Mawr's collection could be used
by art history and art students in classes and
is an asset to the art history department.

Bryn Mawr art classes already use
the collection to study famous pieces. How
ever, the collection is a resource that
most students don't know about because
the works are rarely shown in public.

Bryn Mawr should make a strong
commitment to their arts program. In
stead, the art department is peripheral.

The librarians of the Bachelor concen
tration camp, he fought in a segregated
campaign of the U.S. Army. On this
fifty-second anniversary of Kristallnacht,
Dr. Bass's parents were born in South
Carolina before the 1900's -- a few
careers in architecture, advertis
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is an asset to the art history department.

Bryn Mawr art classes already use
the collection to study famous pieces. How
ever, the collection is a resource that
most students don't know about because
the works are rarely shown in public.

Bryn Mawr should make a strong
commitment to their arts program. In
stead, the art department is peripheral.

The librarians of the Bachelor concen
tration camp, he fought in a segregated
campaign of the U.S. Army. On this
fifty-second anniversary of Kristallnacht,
Dr. Bass's parents were born in South
Carolina before the 1900's -- a few
careers in architecture, advertis
ing, graphic and industrial design. The
art department is an asset to the already
strong art history program. I find it very
disappointing when I am in art history
classes and I am the only one who under
stands how the object was made.

The art collection of Bryn Mawr by
Carol Camille is another resource that
is under-utilized by the college. Bryn
Mawr's art collection is not large but it
owns a large collection of works that includes
paintings, photographs and prints. This
collection does not even require a
special effort to catalogue the entire
collection. Bryn Mawr's collection could be used
by art history and art students in classes and
is an asset to the art history department.
Health Center Programs

Eating Disorders Support Groups
Tuesdays, 12-1 p.m.
or
Fridays, 12:30-1:30 p.m.

Adult Children of Alcoholics
Mondays, 6:15-7:15 p.m.

Making Connections
Relationships and Closeness
Thursdays, 4-5:30 p.m.

All discussion groups are held in the Counseling Waiting Room of the Health Center. Questions, please call x7360.

Bass imparts message of love in story of horror

continued from page 4

democratic while being dead at home that he "wasn't good enough" because of the color of his skin made him a "young, angry black soldier."

When he was sent to Europe, Dr. Bass and other members of his segregated division destroyed a bridge in the Battle of the Bulge. One day he was told by one of his commanding officers that he was going to a concentration camp. While he had listened to many talks about why he was fighting in WWII, this was the first time he had ever heard of a concentration camp.

Going to the Buchenwald concentration camp changed his life. He saw for himself the "walking dead"—emaciated people with their eyes sunk in their heads. He saw one of the Buchenwald guards drop the bottoms of his uniform and defecate in front of him. He felt disgusted

at the time: "I was so caught up in dignity, I didn't realize that this man was just trying to survive."

He didn't understand what was going on. He asked someone what terrible crime these people committed that caused them to be there. He was told that these people were Jews, gypsies, Jehovah's Witnesses, trade unionists, communists, homosexuals.

He walked into a room where body parts were stored in jars of formaldehyde. Since Buchenwald was a site of "medical experimentation." He couldn't read the labels on the jars, but he could see eyes, ears, fingers, genitals in jars. On a table was a stretched out piece of human skin. Someone had done some real artwork. He saw a lampshade made out of human skin. He went into a part of the camp he saw the ovens. He looked inside and saw a blackened skull, a burned body, and ashes. He smelled the odor of death. It made him feel ill.

He saw dead bodies, more grotesque than the living ones. He was told that there were children in the camp, but only found a pile of a child's clothing.

Dr. Bass sees the Holocaust as racism, discrimination, and bigotry taken to the extreme. He tells his story in part because too many people now want to deny that the Holocaust ever happened. This is the role of a witness as especially important.

Dr. Bass draws the connections between the suffering of different groups of people. As an African-American, the messages of segregation told him that he wasn't good enough. He believes that this is what people told the Jews and the millions of others of the victims of the Holocaust.

With all of the horror Dr. Bass has experienced and seen, he left the group with a message of love. Not the kind of love in the movies or on TV, he said, but the kind of love that brought people to Hillel on that night to listen to his story. "I want to speak to each other, the kind of love that made the members of Hillel prepare the Sabbath meal. He urged the group to wipe away their tears, to embrace one another, for they had experienced so many terrible things, and that is what we can do for each other."
continued from page 1

community is going to become bombarded by the words ‘diversity,’ pluralism and multiculturalism - the words that often at Bryan Mawr - issues are raised, we have discussions and forums, and it never seems to go away. Students, faculty members, staff, and students. (MASSP) Elvera Honore, one of the students on the MASP, observed that diversity was devoted to making the entire community (not just students) aware that the majority of the students. In November 4 SGA minutes, the committee will consider proposals that take “diversity” into account. This requirement (refer to SGA minutes for more detail about MAPSS money.)

news does not seem eager to have that many women in front of the News, the story is whether young and pretty, too, witness Deborah Norville’s usurping of Jane Pauley’s position at NBC’s “Today Show.” An example (joke — there is only one, really) can not reconcile themselves with Madison Avenue’s (most notably the glitz and glitz and glitz - there is no need to preach to the converted.

