The prehistory of the Names Project AIDS Memorial Quilt is all about. "You start to see the positive aspects of the Quilt, beyond the obvious," says Gold. "It's a really important way of remembering that 71% of people who go to a Quilt display come away from it and do something about AIDS."

Then began the long and tedious task of raising the money for the display, which Gold undertook this past summer. The some nine thousand dollars needed to cover the display fee, from which the Names Project earns its operating money, the shipping charges, publicity and various coordinating fees, came mostly from foundations, alumni, students and local companies. Though admission to the display is free, donations are requested and various items such as books about the Quilt and T-shirts are sold at the display. The money from these sales goes to fund the Names Project.

"A lot of times people want that, people don't want to come away from a display empty handed. They want something to hold and remember it by," says Gold. The Quilt itself consists of 4,000 panels, each measuring six feet by three feet, the size of a grave. Because of obvious size limitations, not all panels are shown in one display. The Haverford display will consist of 400 panels, which is about one-tenth of the entire Quilt, and will be the biggest display that has occurred thus far in the Philadelphia area. Gold says, "I've heard it described as a beautiful graveyard...in a way it's an art display, you know, it's a piece of folk art."

The Opening Ceremony for the display will begin at 7 pm on December 6th. Cleve Jones himself will be present to speak at the Opening Ceremony. Throughout the three days of the display, names, taken from the master list of AIDS victims represented in the Quilt, will be read aloud as the observers walk around. Cleve Jones will initiate this reading during the Opening Ceremony, and from then on anyone who wants to may read. Gold describes this custom as, "(It's) kind of an eerie but neat aspect to it (the display). The names are sort of ringing around the room, a lot of times people will read the names from the list."

The feination and scale of the display

BMC easy target for intruders

On the evening of Wednesday, October 30, between fifteen and twenty males were running around campus, throwing eggs and yelling insults at Bryn Mawr students.

According to a sophomore who was attacked as she was walking from the Campus Center to Thomas, she saw a group of guys running and laughing. She assumed that they were the Haverford rugby or track team going on a team run until one of them saw her and said, "Look, there's one." They changed their course towards her and she realized that she did not recognize any of them. They surrounded her and began to throw eggs at her. She was completely shocked that something like this could be happening in the middle of campus at 8:15pm when no one around to stop these guys. She yelled out, "What the fuck?" Someone mimicked her, then called her a "fat whore," and after several minutes they ran away. She immediately went into Thomas and called Public Safety, told them what had happened, and that the guys were heading towards Rhoads. As she came out of Thomas she saw a Public Safety car driving slowly towards Rhoads but then she heard the guys again near Pembroke Arch. She ran over to the Arch and saw two other students who had obviously been hit with eggs as well. They told her that the guys were heading towards Haffner, and the sophomore called Public Safety again. According to the sophomore, Public Safety was not very responsive. She told the dispatcher that the guys would probably be heading to the train station or just-off-campus and that they should hurry to catch them.

After she had gotten back to her dorm and taken a shower the sophomore called Public Safety to see what had happened. They told her that their last phone caller told them that the guys were heading towards Haffner. The sophomore asked if they had gone to Haffner, and the dispatcher said no, but they had driven by Perry House to check around there.

When I first heard this story, I thought that it was kind of funny, funny that something like this could be happening on the middle of campus in the early evening. But then I started thinking more eclaiming the past, recording the present: Asian American experiences in the U.S.
I'm feeling clueless about my future. The only thing I'm sure about is that I want to get back home soon and that I don't want to get stuck working a 9-0 office job. At the suggestion of the Career Development Center, I sent letters to colleagues living in San Francisco and doing things unrelated to academia, and asked them for advice. Here's one of the responses that I got back. It's reprinted here in full.

Dear Lena,

Hello! Nice to hear from you. Makes me feel special and in control of myself, that someone in the womb of Bryn Mawr might ask me for advice. So I'll tell about the life I've dug out for myself here.

First off, there's a crucial bit of reality that I wish someone had imparted to me in my undergrad years. What I studied in college need not have anything to do with one's pursued employment. Some folks are bent on a particular field of study and they might hardly find work therein, but one need not feel confined to a particular area simply because one majored in it. Opportunities abound for anyone with a quick mind and a liberal arts education and truthfully, Lena, you have the ideas that might help find. Keep an open mind, if you like. I majored in History and for some peculiar reason all my classmates were expected to be lawyers or being asked if I was going into teaching! Pshaw! You're not into me just because I'm a woman, but because I'm intelligent and capable of pursuing employment. And I choose to pursue what I'm interested in. I'm actually a professional musician and don't work terribly hard. Some folks are making a living playing the guitar, so I understand. I'm basically lazy and self-indulgent. Anyways, nothing is sure but death and taxes...and in this recession, I'm glad I'm not overextended and am basically debt-free.

