From England to New London

By Linda Hughes

Westminster Abbey is a teacher training college located in London, England. Each year, Westminster students are offered the chance to come to Connecticut College for a semester. Twenty-two students applied for the 1981 fall session, and only eight were accepted. They arrived on August 30, and were housed in the Marshall and Parkhomenko residence halls.

The English students are as diverse as eight American students would be. They share some things and have formed a few common impressions, but each has his or her special area of interest. They represent a cross section of English youth and their ideals.

Paula Green

When the violence that pervaded Great Britain this summer died, the city of Manchester was quickly consoled by the frenzied rioting. Paula Green, a former resident of Manchester, recalls viewing a news clip of an eight-year-old hurling a brick through a store window. For Paula, it was disheartening, but not shocking.

She feels that the turmoil had been brewing for months and it was just a question of time. However, Paula denies that the riots were race oriented. Rather, she sees a major portion of the chaos as being prompted by nothing more than "sheer animal vandalism". She attributes the riots to unemployment, police harassment, and a general sense of over-mounting "fustration".

Paula suspects it is this gnawing "frustration" that is driving many of England's youth to such radical groups as the Neo-Nazi's, the punks, and the skinheads. She fears the situation could eventually explode into gang warfare.

Steve was intrigued by another vital feature of the British education system. "It's just like the liberal arts system, but more so," Steve said. "The courses are designed to encourage more independent thinking" and a great deal more reading.

He feels that education in England is more directed and strongly structured. There is an intensified approach to study. Being a history major, he has taken mainly history courses. Steven likes the liberal and system because it allows the opportunity to take varied courses; he was amazed at the large number of diversified subjects Conn offers.

Steve was intrigued by another vital institution at Conn—the honor code. Though he admired it, he was strongly convinced it would not work in England. He believes that Americans are far more serious about school because they pay for it. In England the government pays for higher education, and students are only too ready to "across the system". An honor code would be ignored, Steven feels.

Jeremy Robertson

Jeremy Robertson of London, considers himself "a bit of a Royalist", and he celebrated the royal wedding as proudly as any other Englishman. He slept out on Fleet Street the night before. He waved a Union Jack. He cheered wildly as the wedding party was received at the palace and groom.

Jeremy was one person in a crowd of thousands, but he stood out in a special way. And not because he used stilts or a bullhorn or ran naked through the streets. He had one big advantage—he met the bride and groom.

About a week before the wedding, Jeremy, his mother and father, and about a thousand other Britishers were left by Linda Hughes

Connecticut College's Weekly Newspaper

Vol. V, No. 2

By Marilyn Comrie

From the college news service

At the first meeting of the Connecticut College faculty for the 1981-82 academic year, President Oakes Ames introduced ten full-time members who have joined the teaching staff for the first semester. The new faculty replace those who have retired or have accepted appointments at other institutions.

Two new members have joined the art department. Cynthia B. Rubin, who received the M.F.A. degree from the University of Arizona, will serve as instructor in the Children's School. She isa graduate of the University of Connecticut with a master's degree from Trinity College.

Michael Monroe, a former graduate assistant at Colorado State University, will serve as instructor in the College of Art. He is a graduate of the University of Colorado and Colorado State University.

Frances Boudreau has accepted the position of visiting assistant professor of sociology. An alumna of the University of Rhode Island, she received her Ph.D. from the University of Connecticut.

Wildlife expert Robert A. Askins, who earned the B.S. degree from the University of Michigan and the M.S. degree from the University of Minnesota, is an instructor in the department of zoology.

