1992


Students of Bryn Mawr College
Guinea pigs in our own dining hall: the Psych 104 experiment

By Erika Menschrod

I was intrigued. Instead of the usual table tent discourse concerning special dinners and meetings, I was being told, "Don't take more than you can eat!" I was suggested, Was this a continuation of the ploy to reduce napkin waste? This seemed stranger, more of a command than a request. I decided to investigate. It turned out that the table tents were signed "Psychology 104," so I decided to approach a member of the said class and ask what it was all about.

Strangely enough there just happened to be a member of the class sitting unobtrusively by the trash cans in Erdman, clipboard in hand. She slyly avoided my inquiries as to her presence and cleverly let me answer my own question, which I did obliquely. An experiment, perhaps? The course guide revealed the title of the experiment: Psychology 104: Behavior Modification. Intrigued.

Professor Yarczower, who teaches Psychology 104, assured me that it was neither a class project nor an experiment. It wasn't an experiment at all.

The table tents and signs in the dining halls are just one facet of this data collection exercise, according to Professor Yarczower. The first step for psychology students was to individually observe various people in various situations. Then they went to the Thorne School and observed in pairs, comparing their observations to check objectivity. Thus, they learned how difficult it is to accurately measure social behaviors.

With that in mind, the students of Behavior Modification collectively decided to observe people in a natural setting, and then observing them again after altering the setting somewhat. There were many behaviors that they were interested in studying, from respecting quiet hours to reading mailbox stuffers. Based on what they had learned thus far, they felt that this was a good study for waste in the dining halls.

The psychology students cleared dinner tables with Dining Services beforehand to avoid misunderstandings with the employees. They decided on signs and messages to "alter" the environment, and chose a method of quantifying their data.

The scoring system was based on portions thrown away per plate. In order to keep the environment as "natural" as possible, the class could not explain to the college community what they were doing. A lot of explanation gave rise to various misunderstandings and concerns from the community that have not yet been addressed by the psychology class.

The strongest objection that was made about the project was about a certain sign in Erdman that did not follow the pre-scribed format of "Don't take more than you will use." The sign evoked memories of parents forcing children to clean their plates, regardless of whether they were full. People found that offensive and insensitive to the trauma that those parents' attitudes caused in so many children, who now have eating disorders.

The signs were promptly taken down in response to the many napkin notes, but as far as I know, there wasn't an apology or explanation either through the napkin board or some other venue.

...should any group be conducting any sort of observation project, involving application of ideas from behavior modification theories, without the consent of their subjects?

By Ellen Sweeney

On 16 November, in Detroit, Michigan, two officers were charged with second-degree murder for beating to death an African-American speedster, Malice Green. The two officers, Larry Nevers and Walter Budzyn, could possibly face life in prison if convicted (New York Times, 17 November, 1992, p.A1).

It is rare for officers to be charged with murder in such cases. However, since the Rodney King verdict and the riots that followed, the city government and the police department, in Detroit at least, have learned they can no longer ignore cases of police brutality.

Detroit officials stressed that the beating was not racially motivated. They pointed out that one of the officers charged is African-American. The officer, Sgt. Freddie Douglas, a nineteen year veteran, has been charged with involuntary manslaughter and willful neglect of duty. He faces up to ten years in jail. All four officers pleaded not guilty. The other three officers present at the beating were not charged because of insufficient evidence (N.Y.T., 17 Nov. 92, A1).

The incident began on 5 November when Officers Nevers and Budzyn followed Malice Green's car to a Detroit beauty parlor, which they believed to be an up beauty parlor, which they believed to be a crack house. They requested that Mr. Green pull over and show them what was in his glove compartment with a clenched fist, and the officers began beating his fist repeatedly. It took two weeks for the incident to be reported. It was not being conducted under proper scientific guidelines.

The six other officers present at the beating were white (New York Times, 17 November, 1992, p.A1).

When Mr. Green reached toward the glove compartment with a clenched fist, the officers told him to show them what he had in his hand. Mr. Green refused and the officers began beating his fist with their metal police flashlights. The officers believed he was trying to use his fist to hit them on the head. In doing so, the officers killed Mr. Green (N.Y.T., 17 Nov. 92, B10).