There are you crushed and disappointed that this BMC graduate doesn't run an investment consulting firm with a business plan or five year goals, and just do what the business does.

The plan worked fine and my friend. Just focus your specs on the staff schedule placed for your admiration on the Center door. By Nadine Allaf

The Center door.

Our next deadline is Friday, Nov. 15. Letters and articles should be left in front of our Doherty office or put in our mailbox #2716 by 5pm. All opinions expressed in these college newspapers are written by women and letters from men. All opinions expressed in articles and letters are those of their authors only and are not representative of the opinions of the Ed board. STATEMENT OF PURPOSE: The College News is a feminist newspaper which serves to promote communication and self-expression for the Bryn Mawr community. Recognizing that feminism is a dynamic and ever changing process, we attempt to address issues of interest to all women, both as members of this college and of the larger world community. Through this continuing dialogue, we seek to promote communication and understanding and in foster self-confidence and independence in expression.

The College News
November 7, 1991

As a professional musician, I'm in charge of running our rose business. I deliver roses exclusively. I knew not my career, ever, one majored in it. Opportunities abound with one's pursuant employment. Some folks are bent on a particular field of study and they might hardly find work therein, but one need not feel confined to a particular area simply because one majored in it. Opportunities abound for anyone with a quick mind and a liberal arts education and truthfully, Lena, you have the ideas that might help find. Keep an open mind, if you like. I majored in History and for some peculiar reason all my classmates were expected to be lawyers or being asked if I was going into teaching! Pshaw! You're not into me just because I'm a woman, but because I'm intelligent and capable of pursuing employment. And I choose to pursue what I'm interested in. I'm actually a professional musician and don't work terribly hard. Some folks are making a living playing the guitar, so I understand. I'm basically lazy and self-indulgent. Anyways, nothing is sure but death and taxes...and in this recession, I'm glad I'm not overextended and am basically debt-free.

By Jessica Heard and Rebecca Snyder

The College News
November 7, 1991
Tales of phone sex in Frisco

By Lena Kopelow

Throughout my Senior year in high school I spent my weekends working as a telephone operator for a phone-sex business. I suspect that after this article is printed I'll be the only remaining underground operator. How could you contribute to the proliferation of a business that profits directly from sexism? Well, an extremely gentle manner, and is a common path that they choose. That's true even for people who are writing more mainstream material — there are very few writers in the country who are able to support themselves through their writing. And most writers do much — that seems to be a way to make a living. I suspect was masturbating on the phone. And I think that's true even for people who are writing more mainstream material — there are very few writers in the country who are able to support themselves through their writing. And most writers do much — that seems to be a way to make a living. I suspect was masturbating on the phone. 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AIDS Quilt

cont. from page 1

and then add on their own names, people
know whom they're voting for, I hear
women around here gripe about abor-
tion laws, well vote for candidates supporting pro-choice. The way things are going now, it seems to me, is that the
person who do vote together on one is-
sue are getting too close to print and those
who do not vote just complain.
I think that voting is a privilege that
people have begun to take for granted. I
realize that there are reasons other than
apathy for not voting, but I have chosen
to concentrate only on voter apathy.

Blue Stocking

by Sona Chong

Mommy, I'm tired. Don't stay
on his side of the bed.

Rocky Rocker

by Becky Birtha

Apathy: as American as Apple pie

By Nadine Alsay

For a while now, I have been puzzled by the fact that not too many Americans, especially younger Americans, vote.
I come from Lebanon, a country with an electoral system, but it has been in war for so long, that no elections can be held. In other countries too, political opinions cannot be expressed freely through le-
gitimate channels, namely voting. Yet, here, in the country whose people value democracy and endeavor to spread and
ensure its survival around the world, there are problems with the numbers of people who vote. Quite a paradox I would
say.

ONLY AN OPINION

While inquiring as to why people fail
to vote, I was told that some people are
too lazy and apathetic. How hard is voting? If one turns on any radio or tele-
vision channel, one hears something about the elections and/or the candidates. If one flips through the newspaper one
sees at least one article on the elec-
tions and/or candidates. Well, maybe
people just do not listen or watch any
news programs; and perhaps, they just
do not read the newspapers. We all do
that at one point or another, but the truth is, the world does not revolve around us and our problems. There are many
other problems that people are taking
place nationally and internationally.
The thought that one person's vote
has an effect on who will be making
policy for our state and country is
empowering. Of course some people will
think that one vote will not make a differ-
ence. True, only one vote may (with
the emphasis on may) not, but a combina-
tion of "one" votes does, a democracy
is run according to the wishes of the people