The current government-subsidized research system has to change. This is very serious. Why is this news tucked in the back pages of the paper? Most editors do not think that they fit under the “Living” subtitle: “Today’s parents are raising children in ways that little resemble their own youth.” And I thought women’s equality, as this magazine embraces, included all women. I thought it meant certain groups of our society were not shunted aside. The cover story this week, “Wives,” reviews old domain - homemaking is still undervalued by our society. This is the road ahead? Consult the index. For example, “What do men really want?” I am glad men are last, for once. But equality is still an unequal, men still have the luxury of saying what they want. The essay begins: “First, women need to take control of their own bodies.” I am not sure what this means, but I don’t think it’s the way the editors of this week’s “Wives” section think. The next question: “Do they want to be winners?” I don’t think so. I am glad this magazine was written. The reason why. The tone is “We never are going to change because we never have the energy or time to compete with men.”

In another department, an essay suggests “Women politicians, who suffer from not being insiders, are kept far behind?” but “we are moving!” Oliver North replaced by? After the civil war did African-Americans suddenly suffer from not being insiders, are kept far behind? “The tone is misleading optimism. One headline claims “The Emerging Democratic (of women) is not only men’s that is pluralism at the retreat, it was suggested that some activity could center around a question of ‘What is pluralism?’ The Mawr faculty member could be involved with a student as a college or more as a part-time job? The main point is to increase activism and interest. It would be not just a chance to know the professor, but also an access of information to whatever field they’re going into.”

Other suggestions at the retreat included clue about MAPSS or a pooling board where ideas, names and box numbers could be put in order to provide ongoing, open discussions between faculty, staff, and students. Once the sudden fogs are published, Honore believes that activity inside and outside of Bryn Mawr will increase. Reena Freedman also would like to see great interest in research on men. Doctors now know by pending on their menstrual cycle. This is a challenge, provocative issue that addresses fashion (can’t live with it, can’t address the words “pluralism” and “multiculturalism”. The “Living” section discussed. They may be women, and leading the think women are, where they don’t think they fit under the “Living” subtitle: “Today’s parents are raising children in ways that little resemble their own youth.” And I thought women’s equality, as this magazine embraces, included all women. I thought it meant certain groups of our society were not shunted aside. The cover story this week, “Wives,” reviews old domain - homemaking is still undervalued by our society. This is the road ahead? Consult the index. For example, “What do men really want?” I am glad men are last, for once. But equality is still an unequal, men still have the luxury of saying what they want. The essay begins: “First, women need to take control of their own bodies.” I am not sure what this means, but I don’t think it’s the way the editors of this week’s “Wives” section think. The next question: “Do they want to be winners?” I don’t think so. I am glad this magazine was written. The reason why. The tone is “We never are going to change because we never have the energy or time to compete with men.”
continues from page 1

cannot be said to be "American.

As with the IQ tests, the SAT has been criticized for its narrow approach. The IQ tests have an emphasis on getting the "right answer" now, this is being challenged with a focus on the process of learning itself, as well as on the ability to think independently.

The members of the commission suggested that the College Board "examine the consequences of the Achievement Tests." They felt that the College Board was on the right track with its emphasis on stimulating general proficiency and achievement tests. Along with the already established achievement courses, such as French and German, they recommended that a new test would include multiple choice questions with a twenty minute time limit.

The American Composition Test. The commission acknowledged that the test was important for the National Center for the Expose of the College Board, which has levied much of the criticism against the SAT, said "The test is not going to be improved in terms of predictability for college performance because it has basically not changed." Many minority interest groups joined the National Center for Fair & Open Testing in protesting the revisions by signing a letter which was signed before revisions were voted on. Among the groups were the Mexican American Legal Defense and Education Fund, the National Legal Defense and Education Fund, and the Center for Women Policy Studies. They agreed with Cinthia Schuman's assessment in saying that the girls would continue to score an average of 100 points below boys, despite the fact that their high school and college grades are better. They went on to point out that the scoring eliminating, the economic bias will continue to play a large part in the disparity of scores. The College Board did not set up yet another economic bias, as many students may not have a calculator, and may not be able to afford one. Janice Galus, who is a spokesperson for the College Board, said in a report to the Washington Post, July 24, 1987 that the difference in the scores of minorities and women reflects differences in economic preparation, income, and other factors. The SAT is not biased, it reflects variation in sub-group abilities. These "variations" are disadvantages, Galus would certainly seem to have a handle on the meaning of SAT.

Other studies the National Center for Fair & Open Testing has released have shown that Stu-Arts is based against women, but they have been unable to pinpoint the way in which the bias is expressed. The scores of female students are on the average 60 points lower than those of their counterparts. Not only are the recent changes challenged as not being sufficient in regards to male/female bias, but the president of the Princeton Review, John S. Katzman, asserts that the test will no more difficult to "teach" than it has been in the past. Most discouraging is the likelihood that the recent changes will be at best slow to lessen the disparities between the economically advantaged and disadvantaged, and the different races and cultural backgrounds. We will have to wait and see how the high school preparation, income, and other factors of those students who were native speakers and minorities, and the different races and cultural backgrounds.