The murder was reported on the front pages of Detroit newspapers for days afterwards. It took two weeks for the charges of murder to be filed against the officers, and for the story to be reported nationwide.

Another case of police brutality

By Amy Weisman

Democratic education. Marvelous, fabulous, terrific, wondrous. Yes. We will claim our differences, explode them, nurture them, love them, hate them. Move with them. We will take our difference into the classroom and name it ourselves. Student facing student. Negotiating, not impacting knowledge. Free Speech. El Movimiento de la Raza, Haight Ashbury, All Black Panthers. The Dead. So went the 60's in Berkeley, CA.

But ideas/ideals unleashed onto the world take on their own lives, and their survival is dependent upon the openness of their vision and the expansive ness of their calling. Students grew and were replaced. Time eclipsed some of the boundary crossing. But time has not eroded the demands of students to locate the gaps, fill in the voices excluded from those knowledge-producing institutions that re-present and re-produce the violence of the status quo. Democratic education survived— but only through struggle. And it will remain only through continued vigilance, continued facilitation of our own educations.

Student-run courses at BMC?

By Amy Weisman

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Student-run (i.e. facilitated, developed, administered and taught) courses are a viable, validated option at UC Berkeley. Student-run courses have always been a part of life on Berkeley's campus. Now, largely due to the creativity and activism see Student-run courses at BMC, pg 5
Enough is enough, says the photo editor

Dear College News readers,

You may have noticed a decline in the number of photographs in recent issues. Well, I've had it. I'm not going to sit on the floor of a hot and stuffy unventilated "darkroom" and inhale dangerous, smelly chemicals for three hours.

After repeated polite requests stressing the importance of the situation, Facilities Services has still not installed a light-tight ventilation fan into the College News Darkroom.

Please understand, this is not a trivial issue. It is possible to make do without furniture and decent equipment (as we have been doing), but proper ventilation is integral. The chemicals are not fatally toxic, but are definitely not safe or pleasant to inhale. All of the bottles warn against inhalation.

Flower, a chemical to clean extra emulsion off the prints and fix the image so that the lights can be turned on, causes emulsion off the prints and fix the image that the lights can be turned on, causes headaches and light-headedness. Long term effects of photography chemicals are actually not known. I've been working with putting up with no ventilation for this long.

Especially with the current safety of air-quality concerns in Thomas, I would have thought that Facilities Services would have attended to the matter sooner, but I was mistaken. I'm sure that they are as busy as they say, and I'm sure that the staff does care about the well-being of the students, but I have been waiting for two months.

I love photography and the College News, but I can't compromise my health any longer. So, until the matter is taken care of, there will be no more photographs. Perhaps there will be a photo page in a later issue of all of the "lost" photographs.

There has been extremely interesting stuff going on lately and it is a shame to not have it shown. I would appreciate it if you would join me in continuing to politely harass Facilities Services. Here's the number: x7427—ask for Don Cardy or Germaine Meilach.

Also, if you have any suggestions, requests, comments, etc., call me at x7522.

Submissions of photographs are more than welcome; however, what eventually gets chosen for each issue is the ultimate choice of the editors. If you would like to be a member of the photography staff for next semester, please get in touch with me as well.

Sincerely,

Amy Cavelier
Photo-Editor-in-Limbo

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Editors' note

This is it—the last issue of the semester. This issue's size is concrete evidence that the semester is coming to a close and that an 'end of the semester crunch' exists (after all, we do rely on the community for articles).

However, this is not merely an end-of-semester issue, it is also the last issue under 'present management'. As of next semester, the College News will have two brand new editors: Erika Merschrod and Laura Brower.

Hopefully, you've enjoyed The College News over the past year. For that time, we have lived and breathed this paper. It has been, for us, a manifestation of the thinking and learning that goes on in this community outside of the classroom. Although the endeavor has not always been as successful as we all might have hoped, every issue has tested our mettle and has been an opportunity to be grounded in something real and meaningful. It has been an important process of learning to listen to many voices and being exposed to the variety of views held by our fellow students.

Despite all of the overwhelming work and what seemed sometimes a thankless job, we both agree it has definitely been worth it. From our beginning with Ellen Sweny, who was not able to take part in the paper this semester, we as Editors have always gained a great sense of satisfaction from delving into the world of The College News, seedy and surreal as it sometimes gets.