Continued from page 1

Earning her bread on roses

continued from page 2

encyclopedias for a year (Bryn Mawr
gave me no job hunting skills—I took
the first opportunity that came along in
my desperate fear of RENT) and the skills I
learned in that sales position helped me
structure my initial promotional cam-
paign. I was apprehensive when I make
sales appointments, but I realize the vast
majority of people could never dare to
take such chances, as they feel secure and
submissive behind their desks, and the
fact that I have the guts to push my
entreprise lifts me off the ground. I have
mixed feelings about my Bryn Mawr
education. I'm glad to have flexible and
functional educational philosophy, confidence in my
writing ability, and wide exposure to
different studies, but sometimes I feel
my vision is too broad and not that of
traditional academia. Bryn Mawr defines
life-long learning categories and expects you
to fall into one of them. The core
real possibilities of life absolutely defy
categorization, unless you're blessed
on being a Wall Street Hound or an ar-
chaeologist. I've spent the past 10 yrs.
yring to undo the rigid code of behaviors
as defined by a traditional education. If
you want a structured existence, if you
want to climb the ladder and waddle in
the suburbs and drive a BMW and
have a pension plan, a Bryn Mawr edu-
cation is an important tool and looks
good on a ... a ... res... RESUME. (I
HATE that word.) But if you want to
explore life, rather than imitate it, appre-
ciate your education for its enabling you
to think, query, and investigate. Some-
times I wish I'd gone to St. Johns. I like to
think a liberal arts education trains and flexes and exercises the mind, rather than
mold it. Lena, I don't know what you're
talking about in terms of an education, but I
enjoying this opportunity to vindicate
my particular divergence from the main-
tstream. I've never had the choice to re-
ject and admire this life, so I hope you make it through this letter. As far as the
Bay area goes for a budding entrepre-
neur, I doubt you could pick a better
place. I heard a survey on the news today
saying that the Bay area has one of the
highest median incomes in the U.S., that
the folks out here are well-educated, af-
fuent, and very likely to spend their
significant disposable income. There is a
thriving, evolving business community
here, a thousand different tastes to cater
to, and a diverse population to satisfy. They say it's expensive to live here, but
I've managed on my meager income for
9 years to keep a roof over my head. I
wouldn't live in any other place, except
maybe Seattle. Now I'm a person who
had no idea what I wanted to do after
college—journalism, chemistry, teach-
ing? And here I am, a florist
in the suburbs and drive a BMW and
have a pension plan, a Bryn Mawr edu-
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ciate your education for its enabling you
...
support myself. I wrote to different colleges — not all of them. [laughs] but to most of them, ranging from county community colleges up to Penn, Bryn Mawr, Temple. I was accepted at whatever. And Penn and Bryn Mawr were the places that responded first and most generously, and also had the most appealing offers. And there is a real discrepancy in the pay scales at these different schools for doing the same kind of work. Well, actually this probably does need to go in the paper, because I think that maybe some people don't realize that there is a situation with part-time instructors — I'm a part-time instructor — where many universities hire part-time people particularly to teach courses like Freshman English, but they also do it in the medical schools and everywhere else. And they hire part-time people at a much lower rate of pay than full professors get paid. And there are people that I've met in my travels who are really struggling to make a living going from one college to another, and teaching up to five and six sections of maybe a Freshman English course, and between all of that making enough money to support themselves. Bryn Mawr has a different approach to part-time people, and they really made it clear to me that they try really hard to make that really want to part-time, and are making a conscious decision to do that, rather than people who would prefer to have a more secure position. But that's a little known fact about universities, and about people who may have the same credentials as others who get higher salaries. So your question was sort of how I ended up choosing Bryn Mawr, and whether it met my expectations or was different. I think that the Bryn Mawr community has been different from what I expected. I think the major difference is the diversity of the community here; I just wasn't prepared for this to be such a diverse community. And I'm talking about diversity in terms of ethnic, cultural, and racial backgrounds, and also nationality. I'm not sure that it's as diverse in terms of class as it might be, but I've seen some diversity in that area too. But I didn't expect that at Bryn Mawr. I guessed I expected, of course, that you're reading poetry. And I think often upon for the course, even though we didn't necessarily do all that I've outlined. But I want to look at the students' work, of course, and I think that should be the main emphasis of the course; to help them develop as writers, both new work and revisions. And I'm hoping to look at some poetry, I really think you can't write poetry unless you're reading poetry. And I think often that that's a mistake that young poets make, that they don't read literature and don't come in contact with poets, and don't go to poetry readings to hear other poets. I think poetry is a language, and in order to be fluent in it, you really have to hear it as well as speak it [laughs].