The first thing I knew was that Shange was reading and that it was a poetry reading. I should write about it? How can I not write about it? The Alternative Concert Series sponsored the performance, which was a concert and a poetry reading at the same time. From the posters around town I had expected a poetry reading and then a concert, or a concert and then a poetry reading. I had never imagined the combination of a performance of Shange's poetry with its frankness, its honesty, its openness of expression that became possible when Shange's fierce poetry was in a concert setting. I was overcome with Boulery's music. The first thing I knew was that Shange was reading and that it was a poetry reading. I should write about it? How can I not write about it? The Alternative Concert Series sponsored the performance, which was a concert and a poetry reading at the same time. From the posters around town I had expected a poetry reading and then a concert, or a concert and then a poetry reading. I had never imagined the combination of a performance of Shange's poetry with its frankness, its honesty, its openness of expression that became possible when Shange's fierce poetry was in a concert setting. I was overcome with Boulery's music. The first thing I knew was that Shange was reading and that it was a poetry reading. I should write about it? How can I not write about it? The Alternative Concert Series sponsored the performance, which was a concert and a poetry reading at the same time. From the posters around town I had expected a poetry reading and then a concert, or a concert and then a poetry reading. I had never imagined the combination of a performance of Shange's poetry with its frankness, its honesty, its openness of expression that became possible when Shange's fierce poetry was in a concert setting. I was overcome with Boulery's music. The first thing I knew was that Shange was reading and that it was a poetry reading. I should write about it? How can I not write about it? The Alternative Concert Series sponsored the performance, which was a concert and a poetry reading at the same time. From the posters around town I had expected a poetry reading and then a concert, or a concert and then a poetry reading. I had never imagined the combination of a performance of Shange's poetry with its frankness, its honesty, its openness of expression that became possible when Shange's fierce poetry was in a concert setting. I was overcome with Boulery's music.
By Catie Hancock

Midway down the second-floor "left-hand" social science hallway in Thomas, there used to be a single shelf tucked about half-way up, filled with neatly lined, lightheaded copies of the Bryn Mawr College Catalogue and Calendar. They dated back pretty far, and one could follow familiar names through the ranks, simply by leafing through a succession of them. The musty and olive green, and occasionally fuchsia, guide to Bryn Mawr education could also begin to trace, or not, depending on the particular department in question, the various changes and shifts in programs and commitments within the broader curriculum - simply by noting numbers of courses, area studies, diasporic and departmental course offerings, discussion of honors and independent study, AB/MA opportunities, numbers and existence of faculty in certain subject areas, possibilities of graduate, interdisciplinary, and foreign study, coordination with Haverford, interdepartmental courses, the range of foreign languages, and by comparing them with what we find today, in the 1990-91 musty brown edition of the Catalogue. Editions datng not that far back, revealed what was then the upcoming 1986 opening of "a new building for computing services and computer science" (Bryn Mawr College Catalogue and Calendar 1985-87) and hereafter, unless otherwise noted, p. 29, the three member, all-male Political Science Department, the "warsden system," and a complete lack of Chinese or Japanese languages, East Asian Studies, or a Women's Studies minor. It is only just recently in the 1987-88 edition that East Asian Studies - and Michael Nylan for that matter - first appear. It is simply by referring to these, and we are introduced to the Coordinator of Women's Studies, Dean Patricia DiQuinzio, BMC Ph.D. '88. And it is just the 1988-89 edition of the Catalogue that includes "Afro-American Studies" and not simply an area of "interdepartmental work" with possible concentrations within the history faculty in the English courses offered. In this interview her about the need for more diversity within the curriculum, one of the problems recognized in the history department including the words "African" or "African-American" in its title whereas some departments or introductory survey actually called "African and African-American Civilization", which is a Paul Bernstein became more interested in the extent to which the mutual, respectful relationships of the classroom translated into a discussion of the "great authors" of the English curriculum.

It began with an idea for a College News article. Maggie Kral, a fellow senior English major and Ed Board member, met with Carol Bernstein, the department chair, hoping to interview her about the need for more diversity within the curriculum. Not all of them agreed with us about 101-102, but I was surprised at the number of them who supported our position. By the end of the meeting, there was even a tentative compromise, which will be further discussed in the near future. There are currently four sections of "An Introduction to Literary Study," two numbered 101-102 and two sections of Freshman Composition numbered (015)016. Under the compromise, there would be additional, or not simply an area of "interdepartmental work" with possible concentrations within the history faculty in the English courses offered. Not only are the required courses optional within the curriculum, some works... coursework... is optional. Thus, there would be more than one possible point of entry to the English major instead of a single required "Great Books" course.

The professors were also interested in hearing our other concerns. There was not sufficient time to do more than mention them at this meeting, and there is not sufficient space to do more than mention them here; the lack of courses focusing on women authors and writers of color at the 300 level, the rigidity of some of the requirements, the possible need for a senior seminar. All of these things are open for further discussion.

The proposal (which is a result of the "new" version of both the Catalogue and Women's Studies at Bryn Mawr.) Even more recently in the 1987-88 edition of the Catalogue and Women's Studies at Bryn Mawr.

Professors welcome student initiative on departmental course offerings

By Beth Stroud

The Bryn Mawr College curriculum is not a fixed, granite-like edifice. Over the past month or so, in the specific context of a dialogue with the professors in the Department of English, we have sought to question how dynamic and flexible the curriculum potentially is. It is clear that our proposal was a foray into a discussion that had been going on among the professors for some time. They were concerned with that of our potential - the possibility of entry to the English major instead of a single required "Great Books" course.