We want to thank all of those who have offered a helping hand in our many times of needs, as well as all of our friends who have been dragged into the process of putting the paper to bed—with or without a great desire to be involved.

So, now we bid you and the paper Adieu, taking our leave with fond memories...

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A program for rape survivors

To the community:

It has always astounded me that there is such a lack of information shared on this campus on sexual assault and the resources provided for survivors. Although the peer ed group, RAP (Rape Awareness Project) attempts to educate and inform the students here and help to refer them to the proper organizations for the care and support of women who have suffered such assaults, it often feels as if too many people are being left alone and unaided.

It has recently been pointed out to me that there is a program readily available to Bryn Mawr students in need of counseling and/or a sensitive guide to the healing process. I want to share the information with all of the women on this campus, so that anyone who needs or wants to can take advantage of this opportunity for treatment of the kind of post-traumatic anxiety that many survivors face. All of my information is taken from a brochure for the program.

The Center for the Treatment and Study of Anxiety at the Medical College Hospitals in Philadelphia offers a free program for women who:

• have experienced a sexual or non-sexual assault, and
• are experiencing the symptoms of PTSD three months or more after being assaulted.

PTSD is Post-Traumatic Stress Disorder, a condition that often develops after a person has experienced an exceptionally traumatic event. Ninety-four percent of rape survivors have the symptoms of PTSD; the immediate and long-term symptoms include:

• Re-experiencing the traumatic event, such as flashbacks, nightmares, and intense emotional distress when reminded of the trauma,
• Numbness of Emotion and Avoidance of thoughts and activities associated with the trauma, loss of interest in activities, feelings of detachment from others, and feelings of inability to experience strong emotions,
• Emotional Arousal, which causes difficulty in falling or staying asleep, irritability or outbursts of anger, a tendency to be easily startled and may manifest itself in physical reactions (i.e. racing heart) when reminded of the trauma.

To inquire about the procedure for taking part in the treatment program at MCH, which is easily accessible from BMC, please contact Dr. Constance Dancu at 842-4010.

There is help out there for those who need it.

—Anu Jain
The morality and philosophy of self-paced lying, for credit

By Julia Rivellino

"Well, I walked through New York City all summer...that's more than the amount of self-paced walking I would have to do this semester...it's just at a different time than this quarter, but it counts."

Sound familiar? Anyone who has done self-paced anything has at some time thought, "Well, I don't want to walk down to the gym this weekend—I'll just write down now that I'm running/biking/walking Saturday," and then got caught up in something else and not actually run/biked/walked. One of the top ten excuses is, "I spent seven hours walking through the Gallery Christmas shopping today...that has to count for 20 minutes of jumping rope!"

In an interesting conversation in the College News office, we discussed self-paced gym credits and the extraordinary lengths to which people will go to justify their non-exercise. Naturally, sometimes there are legitimate complaints about the treatment we receive at Schwartz Gym—our illnesses are not forgiven, we have to do every single session without fail, and the pool has fewer hours than we would like.

But really, the justification of self-paced biking/swimming/jogging etc.—sometimes called 'self-paced lying'—makes me laugh. My favorite one is, "I was so honest—I wrote down that I missed a session, and where did that get me? Now I'm a senior with five gym credits left to do!" True implication is, "I should be rewarded for my honesty, not punished. I follow the honor code and make myself vulnerable and I get a stake through my heart!"

Well, be that as it may, self-paced gym does not give you credit for telling the truth, it gives you credit for fulfilling P.E. requirements. And, as anus jail pointed out, if you take on the responsibility of self-paced gym (or, really, anything else) and don't fulfill that responsibility, then naturally, you should deal with the repercussions, not expect to be exempt from them simply because you were honest.

On the other hand, there's always an "on the other hand" in the bi-co community, hmm?, I can completely understand the frustration of being honest and being punished, whereas you could lie and get P.E. credit.

Ultimately, this just reflects what an unusual community we live in—one in which honesty is just expected, not rewarded. Furthermore, this reflects the extraordinary lack of honesty that we must be used to in "the real world," to expect special treatment for being truthful at Bryn Mawr.