N: Do you feel that at some point your teaching and your interactions with your students, could become as important to you as your writing? Or do you feel that you are basically a writer at heart and will always be so?

BB: I think at that point, I am more of a writer than a teacher, and I think I'm here not so much because of my devotion to teaching as because of my devotion to writing, and because I see teaching as a kind of work that I think can be supportive of my writing. And to say that I don't really mean that I don't really value the teaching, I think that I think of teaching as
Why Implement Curricular Diversity? 

By Lonnie Lin and Lan N. Van '92

We would deceive ourselves if we tried to write of the Asian experience in America. If you hope to learn a fragment of the history of our people, you will have to contact us for a reading list, a very long reading list. And no, The Joy Luck Club and The Woman Warrior from English 015 are not all there is. We will not write of our own past struggled nor our hopes and dreams for the distant future. We will tell you, though, a few thoughts of two frustrated Asian American students, who search and search for traces of their peoples' one hundred and fifty-year-old history while at this institution called Bryn Mawr College.

As seniors we still find ourselves battling the same frustrations we experienced as freshmen over three years ago. Often times, we would find ourselves in a situation where our gut reaction says that it is racist or prejudiced, but we cannot articulate why. We feel uncomfortable and belittled because we cannot respond. For example, an assimilation is made about our origin(s) ("Are you an immigrant?") or we come across more subtle forms of prejudice ("Well, all Asians are smart students anyway"). Or, we feel like our individual experiences are speaking for an entire ethnic group or race, or we are put into a position where we are asked to educate others about our experiences. Part of finding the vocabulary we need to articulate our thoughts is to see our experiences as part of American history. But we do not see our people's history reflected in our education. High school history texts summarize in one paragraph the Chinese American experience as builders of the Trans-Continental Railroad. What would we not learn is that some of these railroad workers were led into a tunnel and dynamited to their deaths when their bosses did not want to pay them. The internment of over 100,000 Japanese Americans in World War II; the bombing of Pearl Harbor was summarized in two sentences. What we did not learn is that these people were dispersed and dispersed, such that their population would not be, in the words of President Franklin D. Roosevelt, "discombbobulate" American society.

Our college education does little to expand our knowledge. When we look at the curricular material we do not find courses to help us contextualize our experiences. The very first and only course to deal with the experiences of Asian Americans, if it was offered for the first time last year. As a small liberal arts college, it is Bryn Mawr's responsibility to provide this aspect of our education. Bryn Mawr heightens our awareness of issues concerning gender and sexuality, but it fails to address how these issues are inseparable from ethnicity and race. As Asian American women, we seek to implement a Diversity Requirement. We do not want to focus only on Asian experiences in America, but also to learn how our experiences are inherently connected to other visible ethnic minorities in the United States, such as African Americans, Chicanas/Latinas, and Native Americans.

Since we are graduating in May, we will not directly benefit from our work. But we also realize that what little we work is a direct consequence of the struggle of those before us. As such, we hope that our efforts will enable others after us to find a voice.

According to 1980 census data, these were the characteristics of the Asian American population:

<table>
<thead>
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Our college education does little to expand the understanding of what it "means" to be Asian American, a social and civil rights' movement. As Asian American, a social and civil rights' movement, we seek to implement a Diversity Requirement. We do not want to focus only on Asian experiences in America, but also to learn how our experiences are inherently connected to other visible ethnic minorities in the United States, such as African Americans, Chicanas/Latinas, and Native Americans.

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Lotus Blossoms and Other Bogus Exotica: Asian Women in Film

By Susan Shin '93

In the U.S., the dominant culture has held and continues to hold certain roles and assumptions for people of color concerning their "native character." These views have been as harmful to men as to women of color. This article, however, will focus upon the status of women in the U.S. and how the mass medium of motion pictures has created and/or perpetuated stereotypes about them — specifically, stereotypes about Asian-American women.

Since the appearance of the first Asian female immigrants in America, the dominant society's focus upon them has been on their sexuality. White Americans began to classify the first group of female Asian immigrants into two categories: either the young "Chinese prostitute" or the picture/war bride. These two clearly divergent images are indicative of the past and present depictions of Asian women in America and, for that matter, in the rest of the world: "the whore" or "the passive and faithful wife." These two images were the two dominant characterizations in films produced by white filmmakers.

Asian females, whether or not they acted around a white-centered storyline, have generally been portrayed as exotic, mysterious sex objects or passive, pampering "lotus blossoms." Given that the conception of an Asian-American woman has appeared so recently in film (usually as Asian-American independent endeavors), films about Asian women would be expected to perpetuate these anomalous "Asian" women. Many of the films in which Asian women have appeared have been written by or for Americans, who drew upon their own perceptions of Asia, relationships with white men, and pure fantasy movies. Examples of such films are South Pacific and Swayne, which are set at about the time of World War II and the Korean War respectively. The World of Suzie Wong, a film that was set in Hong Kong, presents its heroine with a white gentleman, and Thief of Bagdad, which is a silent film (1924) in which a white male hero was involved in a dangerous conflict against a female Mongol spy. Although there are depictions of Asian women in these films, there is one thing common in all: the Asian female characters fit into one of the two categories of "Asian" women.