The professors were also interested in hearing our other concerns. There was not sufficient time to do more than mention them at this meeting, and there is not sufficient space to do more than mention them here; the lack of courses focusing on women authors and writers of color at the 300 level, the rigidity of some of the requirements, the possible need for a senior seminar. All of these things are open for further discussion.

The department is also interested in seeing and discussing actual courses and course syllabi we would like to see added to the curriculum. Right now, it is essential to make specific requests for next year. Later, there will be a time to draw up a "dream curriculum," including all the courses we would like to see over a four-year period; then, with the help of those professors who have experienced in drawing up the course schedule, we will be able to see how much of that "dream curriculum" could actually be implemented. Anyone who is interested in talking about the English curriculum, with a view to changing and diversifying it, could come to a meeting in the Campus Center on Wednesday night, November 14th, at 10 p.m.

New ideas & strategies to conditions for curriculum reform

By Beth Stroud

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The diversification of the curriculum is an endeavor that affects every student who attends this college and is consequently an immense and controversial undertaking. Gaining its prominent position in the concerns of the college in 1986-1987 with faculty discussion and rejection of a diversity requirement, the college’s approach to the task his undergone numerous changes reflecting the attitudes and concerns of the campus during different periods. Both the faculty decision to forgo the requirement which sparked a group of students to voice their outrage and protest, and the tension on campus during the 1988-1989 school year, during which there was frequent and loud discussion about the curricular offer at Bryn Mawr with respect to issues of pluralism, helped to catalyze the movement of the college toward consideration of diversity at the institutional level. Although many disparage the forums and workshops of that turbulent year as non-productive and destructive to the realization of the diversity, the ideas that the entire community was forced to consider were of primary importance in directing the college to the point we are at now. Discussion in the Curriculum Committee and amongst the faculty, staff, and students focused on defining diversity with respect to the curriculum, and towards actually making the changes that are necessary with respect to issues of pluralism in academics.

Credits from other schools may be difficult to transfer and courses with no counterpart depart in the past, as well as mistakes that have been made, with special attention given to depart in the past, as well as mistakes that have been made, with special attention given to depart in the past, as well as mistakes that have been made, with special attention given to depart

By Rachel Winston

It’s tedious, often perfunctory, and no one likes to think about it. If you ignore it long enough, it can throw your course plan out of whack, annoy your Dean, and even prevent you from graduating on time. Getting transfer credits approved is not fun, but if it’s done right, the process is not that difficult.

If you’ve ever taken a summer course, gone on a study abroad program, or if you’re a McNair scholar or a transfer student, chances are you will need to go through the transfer credit approval process. Once approved, credits from courses taken at other institutions can be used to fulfill language, divisional, and major requirements at Bryn Mawr.

“Bryn Mawr operates a fairly individualized, flexible transfer credit system. In the case of the Junior Year Abroad (JYA) program, Bryn Mawr’s more loosely structured system can even save students money. This affords students a lot of flexibility, but also gives them an unusual amount of responsibility. For example, Haverford covers all the students’ expenses and virtually guarantees students transfer credit approval, as long as they enroll in one of a limited number of Haverford-approved international programs. Bryn Mawr students are not required to pay Bryn Mawr tuition during their time away. And, unlike Haverford, Bryn Mawr does not restrict its students’ choices to previously approved foreign programs. Students pay the tuition of the foreign school directly, and in many cases, this saves them a substantial amount of money compared to the Haverford system. One drawback, however, is that Bryn Mawr does not automatically approve credits received abroad. A student must provide Bryn Mawr with specific information about their program abroad after which a Transfer Credit Committee comprised of all the undergraduates decides whether a student should receive credit.

Some of the restrictions Bryn Mawr places on receiving credit approval are: 1) students must take courses at accredited four-year institutions; 2) they must receive a grade of “C” or better; 3) students do not receive credit for internships, free-standing half courses, introductory language courses, and courses with no counterpart department at Bryn Mawr; and 4) the course must translate into an equivalent number of “semester hours” at Bryn Mawr.

According to Assistant Registrar Andrea Rosenthal, one of the biggest mistakes students make is assuming a course taken at another school is the same as taking a course at Bryn Mawr. "It’s not," says Rosenthal, "and students don’t always realize this." Bryn Mawr "translates" credits for courses taken at other schools through the use of "semester hours." A Bryn Mawr course credit is worth four semester hours or six quarter hours. Bryn Mawr will accept a course taken at another school worth five or more quarter hours or three or more semester hours. Courses at many foreign universities are only worth two to two-and-a-half semester hours or four quarter hours.

Often times, Bryn Mawr will add together the credit received by a student at a foreign university and divide it by a Bryn Mawr semester hour to determine how much course credit a student will receive.

"It can get a little confusing," says Hart. Students also need to be concerned whether a course will fulfill divisional or major requirements. While it may not be hard to get a transfer credit to serve as a general elective course applying toward graduation, getting a transfer credit to fulfill a specific requirement is a bit more difficult. Students must approach the head of the Bryn Mawr department for which they want to receive major or divisional level credit. If the department head is unfamiliar with the program the student is considering, the student must provide more information such as the college’s course guide or syllabus for the course the student is interested in. In the department head must approve the transfer course to make sure the student will receive credit from the Transfer Credit Committee.