I'm going to have to end with a Billy Joel quote: "Honesty is such a lonely word everyone is so untrue honesty is hardly ever heard but mostly what I need from you." Maybe we'd have fewer seniors with five outstanding gym credits if we had a self-paced truth-telling class....
By Eliza Stefaniw

The word "diversity" has been used by many different groups on campus in their three years I have been here. It often has the power to motivate students and faculty to action, to bring about change, but what exactly is this change? In my role as student head of the curriculum committee, I have been concerned with academic and curriculum diversity. This is also an area that I, as a person and a student, consider to be important. Within this manifestation of "diversity" (or lack thereof) in my life, there exist a large and often bewildering number of proposals. These proposals are all useful ideas in the discussion, allowing for the possibilities of "diversity" to be most widely realized. But until I looked into my own perception of "diversity," I could not set goals for myself or participate actively in the discussion.

In many ways the liberal arts education is by definition a diverse one. A student looks into many different disciplines at several levels. This is diverse, in that different subconditions and styles of teaching are experienced and mastered. A liberal arts education is, theoretically, a universal education, with which you can do anything and explore everything: it is an enrichment or "rounding out" of the whole person. If this is the case, then increased diversity is not an urgent need at Bryn Mawr and funds can be used in more urgent areas of the budget than currricular innovation and diversification.

So we are receiving a universal education. Are great number of teaching styles both available and widely used in the curriculum? I feel that, although our faculty are in general talented and interesting, we may be missing out. This lack is, in part, our own fruit. Teaching is a socialized skill, a means of communication. As such, not only is the professor responsible for the learning going on in class, but also the students, with their different cultural frames, involved.

In the elementary and secondary education system, American students are taught what to expect of a teacher. This is not the same anywhere, and different teachers may be expected to merely be available, rather than organized and prepared for class. The socialized skill is a different one, and the students, our expectations are fairly rigid.

Because the administration places a great deal of emphasis on student evaluations of teachers in reappointment and tenure, we were concerned that a focus on a fluid, less structured approach would be taken. This would be an understandable concern for the expansion of Bryn Mawr's resources and instructors, as well as an issue which rests very much in the hands of the women in this community.

One of the consequences of life in a rigorous, academic environment is that, in many cases, the only way people find time to write or to paint is by taking classes which force them to make time for these things. Free expression for credit. Then there's the worry that these are "not real" classes, that nagging concern which leads to backbreaking schedules of "real" classes which leave us no time to sleep, let alone develop independently of our books.

I do not have a call for less homework, or for having sanctioned time for individual artistic pursuits (although both would be nice). It is about changes we can probably make without even consulting the Curriculum Committee. It's about academic creativity.

Even if a diversity requirement were to be instituted, the classes would presumably run in the traditional lecture/discussion. I did not do-the-reading-so-I-won't-talk style. Maybe I have taken the wrong classes up until now, but it seems that what is missing is people being outrageous, class discussions on things which interest them separately, personal communication. It is preventing us from writing papers which do not follow standard essay form.

The question of universality is much broader and therefore more difficult to approach. Our education is not the only variable in what we can do; there are more things: cultural queries, problems of the society, both overt and built into the structure of society. Non-traditional paths rarely lead to traditional results. Employers of engineers rarely look for courses in art history to understand their science. But this may be because higher academic standards are set within the major.

The call for diversity in the teaching faculty is about change, but what exactly is this change? The question of universality is much broader and therefore more difficult to approach. Our education is not the only variable in what we can do; there are more things: cultural queries, problems of the society, both overt and built into the structure of society. Non-traditional paths rarely lead to traditional results. Employers of engineers rarely look for courses in art history to understand their science. But this may be because higher academic standards are set within the major.

Many people have problems fulfilling requirements— I am looking into the effects of the requirements on the quality and diversity of a Bryn Mawr education.

The real educational goals of Bryn Mawr's system of requirements is hard to gauge. I believe that many students take courses in departments that they never would have. These courses must be at a relatively low level (100s or 200s) and are frequently larger introductory or "fun" courses. They can be taken pass/fail and, for most people with whom I have spoken, are low priority. This does not seem like an ideal educational situation to me.