Historically, Asian women have been perceived by American society as being naturally more submissive, yet attractive. Because of their passivity, this stereotype created by mass media upon immigration accounts for depictions of women who unintentionally pamper their white lovers and women who are purely exotic entertainments for groups of American men. These images are claimed to have been based upon American soldiers' encounters with Asian women during the wars in World War II, Korea, and Vietnam. These claims reflect how historical events shaped the media's perception of Asian "eighens" both inside and outside of the U.S. Also, by setting these women against the main storylines about the heroism of U.S. soldiers, the films place them in the background and use them to emphasize the bravery and masculinity of specifically white G.I.'s.

In films such as The World of Suzie Wong (1960), Asian women were portrayed as the virginal "に乗" heart of a heart. This American-made film was set in Hong Kong, and depicted the Asian woman as sexually knowing, exotic, and submissive to a white male. The film set new trends in the portrayal of Asian women in the U.S. as well as in mainstream culture; it helped to create a DEMAND for Asian women among white men — particularly in military service — and helped to perpetuate stereotypes about Asian-American women.

I have heard more mumbling behind me, the specifics came into focus: "Tucking Chinese exotica, why don't you go back..." So, he's been talking about me this whole time. At first, I had ignored him, thinking he may have been some senile senior who went around talking to himself. Soon it was only too clear that it was my presence that had triggered this man's action. Turned around, looked him in the eye and said, "Excuse me?"

He saw me staring at his face. For the moment, he was quiet. I walked on, but soon after the tirade continued, drowning behind me. "Get back to the land of the Rising Sun...!

Each time I run into situations like this it stuns me that it happened at all...at the same time it doesn't surprise me that it does. Before you get used to it, and all the education and forththought in the world never seems to prepare you for that stinging moment.

The first real film centered around Asian-American communities was Flower Drum Song (1961), which was [surprise!] also produced by white executives. The purpose of this film was to depict a "typical" ChineseAmerican community in the U.S. This film was filmed during a time of reform of U.S. immigration laws concerning Asians. Again, this film portrayed Asian-Americans as content with their environment, non-hostile, hard-working, and perpetually cheerful; hence the model minority image. The two lead Asian female characters were depicted as I-cay, feminine, girlish, and innocent; 2; steadfast, loyal to her future Chinese-American husband; again, reflecting the only two popular images of Asian-American women.

Following the Vietnam War, American films portrayed Asian and Asian-American women as either wartime prostitutes (The Deer Hunter, 1978) or war brides. In recent years, films have attempted to diminish to the extent to which Asian-American women have emerged in mainstream society through the portrayal of Asian-American women in film on page 6

By Lan Ngoc Van '92

An excerpt from one of my Breaking Silence journals.

20 October 1990. A Sophomore by the name of Lucia Flores and I went to the Gateway Program Fair in Harlem today. We took the R5 to 30th Street Station in Philly, the Amtrak to Penn Station in NY, and then a shuttle to City College where the fair was held. I couldn't believe BMC would send two inexperienced undergrads to a fair in Harlem alone — neither of us had ever seen Penn Station until today. It was embarrassing — we could not find our way out of the station. There were signs everywhere we looked. First we didn't know which one to take. Then all the signs we chose were locked with chains. Two college students and I am getting BMC degree in less than two years?