Unfortunately, there have been several instances where a department representative has given a student credit approval in order to fulfill a requirement, only to have the transfer credit denied. Whatever the case, students should read the college catalog carefully and consult with a faculty advisor before selecting any courses at other institutions.

By Amanda D. Jensen and Patricia Savoie

Finding a means to achieve diversity

Credits from other schools may be difficult to transfer

Continued on page 10

Continued on page 10

Continued on page 10
Continued from page 8

survey that exists as one of three possible, required introductory routes to the major.

The subtle and not-so-subtle changes in Bryn Mawr's curriculum, as shown simply in this brief, selective survey of Catalogues of the last five years, do not even begin to explain or elucidate the reasons and realities of these changes, however.

For those who Catalogue members and careful comparisons do not, and cannot, show the forces behind those pages, shaping and, in Bryn Mawr's Curriculum, changing what would appear on them in the first place - the faculty, administration, Trustees, and students.

Mawr curriculum before, it has been altered significantly in the years since the mid- and even early-'80's. It has had to.

Not only has the nature, preparation, and background of students entering Bryn Mawr changed in the last decade, but so has the budgetary, staffing, and departmental considerations that combine to make up what we know as "The Bryn Mawr Curriculum." At the most elementary level, it must be pointed out that it is no longer true that Bryn Mawr departmental appointments are seen or assessed in terms of a single department's needs or objectives, or even the needs or objectives of Bryn Mawr alone. The Plan For Financial Equilibrium (PFE) that the Cambridge Report and the subsequent history of the longitudinal, long-term "departmental" focus of Bryn Mawr inside-out, stripped many programs of their historical momentum, encouraged such single-mindedness, and largely shifted long-term planning and distribution of appointments from individual, departmental consideration to the oversight, adjudication, and appeal of the select, five-member, faculty-only Committee on Academic Priorities (CAP).

Cooperation with Haverford, even pre-dating the PFE, meant that a single member of each departmental counterpart would sit and assist in the review and selecting process of the PFE. It was a search on the other campus. More recent key faculty appointments and co-departmental appointments, as we have seen in the Economics review of last year and will see in the History review this year, cooperation has meant the combined, joint-review of both departmental counterparts by periodic review teams.

Thus it should be understood by students - on both campuses - that curriculum and faculty planning at Bryn Mawr and Haverford are joint-processes.

If you wonder why all the North-South and Central American comparative political science is seemingly at Haverford and not at Bryn Mawr, the reason just very well may be because it was planned that way, and it is going to stay that way.

Bryn Mawr is not trying to "do it all" anymore and that means a different approach to Bryn Mawr than some might have expected, or desired. It might also mean a better Bryn Mawr, for some. Use those programs not in any of the youngest and growing area studies at Bryn Mawr and Haverford - like African Studies, East Asian Studies, Feminist and Gender Studies, Comparative Literature. It is not an accident that these are in College and not in the departmental curriculum. It is the result of the "diversity requirement", the "specialties" of departments, the joint-departmental appointments, and the fact that most students do not think that Bryn Mawr is "too small".

"It can't just be some sort of survey of sociological requirements that would be necessary to diversification with all the other requirements that would be necessary to develop a core curriculum. While in many ways it is an easy solution to a complex problem, it is not the right one for Bryn Mawr, at least not in any presently conceived of form.

Continued from page 9

Credit-transfer system difficult to navigate

Continued from page 8

the faculty Committee on Academic Priorities (CAP), which will be concentrating on diversification with all the other requirements that would be necessary to develop a core curriculum. While in many ways it is an easy solution to a complex problem, it is not the right one for Bryn Mawr, at least not in any presently conceived of form.

But while the committee approach to curriculum changes is owned by Savo, he also believes that "It's not (going to) work simply by going from committee to committee. It's going to take hard work, and you never work. If people want things to change they have to stand up in their own departments, where they're recognized. Student involvement is key in implementing change. Tidmarsh says, "Politically students are hurting themselves when they discount everything." Nothing will be gained if we don't look closely at what we do have and push for what we don't. "It can't just be some thing that people bitch about in their own departments, and expect enough student interaction within their departments."
The Body Image Project has inspired me to explore and express my feelings about body image emotionally. This collage is the product of that exploration. Photography has been the purest way for me to express my emotions without overintellectualizing them.

— Donna Leitwiler

The Body Image Project has members expressing feelings

The Body Image Project, now in its second year, is committed to exploring issues of body image. Our philosophy is that all people of whatever shapes and sizes have the right to feel good about their bodies. We have in the past and will this year hold informal discussion groups with the hope of discovering why people feel good and bad about their bodies, while at the same time learning to see ourselves and others as beautiful.

We have received a great deal of positive feedback from last year's and our sense is good about their bodies. We have in the past and will this year hold informal discussion groups with the hope of discovering why people feel good and bad about their bodies, while at the same time learning to see ourselves and others as beautiful.

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Exploring theater production and philosophy at Bryn Mawr

By Maninder Kahlon

The Theater departments' productions at Bryn Mawr are often criticized for being "undercurrent of animosity" to the audiences. I have heard conversations berating the department for never producing "traditional" theater pieces. Often, I have marveled at how the thespian members of the audience who have "understood" the entire piece have not perceived the "undercurrent of animosity" of the audience towards the theater. The department advocates for a different relationship between theater and audiences, requiring a different form of presentation and in the challenge of creating unorthodox ways of theater.