On the other hand, I majored in a department in which I had only planned to fill a divisional requirement. The major requirements— I am looking into the effects of the requirements on the quality and diversity of a Bryn Mawr education.

It is a well-known fact that the world we live in is neither homogeneous nor particularly accommodating, else why the concern with the arcane concept of diversity?

Free expression for credit: a different approach

By Emily Bass

Here's another spin on diversity, one which we can actually do something about while waiting for a curricular approach. It has to do with creativity—diversity of ideas, approaches, aesthetic. It is another elusive focus for the expansion of Bryn Mawr's resources and class offerings, as well as an issue which rests very much in the hands of the women in this community.

One of the consequences of life in a rigorous, academic environment is that, in many cases, the only way people find time to write or to paint is by taking classes which force them to make time for these things. Free expression for credit. Then there's the worry that these are "not real" classes, that nagging concern which leads to backbreaking schedules of "real" classes which leave us no time to sleep, let alone develop independently of our books.

Free expression for the first time in writing makes it easy to forget that personal reaction is a valid part of critical thinking. Both individual and collective opinions and reasoned observation make for interesting dialogue in class, and the two do not have to coincide. Back to the artistic creativity question. It would be great to have more time for people to work on things which interest them specifically and non-academically. And more community recognition of those people that do not fit into classrooms. Again, the Curriculum Committee need not be concerned. What if we just produce...

Free expression for credit on page 5

The political

By anupama jain

The word "diversity" is a ubiquitous one on this campus— much like pluralism, racial, religious, and feminist ideals. All of these terms are guidelines for the perfect world we want to create within the [invisible] walls surrounding Bryn Mawr College. It is past time that we stop scattering the words to the four winds, at every dinner conversation and on the blue bus, and actually start living the dogma.

Sometimes I feel that, before any of us actually got here, someone wrote the script and provided the publicity photos (see any BMC prospectus), and ever since then we have been trying to play the parts for which we have been cast— by faculty, by administrators, and by all those freethinkers of a Maverick's overwhelming intellect and love of learning, etc, etc. And we have never stopped to disclaim the misleading or demand that we choose our own script.

If you wonder what has brought on this state of disillusionment and weariness, talk to almost any upperclasswoman that you meet. It is true I would never exchange my Bryn Mawr experience for any other; while here, I feel that I have developed a special sensitivity to many issues and have really learned to express myself.

But I also think that many of the women here, often including myself, have narrowed their focus to a very particular band of ideas, attitudes, and political stances; on a campus...
Neriober 30, 1992

The College News

Page 5

Free expression for credit

The political paradox of diversity at Bryn Mawr, continued

Silenced and oppressed for fear of renum-
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Student-run courses proposed at BMC

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program.

There are plenty of women on this campus
with fascinating perspectives and interests.
This program would be one way for us to
show diversity without ever discussing how
many papers they each

Student head sheds light
on academic complexities

continued from page 4

Come, shop and be "perfectly normal" with
your girlfriend, real or stunt!

December 5, 1992

Plymouth Meeting Mall
7:00 p.m.

Transportation may be available.

Call Kateri @ x7559 for more
information and details.

continued from page 1

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has been infiltrated and students may receive
credit for taking a course designed and facil-
tated by a fellow student.

Those who initiate classes are a motley
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all creating syllabi and reading lists, locating
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Student head sheds light
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continued from page 4

and people expect to declare a major at any
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In addition, people with broader or more
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The good, the bad, and the skewed: The Fever

By Alessandra Djurklou

It's Friday night and I've come to see "The Fever." I am sitting in a folding chair, sandwiched in more intimately between other audience members than is inviting, in the top row of a structure built around the proscenium of the Goodhart stage. A thin, steel tube behind me forms a barrier between me and certain death at thirty feet.

I try to shift my weight as gingerly as I can without elbowing my neighbor in the nostril, or leaning back and having my chair tumble into the pit of hell for rather, the orchestra pit). So I am somewhat at the prospect of spending an hour and a half perched in this fashion, with no hopes of discreet escape.

But I really didn't need to be. To my surprise I found that, for the evening, the text of the play was something that actually made my sluggish, mass-media-brained brain stir. And no white-face.