The taxi ride to and from 30th and 138th streets made me see some of the business districts of Manhattan. Saw a woman kicking a bum at 30th. An old man with uncombed, snowy beard and some hair, walking suicidally at rush hour among yellow cars and buses, wearing unmatched hands, asking for money. A demonstration at some square where a huge crowd of people protested against U.S. troops in the Middle East — police cars lingered nearby, ready for any riot to occur. I saw many things today, but one thing sticks out most vividly in my memory. It bothered me then and it still does. It's a laundromat on Broadway at around 70th street. Above the glass door there's a huge sign that reads...
I'm doing... You know people have said "Why is she teaching a freshman English course?..." I find really exciting. I like the students and I have a feeling of kinds of things that we are doing, reading the kind of work that we are reading, and having these kind of discussions that we are, is really useful to me as a writer, both in terms of the fact that I'm meeting all these characters, but also that I'm thinking of literature—that I'm thinking about what they've said, who they've said it to, things, looking at how the students do things. Even from a freshman English paper, there are insights for me, about how writing works, and how things can be said more concisely and clearly, and how a major point can be put across. Generally I find that the experience of being on a college campus, meeting students, meeting with other faculty (when I occasionally get a chance to do that) makes me hope that it'll continue to be supportive to me as a writer. If nothing else, I think that just the fact of what I would have to graduate and supportive to a writer. I don't know how to explain this, except that—when a writer is going to intensive classes and workshops, with meeting with advisors, talking to the students, and giving meetings. And everyone in the program saw me as a writer—they didn't know much about my personal life except what I chose to tell them. And supportive to a writer. I don't know how to explain this, except that—when a writer is going to intensive classes and workshops, with meeting with advisors, talking to the students, and giving meetings. And everyone in the program saw me as a writer—they didn't know much about my personal life except what I chose to tell them. And they didn't see me as an overworked law librarian, or a partner in a relationship, or a housekeeper or anything. They just related to me as a writer. N: That bothered you? BB: That was wonderful. I think that's what every writer needs—to have people relate to you and take you seriously as a writer, and talk to you that way. And I think that in some ways the experience of being at a college can approximate that to some extent. And even here at Bryn Mawr, I need people who know I'm a writer, and who've read my work or want to read my work, or whose roommates have read my work. And helps—it helps me to focus on what my goals are.

N: Were you interested in reading before you started writing? Were you an avid reader, and did you start writing because you wanted to write for an audience, or do you write for your personal satisfaction?

BB: That's an interesting question. I say poetic things out loud—I just don't think that they have their mothers taking notes [laughs]. But I guess I say all that to say that I was encouraged very early to write—writing was seen as something to be valued very highly. Then as a little girl, I read a lot. I read a lot of novels, mostly fiction... I don't really remember ever seriously reading non-fiction as a child. And I wrote. I wrote stories, and I would try to write stories like the books I was reading. When I was a little girl I was always in middle of writing novels. And they have chapters and characters, and I'd draw pictures of the characters. And it was really a way to play—a way to entertain myself as a kid. Even as a child I always had a sense of audience. It's really close to me if I go back and read the things that I wrote that there was an awareness of an audience being there. If I read my diary for instance—I've kept a diary or a journal from the time that I was three years old... so it's now been years years and years [laughs]—if I go back and look at it I'd say that I would explain things in the diary. You know I might say "Karen my cousin came over this afternoon." It's clear that I knew that Karen was my cousin, I didn't need to say that for myself, and so I think that there was always this awareness of the audience. And I think, right now, there's writing that I do for an audience and there's writing that I do for myself. I do still keep a journal—so it's largely for myself, and much of it is not the kind of writing that was publishable. Unless there was someone who was unusually interested in my life [laughs]. I use my writing as a way to get in touch with my feelings, and to work out problems, and to get some perspective on my life. And that kind of journal writing is very different from writing fiction.

N: Thank you very much for your time, Ms. Birtha.
Bryn Mawr community lends her feet to Philly’s fight against AIDS

On Sunday, October 27, a group of students, faculty, and staff representing Bryn Mawr joined thousands of others on the fifth annual AIDS Walk. The $1200 raised by the Bryn Mawr contingent through pledges and contributions will be donated in support of AIDS organizations in the Delaware Valley. Photos courtesy of Kathleen Carroll.
Dick-or-Treat...

By Edie Lederman

A band of youths dressed in sombre black was the last thing I expected to see in an affluent Bryn Mawr neighborhood. It was Halloween, so the black was not so unusual; it was their protective huddling and suspicious white bag. It was obvious they were not trick-or-treaters. It was also obvious that they were a day late—mistaken night was 24 hours ago.

Trick-or-treating is not the most illustrious activity for a college student, but it’s harmless and a steady source of chocolate for the coming weeks. So, as it may be, I was willing to risk embarrassment for a last chance at innocent fun. My friend was along for the same reason.

We certainly were aware of the potential problem, and without much need for communication we stuck to the far side of the street. It wasn’t far enough.

The boys spread across the street in a barrow, but the boys kept walking.

Within 5 seconds of the threat, an egg fell at my feet. I didn’t even point out the location but I have no desire to go do some guiltless socializing at the party my friend had invited me to, have a few beers, dance, maybe hit a movie, party my friend had invited me to, have a few beers, dance, maybe hit a movie... — OxylCs Mistake

To the purple-legged Eastie with the smile lovely enough to giftbox... To the purple-legged Eastie with the smile lovely enough to giftbox...

Sh*t Don’torry — the big red zit on your nose isn’t that apparent,” whispered my friend. Gee, thanks, I muttered to myself. I didn’t even point out the location but I have no desire to go do some guiltless socializing at the party my friend had invited me to, have a few beers, dance, maybe hit a movie, party my friend had invited me to, have a few beers, dance, maybe hit a movie...