In this context, the performance of "Hamlet" at Bryn Mawr is worthy of examination. The production was directed by Professor of English, John Jones. The production was praised for "undercurrent of animosity towards the style of theater that the department advocates."

**Hamlet in "sites" unconventionally excellent**

By Ali Djuhrouk

I must admit that when I went to see the Bryn Mawr theater department's version of Shakespeare's "Hamlet" in "sites," I was expecting a production stripped of plot, character, and any tangible meaning whatsoever. (That should teach this average theater goer to be a little more cautious, and anyone else never, ever, judge a theater company by its last production!) What the audience got was stripped, certainly, but what else can one find to comment on when one is forced to comment on a live play and a half-hour script into a one-hour half-hour production? Keeping this fact in mind, along with the knowledge that the production was "in a heap on the stage for the last scene," I felt into the tortured world of Hamlet's "sites.""}

The staging in this play was extremely effective. One can only imagine how "sites" have been added to the title. When one attends it, one understands why: instead of being in one seat all of the time, the audience members are moved throughout Goodhart. It starts out in the balcony goes into the entrance foyer, then out side, then to the slope behind Goodhart, then weaves its way in, then out, then in, until finally the audience, exercised, fascinated, and bored (from the way to dress warm or attendee this production) sink in a heap on the stage for the last scene.

Most of the editing of this play was effective. The department scene between Laertes, Ophelia and Polonius made up for the lost time. The editing of this scene between Laertes and Hamlet unpacking. (Hamlet's unpacking of all those "sites" to comprehend, rather than comprehend the acts of Ophelia and Polonius was seen in their essence and farewell. Polonius' words were delivered with a spiritual extinction in this scene. The audience would have no need to good advice to Laertes, which is a pity, for his character is not as clear without this particular norm (and hence no more 'experimental' theater). Not so at Bryn Mawr. In fact, here, we display frustration that we are not sticking to traditional (within the "old dog can't learn any new tricks") forms of theater - in what might be a typical social response to change! The reason I consider these productions exceptional is that this is an environment that purports to nurture and tolerate new and innovative ideas. Colleges and Universities should be proponents of change, leaders in propaga...

In performance, Claudius says "That's the way this production ends, not with a bang but a whimper." The removal of this physical contact makes the final scene, referred to above, makes up for the lightest moments, images, words, through which one shares the "undercurrent of animosity". This second source of anger, though, is probably not unexpected by the proponents of Bryn Mawr's form of experimental theater. They are offering pieces where 'meaning' in the way we normally approach it cannot be seen. When we try to understand a form that is not structured so as to pro...

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THE LOWDOWN

Ever catch yourself walking across the Green on a Friday afternoon, being told to stay put with a view of the rest of the mall. Sit with a view of the rest of the mall—or, better yet, sit with a view of the rest of the mall and have a Mediterranean food festival, because that's exactly what the restaurants have to keep walking until they are past.

ACM BEYN MAWR, Lancaster Pike west of Bryn Mawr Ave., 525-2668.
ANTHONY WAYNE 2, 109 W. Lancaster Ave., 689-0620.

MUSIC:
THE DEAD MILKMEN and MOJO NIXON are performing at the Chestnut Cabaret, 282-1200, 3801 Chestnut St., on November 22.
The GO-GOs will perform at the Tower Theater on November 17. The THE GO-GOS will perform at the Tower Theater on November 17. The THE DEAD MILKMEN and MOJO NIXON are performing at the Chestnut Cabaret, 282-1200, 3801 Chestnut St., on November 22.
The GO-GOs will perform at the Tower Theater on November 17.
The INDIGO GIRLS will be there on November 29. Call 1-800-233-4050 for tickets.

RESTAURANTS:
COPABANA ANABANA, 344 South St., has kind of bogus food, but killer fruit margaritas that aren't frozen. 16th STREET BAR AND GRILL, is having a Mediterranean food festival through December with wine tasting and special Sunday brunch. The restaurant is at 16th and Spruce, 735-3316.
DINER ON THE SQUARE is open 24 hours at 5th and Spruce, off Rittenhouse Square, and has basic diner food, 735-5787.

SHOPS:
The ITALIAN MARKET lines 9th St. below Christian St. with outdoor shops that sell just about everything. Best topo Saturday morning.
The BOURSE at 4th and Ranstead is a collection of specialty shops with a food court on the upper floor where you can sit with a view of the rest of the mall.

—Compiled by Amanda D. Jervis and Julia K. Smith

Wetherell stimulates "sensual imagination" in Chekov's Sister

By Ellis Avery


Here's the story: Anton Chekhov bequeathed his villa in Yalta to his sister, Maria Pavlovna, who turned it into a museum in his honor and gathered about her a small band of followers loyal to Chekhov's memory, among them Kunin, at twenty-one still wrapped in his daydreams and self-pity. Now it's 1941, the German troops are taking over Yalta and fleeing to the Crimea, Chekhov, who has been a barrack doctor, and Maria Pavlovna makes a deal with Rene Diskau, Minister of Culture of the invading forces. She saves her house and adopted family by agreeing to become a symbol of German victory, at the same time standing against the German obliteration of Russian memory. Chekhov's play, THE SEAGULL, will be performed under her and Diskau's auspices. To play the role of Nina, they send in an actress captured by the Germans, a woman so desperate to overcome her remembered horrors she will go by no other name. Chekhov's memory survives this war. Nina and Kunin fall in love.