As far as the performers are concerned, there were the usual regulars which Mark Linn-Lord always has in his plays, doing their thing, no change there. The maniac arrogance. The arrogant manic. Many plus marks since some which made an impression and others which didn't. There is always a distinct anonymity in the performer and character. And a certain sameness. And the program was no help either. I just thought that was typical very well, their tempo was good, each contribution no better or worse than the other.

Frankly, I don't really know what to make of this latest piece of resistance. It is too much for me to understand. And I did provide me with some thoughts to chew on afterwards. Perhaps this sums it up best. After a while, I stopped watching and just listened, leaned back in my chair and forgot about the lurking depths beneath me.

The text, as I said before, is surprisingly linear, and the music that is played in parts emphasize it nicely. And the ideas are interesting. Still, it reminded me of an Obsession commercial (where the goes the average theater-goer again).

The movement was stiff, contorted, and frankly, annoying. People wearing brown paper bags on their feet as they walked. Climbing up metal staircases. Doing traffic signals together (at least, that's what I thought they were). Just stage business, it seemed, to direct the audience. Personally, I liked the image of the figure just lying on the bathroom floor. But one cannot, I suppose, have a ninety minute monologue with just a person lying on a bathroom. Especially a nine-piece monologue.

"Still, it reminded me of an Obsession commercial..."

Reading Terminal Market: the tastes, the sights & the history

By Yoko Nakanawa

If you love food or if you simply enjoy watching people, you'll love the Reading Terminal Market! Reading Terminal Market, founded in 1893, is a traditional stall market with approximately 80 merchants from a wide variety of ethnic backgrounds. You can find anything from produce, meat, fish and groceries to some prepared and served foods such as lunch and caviar meals. A few merchants offer flowers, handcrafts, books and other goods. The market is particularly renowned for its Pennsylvania Dutch (Amish and Mennonite) farmers and merchants, who bring fresh meats and produce from the surrounding countryside each morning.

Try the freshly baked soft pretzels from the Dutch section of the market or a Peking Duck lunch from Sang Kees Bar and you'll be addicted to the Reading Terminal Market. If you're a seafood type, head over to Pearl's Oyster Bar and if you are a meat lover, try the Rib Stand or typography's Prince of Steaks. Whatever your taste, you won't be able to resist Diel's southern food or a simple salad and sandwich at the Sandwich Stand. And of course, you'll have just as many choices for dessert. Ice cream from Basset's Cookies from the Famous 4th St. Cookie! Or Italian Pastries from Termiii Brothers! The bottom line is...you'll find the world under one roof! Pick and choose your favorites and enjoy them at the market.

Farmers' markets are as old as Philadelphia itself. In 1693, merchants sold their wares down by the Delaware River. Later the markets moved to an arcade in the center of what was High Street (now Market Street). These markets moved further west as the city developed and eventually stopped, in the nineteenth century, on the north side of Market Street between 11th and 12th Streets. They were called Franklin and Farmers. Market. For several decades for a site for the proposed Reading Terminal complex, they offered to build a new indoor market facility within the train complex. It became the center of food distribution for the city. The market began declining, but the farmers and merchants who were introduced in the 1980's helped stimulate new business. In 1985, the market became a National Historic Landmark, and remains the largest and the oldest continuous obviously Diamond in the crown.

Now that you know about the history as well as the great food you can get at the Reading Terminal Market, so why not spend a few hours browsing every weekend?

Directions from Bryn Mawr: Take the R5 to Market East Gallery and the Market is between 12th and 13th Streets, between Arch and 5th Streets.

Reading Terminal Market: the tastes, the sights & the history

Scorpio (October 24-November 22)
Morning, sunshine, I mean it; maybe it's time to start eating breakfast, spending time in the sunlight, exercising. Maybe the four food groups have something to offer you. Maybe you should start going to bed before 10 p.m.

Sagittarius (November 23-December 22)
My 20-sided die says that now in a bad time for you to be contemplating a change of hair color. You may think that it'd look cute, but you'll regret it bigtime. Ditto for anything you choose to do with your current make-up. You may think that it'd look sophisticated, if she really wanted to make fun of you, she'd leave a pile of ripe sheets and do your laundry. Sit down with a book you haven't read for a long time. Put your house in order; it won't taste, you won't be able to resist Deli-lah's southern food or a simple salad and sandwich at the Sandwich Stand. And of course, you'll have just as many choices for dessert. Ice cream from Basset's Cookies from the Famous 4th St. Cookie! Or Italian Pastries from TermiII Brothers! The bottom line is...you'll find the world under one roof! Pick and choose your favorites and enjoy them at the market.