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November 7, 1990

Party policy means party is responsibly

By Debbie Murphy

So there I was. Walking across Merion Green on that starry Friday night, anticipating the evening of fun and frolic I was about to have. It had been a long week; after a few cups of coffee, games, clueless labs, and even, here and there, some work. But, bah, it was Friday, and I was going to go do some guiltless socializing at the party my friend had invited me to, have a few beers, dance, maybe hit a movie, party my friend had invited me to, have a few beers, dance, maybe hit a movie...

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I mean you’re on the Board...”

The Code and Alcohol-Party policies are very important to me. I like to think that I take them seriously and that I use them. Although being on the Board is not the fun. And being responsible for myself. The Code and policies can be found in the world. I love you all more than vegapuzzies! Hang in there! the Q.O.S. in 209

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Idaho: It's Not Just for Potatoes

By Rebecca DeRoo

The title for My Own Private Idaho comes from a B-52's song, where it refers to a person off in his own little world. The song comes from a B-52's song, where it refers to a person off in his own little world. The film's most moving.

The movie is about two male prostitutes and their drifting lives. Doesn't involve several steps. She does not escape mere numbers. It is the only photography. I wanted to show that photography... I wanted to show that photography is more than the click of a shutter. I like the concentration required in the darkroom, and its controlled yet unprogrammed range of discovery, where nothing is ever deja vu.

Foskett will return to Bryn Mawr this June for her 50th reunion with the Class of 1942. At the opening of her exhibition, Foskett explained that as a student, she had come to Bryn Mawr from Brazil. Raised in a Latin-American environment, where at that time the role of the woman was fixed, Foskett valued her independence at Bryn Mawr. Although she was an English major, she feels that the structural scholastic at Bryn Mawr also contributed to her accomplishment in photography. She explains: "You have to learn to master what you study. Later on, if something else appeals to you, that discipline will come naturally."

By Megan Susman

By invitation of the Gallery Committee, Maggie Foskett '42 returned to campus as October 24-25 to mount an exhibition of her professional photographs. Foskett makes images like you've never seen before. She creates photographs without a camera. Her exhibition, Genesis, features close-up organic forms from x-rays to onionskins. Yet her works surpass literal readings of her materials, creating expressive and sometimes abstract images. In my favorite works, lesser landscapes Nos. 1 and 2, bones are luminous and ephemeral, conveying a sense of movement.

Foskett's photographic printing process involves several steps. She does not use negatives to create her images, but rather assembles various objects in the darkroom. First, she maneuveres materials, placing them on glass plates and magnifying them with the enlarger. Second, she gauges printing exposure to bring out particular elements in the photographic image. Finally, Foskett places objects on top of the photographic paper and prints by pinholes (as in Man Ray's Rayographs).

Because Foskett uses natural materials, each print changes during printing; no two works are identical.

Her previous work as a photographer of the grimy setting, Mike is a sweet, innocent boy who uses others, then deserts them. He takes up with the male prostitutes to annoy his father. Although he acknowledges the prostitutes' mentor, Bob (River Phoenix), as the man he considers his real father, he is mockingly cruel to the man. And his abandonment of Mike is completely callow.

As for Keena Reeves' acting, first the good news: he is not in his Bill (or is it Ted?) mode. Now the bad news. With that bouncy goofiness gone, he has virtually no personality. Sorry to tell you Keena fans, but he was wooden, and at his worst when spouting the Shakespearean lines Scott so often recited to. (There is supposed to be some sort of parallel here with Henry IV, with Scott as Prince Hal and Bob as Falstaff, but since I never read the play, I'm not really qualified to discuss that. Still, Bob had pretty Eliza-bethan.)

The Johns provide some moments of comedy, especially Hans (Udo Kier). Others are equally eccentric, however; let me just say you'll never scrub sinks quite the same way again.

The movie is gorgeously shot, with beautiful landscapes. The music is quite diverse and very interesting. The whole film has a poetic feel to it, as though you were watching an epic poem unfold before your eyes. The set scenes are treated very uniquely; they are shown in a series of still life tableaux of inter- tangled bodies, disenfranchising the reader. Idaho is a beautiful movie. The best word I can think of to sum it up is heart-aching. It is a moving, poetic film which showcases two of the hottest new talents around, Gus Van Sant and River Phoenix.

Photographer Maggie Foskett '42, whose work is currently being exhibited in the Campus Center.

The Sagittarius Mawrtyr and Her Relationships With: Aries

This is an extremely compatible partnership. Both signs are very vivacious and good-natured. Sagittari- ans are a soothing influence on Aries, believe it or not. It is hard to imagine the hyper-Sagittarius Mawrtyr being a soothing influence on any one, but she has a very, very gentle, soft side to her nature.