That's what makes him grow up: "Learning in wartime," Kunin knows forty years later, "had been the most courageous thing he had ever done, far more courageous, for instance, than kollektiv". It would be so easy to write this story badly, heavily, the elements are so big—war, art, courage, memory—but that's not what happens: the writing meets these things, establishing dignity, even grandeur, but does not drown the characters. Wetherell knows his world so richly: i had, who had never read any Chekhov, still felt I was inside something whole. The book is engrossing in the way writing from another time in the completeness of the time and place is like the that which i've found in Zola, Tolkein, and Emily Bronte.

The story is told, remembered, in so many different and corroborating ways that it becomes real: it is written as a play, it is written as a description of Kunin forty years later, as the story Nina tells him (the only first-person part of the book), and as the stories of Maria Pavlovna, her maid Varka, and Rene Diskau. The book is arranged in five parts: each of the first four contains a Kunin section, a part of the play, and another section—the Varka, Maria, Nina, and Diskau stories. Of the three sections in each part, the first watches the play of Maria's household from the future, through Kunin's memory, the second from inside the present, and the third from the past, through the narratives which lead to the play at hand. A good third of this self-proclaimed novel, is written in dramatic form—and it works. A play inside a novel is not meant to be staged; one needs to imagine what is happening in the world surrounding Bryn Mawr. So for those of you suffering from the same ailment, the doctor prescribes this dose of the Lowdown:

THEATER:
GREATER TUNA, a hilarious piece about life in a (very) small town is now showing at the Walnut St. Theater. Box office 574-3511. CLOPS, described by the City Paper as "Carol Churchill's spoof of the victorious empire... a round-robin of sexual liaisons and gender switching," is showing through December 1 at the Allen's Lane Art Center, Box Office 248-0546. PEN, another play by Carol Churchill, is playing at Villanova's Vasey Hall through December 2, 645-7474.

MOVIES:
TEMPLE CINAMATIQUE, is featuring a feminist film workshop tonight. Call 787-1592 for information. (Temple University, 1619 Walnut St.) ROXY SCREENING ROOM, 2021 Sansom St., 561-0114. RITZ 5, 214 Walnut St., 925-7500. RITZ AT THE BOURSE, 4th and Ranstead, 925-7500.

COMING Attractions

ON CAMPUS:
The Malong of the Philippines
Asian Awareness Month Culture Night
November 10-20

The presentation of the novel in dramatic form does what Kunin finds his memory doing after forty years: it provides the screen of time and distance that works. "Moving around details until the dross of what really happened became the gold of what really was," is Kunin who grows the most in this story, who grows out of his dreams to become the next Chekhov, who learns what Maria Pavlovna knew: the art of living in the wake of what one loves. He understands, in the end, that he is an artist, having come to the realization that "any memory that survives forty years is a work of art." Nina knows this, that "Survival is a kill." She seems to escape with a pair of fellow actors across the steppes before she was caught again. She says, though they were surrounded by concentric rings of war-dead and sure they could not go on, "This is where we were wrong. For the bodies do end. I know that now... They end, and we could have gone through them and so gained the river once again. Somewhere in our tragic time the bodies end and we have to keep walking until they are past. The bodies end. Hold me."
Learning from experimental theater

continued from page 12

The next step would be to understand the source of the frustration, to perhaps recognize that we cannot ascertain the 'meaning' of those pieces in traditional ways, and that perhaps we could enjoy such a production by being challenged by some of the general ideas/pictures it throws up. Perhaps we should recognize it as an emerging art form, and not usually deal with the conventional components of theater - characters and plot - but instead deals with ideas and is often political - an opinion or attitude is implied. Pieces can be judged from within this framework, from simple questions like 'Was it beautiful?' to others like 'Did I agree with the statement the piece was making?'

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Shange and Bourelly's whisper and shout

continued from page 7

Shange read the most terrifying piece of her performance: a monologue in the voice of Annie, a character she should not have come easily to place by Bryn Mawr and Haverford. Annie is addicted to crack. In the monologue, Annie describes how she had her seven-year-old daughter down to be raped by the man who had promised her crack in exchange for "new pussy." Annie's entire body is full of pain. When Shange stepped down after reading this piece, we were in shock, not knowing how to react or what to feel; as she sat down, exhausted, I knew that we had not begun to understand his music, full of weird, beautiful, chordal and dissonant. But after Annie's monologue, I needed his music to show me what to do. It was as if he took us through the entire length of the language again, wordlessly, moving through us and making it possible to feel, to think, to cry.

In her essay, "Poetry Is Not A Luxury," in the collection Sister Outsider, Audre Lorde writes that "The white façade, the cruel look in the eye and the subconscious smugness that says, 'We are better than you. We are superior. We are all white.' This façade is so much a part of the culture." Shange and Bourelly made that whisper and that shout come alive in me. And they did the same for many others who were there. When people began to talk again—and it took a while—they spoke of how little they knew, how much there was to learn, how much there was to do.