Now that you know about the history as well as the great food you can get at the Reading Terminal Market, so why not spend a few hours browsing every weekend?

Directions from Bryn Mawr: Take the R5 to Market East Gallery and the Market is between 12th and 13th Streets, between Arch and 5th Streets.

Leo (July 24-August 23)
Being a Bryn Mawr student, you are considered too intelligent than the Ravenous Bughunter Beast of Traal. Therefore, I'm sure that you are fully aware that, just because you can't see your work, doesn't mean that your work can't be seen. Get your head out from under that towel and everybody will forgive you.

Virgo (August 24-September 23)
My 12-sided die says that this is going to be the best month you've had for a while. This is, unfortunately, contradicted by my Magic 8-ball which says that things are gonna be pretty sticky for the next few weeks. I'm leaving them together for a while to slug it out, and I'll let you know as soon as I figure out who the winner is.

Libra (September 24-October 23)
Falling apart can be a wonderful experience. Relax and try not to worry that something about it or don't. Things are spiraling into a close, but you can be relatively calm at the center of it all if you only know where you are. Useليك, softener and don't shuffle across carpets when you're wearing your bunny slippers.
**DATES WOMEN MAKE**

**Tuesday, December 1**

**Art in Mourning.** Collection of museum pieces to commemorate the shared loss due to AIDS. Johnson Galleries, First Floor, Philadelphia Museum of Art. Until January 31st. Call 763-8100 for more information.

**Wednesday, December 2**


**Thursday, December 3**

**PIPPIN. Broadway South performance.** 8pm, Goodhart Hall, Bryn Mawr College.

**Traditional Jewish and Muslim Stories.** 9pm, Rockefeller Living Room, Bryn Mawr College.

**Friday, December 4**

**PIPPIN. Broadway South performance.** 8pm, Goodhart Hall, Bryn Mawr College.

**Saturday, December 5**

**PIPPIN. Broadway South performance.** 8pm, Goodhart Hall, Bryn Mawr College.

**Chamber Singers Concert.** 8pm, Marshall Auditorium, Haverford College.

**Sunday, December 6**

**Chamber Singers Concert.** 3pm, Thomas Great Hall, Bryn Mawr College.

**Wednesday, December 9**


**Sunday, December 13**


**Wednesday, December 16**

**Holidays around the World.** Movie, Music and Dancing. Philadelphia Museum of Art. 6:00pm. Call 763-8100 for more information.

**Pennsylvania Ballet performs The Nutcracker (100th Anniversary).** Academy of Music. Daily until December 31. Shows at 12pm, 1pm, 2pm, 3pm, 4pm, 7pm and 8pm, depending on day. Call 893-1999 for more information.

**Saturday, December 19**


**On going...**

**Eye’s Gallery, 402 South Street, Philadelphia. Call 925-0193.**

**Soil and Sky: Mel Chin.** Exhibit of works by New York sculptor and installation artist. List Gallery, Lang Arts Center, Swarthmore College. Call 328-8116.


**Every Wednesday**

**Make It A Night!** Selected Center City stores open late. Sidewalk musicians, store discounts, free parking, train fare only $1!

---Compiled by Christine Hufschmid
COMICS SECTION

Suffragette City

Here they are—20 comics away—all the times you've been putting off until your senior year will have been worth it! Now, the requirements:
- Your major
- A foreign language
- A semester
- All these things were never done before.

And your college, which we've been putting off—now.

Well, I was only a dream.

Exactly! Call your advisor.

She doesn't have to eat anything ever.

The never was to go to the computer center to do papers.

Is she able to do exams and statistics fro?

I've programmed her.

And her a question.

When will you do after graduation?

Ah, what do you think? Friend, E-120624—supervised by him, you and me.

To a canonical Plankl's, which may or may not be.

What will you do after?

She's been programmed with a full range of

If only she had a

But when she does, why, she has a...

Fur? She'll drink coffee with you.

I told you.

She has a?