Taurus

Taureaus love Sagittarians. The Sagittarius Mawrtyr simply cannot understand why anyone who isn't dropping dead from fatigue would prefer to lounge around at home, rather than take emotional and physical roller-coaster rides with. In spite of all her coaxing, nothing short of firealarms gets the home-loving Taurean out of the house!

Gemini

Gemini's have sharp wits (which Sagittarians appreciate)— and sharper tongues (which make Sagittarians uncomfortable). Sagittarius Mawrtys put up with the almost merci- less teasing of Geminis, mainly because they hate being told that they can't take a joke. But I would caution Geminis against pushing the tolerance of a Sagittarius Mawrtyr. When her temper explodes all over a relationship (and all over the world), the relationships will come naturally."

By having previously done work as a writer, created metalwork assemblages, and designed stained glass, Foskett became interested in the creative aspects of photography after her children were grown. In 1978, she attended a workshop with Annel Adams, and since then she has taken classes with Marie Cosindas and Olivia Parker at the Maine Photographic Workshop, Rockport. Foskett exhibits widely, including shows at the Chicago Public Library Cultural Center and Juried exhibitions at the Philadelphia Print Club's Annual International. Her exhibition at Bryn Mawr's Centennial Campus Center is not to be missed. (Through Sunday, November 10; daily 12-5pm.)
Accolades to those tireless Bryn Mawr athletes

By Vicky Maxon

Cross country
Seven members of the Bryn Mawr College cross country team ran in a meet November 2 at Franklin and Marshall. The best team, ranked 17th in the nation, also invited Rutgers and Swarthmore to run in the Red Rose Invitational, where every finisher received a rose. The EKRU invitational was very cross-country, with woods and marshy areas, and the windy weather and below-optimal conditions did not make for a great race in general, according to junior Jen Morse. The overwhelming sentiment expressed by the runners was that the team, complete with new coach, started the season off very positively and have continued to do well overall, but now are understandably showing signs of fatigue because of the long season. This Saturday was Bryn Mawr's last seasonal meet; regionals will be held in Allentown in two weeks, for which the top nine BMC runners will train.

Rugby
The Bryn Mawr-Haverford Women's Rugby Team lost to St. Joseph's two days after defeating Beaver College in an away game. As you may have noticed, the season was not slow-paced, often with three games scheduled per week, but the team persevered and, according to one player, played more as a team then ever before in her three years here. "We were a better team than our record shows."

Soccer
Ending the year with a 7-9 record, the Bryn Mawr soccer girls lost to Notre Dame of Maryland two days after defeating Beaver College in an away game. As you may have noticed, the season was not slow-paced, often with three games scheduled per week, but the team persevered and, according to one player, played more as a team then ever before in her three years here. "We were a better team than our record shows."

Field Hockey
In their last game of the season, the Bryn Mawr field hockey team lost 2-0 to Swarthmore, a team they defeated 2-0 in the Seven Sisters Tournament earlier this year. According to senior captain Becky Koh, this game had obvious parallels to the 5-8-4 season: "Offensively we were very weak this year; every game we pounded the goal and had good crosses, but we couldn't seem to put it in." Though there had lost six players from the previous season, a number of good freshmen players filled in those spots and "strongly contributed to a really good season." Hopefully the team will do the same next year, after losing seniors Koh, Horning, and Fruchtman.

Lady Oracle cont. from page 11

Sagittarius Mawrtys
Sagittarian Mawrtys have a lot of respect for most Scorpios, even for those whom they aren't particularly close to. Scorpios, in turn, are appreciative of the Sagittarius Mawrtys' passion for truth. The relationship is one based on honesty, and is usually one that is beneficial to both parties.

Capricorn
Capricorns are a lot more tolerant of Sagittarians than one would expect them to be— seeing as Capricorns are stern, disciplined, "no-nonsense" people. Sagittarius Mawrtys have as much respect for Capricorns as they do for Scorpions. Moreover, Sagittarius Mawrtys learn a lot from this association.

Aquarius
The bouncy Sagittarius Mawtryst and the even-paced Aquarian get along fabulously. Both these signs are gregarious and fun-loving. Neither of them is particularly possessive. They give each other a lot of space—the secret is the good "health" of their relationship.

Places
The outspokenness of the Sagittarius Mawrtys disturbs the tactful Please. However, the Please (like most people) finds it very difficult to resist the generous, good-hearted Sagittarians. And the relationship is never boring as both signs are very creative and interesting people.

by Nadya ChishtyMujahid

Dykes To Watch Out For

...and thus we see that the universe...