PERSONALS

Cassie and Ellis, here's your Tofu Haiku: Bean Curd Goddess, white and cubic, I admire you from a distance.

Willing to take the initiative? Jaffa Jones isn't. Contact Box C-1345.

Willing to take the initiative? Rachel Winston isn't. Contact Box C-1549.

Willing to take the initiative? Pearl Tesler isn't. Contact Box C-818.

Smiley: You don't smile much anymore? What can I do to make you smile?

Hey—I'm trying to melt the snowball but I still miss Rupert & Rio, and your company. —A.D.J.

Nick, Jim, Joe ... or is it TombBob? I don't care. Just call me. —The Woman in the Library

JANEMACDONALD! When are you coming to visit? We miss you. And we have Hershey kisses. Love you — us

Flourishing Blondes. Thanks for the loving.

No, those people aren't walking a bunny — unless you want to think so. It is ours to decide. And, yeah, it really will be okay. Love you

re↙
Toads, one of three who were forced to getting hurt right and left, I must admit

By Kitty Turner

The Bryn Mawr College Basketball Team started their pre-season scrimmage schedule with an 85-32 win over Chestnut Hill College. The team opened strong against Chestnut Hill, with returning players, Co-Captain Senior Lisa Wells, Co-Captain Junior Julie Demoe, Sophomore Mary Beth Janicki, and Freshman Amanda Garzon. The entire team was able to see some playing time and able to control the ball most of the time. Freshman Gretchen Talacker, Jen Duclos, and Miriam Cope were able to step right into game with little difficulty. It was a number of times the college some Senior Lucinda Kerschenstein, in her rookie year with the team, was also able to find a groove in last Thursday's game.

Bryn Mawr Basketball has previously been known for its tough defense and consistent offense. With a new and young team the same rings true. With five new freshmen (Amy Keltner was not able to play due to a pre-season knee injury), the Bryn Mawr team will continue to be a force in women's basketball. The team dominated every aspect of the game, allowing Chestnut Hill only 11 points in the first half. After the 10:10 minute of the game Bryn Mawr had scored 25 points to the opponent's eight. In the second ten minutes of the game, Bryn Mawr duplicated their first effort again scoring 25 points, and allowing Chestnut Hill only three points. Three points seemed to be the objective of the Chestnut Hill team. Unable to penetrate the tight defense played by Bryn Mawr, and unable to break free from the person-to-person defense that Bryn Mawr also employed, was difficult at best for the Chestnut Hill team. They shot from three-point land almost more times than they shot from within the arc. These three points shots held them in good stead as the team scored three points in the effort to close the gap between themselves and Bryn Mawr.

In Bryn Mawr's offensive drive, the first half of the game found the scoring to be pretty much spread between the team. When the buzzer went off signaling the half, four of the Mawrtyrns were in double figures, Janicki with 15, Adamson with 11, and Taucher and Wells each with 10. Before the end of the game, there would be a fifth player in double figures: De- meo popped four shots in the second half to bring her total final to 10. Sophomore Janicki finished the game as offensive leader with 23 points, followed by Sophomore Adamson with 19, Freshman Taucher with 16, Senior Wells with 13 and Junior Demoe with 10. Freshmen Duclos and Garzon each stocked a goal.

Bryn Mawr had little trouble with the Chestnut Hill team, but did seem to be the NCAA Division III conference in the second half scoring 10 points in the first five and a half minutes of the second quarter, in effect duplicating the entire first half of the game. In one quarter of the second half, Chestnut Hill matched Bryn Mawr point for point in the first five minutes of the second half, until Bryn Mawr forged ahead at one point rendering Chestnut Hill scoreless for over seven and a half minutes while in that same period of time scoring 17 points.

In all offensive drive it is important to recognize each player as a working unit of a team. As the Bryn Mawr team went in for a rebuilding year, it was nothing if it wasn't a team effort. Sixty-three percent of the Bryn Mawr baskets were assisted. Amanda Garzon led the team with 8 assists. Other offensive leaders included Adam- son with 21 rebounds over all 12 offens- ive, Demoe with 14 total boards offensive, and Janicki and Garzon each with four steals. From the line Bryn Mawr was 5/8, took a total of 73 rebounds, had 21 assists and 17 steals. Although this game was only a scrimmage, it should be noted that the performances of Adam- son, Jan- Hicki, and Garzon were sufficient to make the Mawrtyrs one of the top teams in the conference. For the next game is Tuesday the 13th. It will be a scrimmage against DCCI Delaware County Community College. The next home match will be Tuesday the 20th of Nov. Please support your athletic team.

Sports Questions of the issue

(First Person to answer these questions all of them and return it to the Sports Editor will receive a special Prize)

1. What are the periods called in a Polo match?
2. What are the boundaries in the game of Lacrosse?
3. Name the top two baseball players in earnings (you know, how much they make a year).
4. Athletes in which sport made the most money in 1990?
5. How many periods are there in an Ice hockey game?
6. What is a perfect score in the game of Bowling?
7. Who is the youngest person ever to appear on the cover of Sports Illustrated?
8. Who is the only woman ever to appear on a Wheaties® Box?
9. Who holds the record for most points scored in a Basketball Career at Bryn Mawr College?
10. How many P.E. Credits are necessary for graduation including the Swim test?