Continued on Page 2
Solar energy is no longer an intellectual curiosity. The advantages of this system are steadily growing more apparent. Some research has been conducted to determine the pros and cons of this alternative energy source. By David Koral

Back in April, Bill Butterfly, with Professor Vissigio, the chairman of the Economics department, created a survey to be given to all of the local solar power equipment distributors. Their purpose was to determine the economic feasibility of solar energy and to compare it to the costs of oil heating. In order to find the distributors they simply crossed the Yellow Pages, and found approximately thirty-five in this area. They then devised a questionnaire suitable for any company to answer. Mr. Butterfly subsequently interviewed each distributor personally. The questions on the survey were geared towards basic information about the aspects of each distributorship. Included were questions pertaining to the number of employees, sales, and their reasons for going into business. Questions asked ranged from "how easy was it to enter the market?" to "were there any factors in terms of cash, overhead or purchase requirements that you did not realize before going into the solar energy business?" After the primary stage of interviewing, Butterfly and Vissigio researched the background information of both oil and solar energy costs to test variables such as oil interest and the general effect of solar equipment.

Consequently, a formula was devised using four variables: the cost of an oil domestic hot water system - A + B + C + D, and the cost of a solar energy domestic hot water system - X + Y + Z + W. A is the cost of purchase for an oil fueled domestic hot water tank, B is the constant repair cost over a twenty year span, C is the total operation cost, and D is the cost of maintenance of solar panels. X is the cost of purchasing equipment, Y is the constant repair cost, Z is the total cost of operation, equal to thirty per cent of C, and W is the cost of interest.

Solar power can be attractive but also deterrent to the public. Presently, the government offers a forty per cent tax credit to users of solar power; but one must be in a higher tax bracket to obtain this. Another factor which might attract the public to solar energy is the rising oil prices. Oil prices rose fifty-one percent per year during the 1970's, but dropped off somewhat in the early 1980's. In 1973, oil prices increased by 316% and in 1979, 95%. If these were to be excluded from the average, the rate would still be ten per cent per year. There are still many factors that would deter the public from buying solar energy. A customer must pay for all the equipment. Initially, it could cost as much as nearly four thousand dollars. The oil fueled hot water system is only a ten thousand dollars and can be paid for in for installments. Many houses are still insulated upon being equipped for solar energy, because when most houses, now standing were built, there was no need to save energy. It also takes a while before seeing any profits over oil.

The results of the four variables are still in the computer, and Mr. Butterfly does not expect them to come through until the end of October. The answers to the simpler questions of the survey are basically the same for each company. They all report that they have approximately one hundred employees, they are going to be open no older than three or four years. Research for the solar power equipment industry began in the early 1970's, at the time of the Arab oil embargo. Seven of the distributors have gone out of business since the survey began, for solar power is a highly competitive market. The ones that are found to succeed, employ better marketing tactics, and make more of a commitment.

There are psychological barriers that separate the public from outfitting their homes with solar energy equipment, such as the up-front cost and the insignificant savings. But as oil prices soar, solar energy equipment may become much more prominent.

Good Report from
the NRC

By Linda Hughes

The Nuclear Regulatory Commission has compiled a nationwide comparative performance study of nuclear power plants. Connecticut's Millstone I and II utility was judged to be "better than average." The Haddam Neck plant rate Waterford received an "average" rating. The survey originates from the N.R.C.'s action plan, a project formed following the mishap at Three Mile Island. The plants were judged by their performance levels in the areas of administration control, upkeep, observance of operating rules, and security for fire and radiation hazards. Millstone I and II was one of only nine plants to rate on a "better than average" level. According to the report, excerpts of which were published in The New York Times on Sunday, September 12, a "better than average" judgment indicates that the utility is "well run with particularly competent, involved and responsive management." It also possesses "a strong commitment to radiation protection" and "a positive approach to safety." The performance of the Haddam Neck plant was judged "average." That rating ranks the utility with 52% of the nation's plants. The study emphasized that the performance level for nuclear facilities is high... thus, an average rating is evidence of a safe and competent plant.

Three plants in New York received a "below average" grading. They are the James A. Fitzpatrick and the Nine Mile Point I, both in Scriba, and the Indian Point II in Buchanan. Faults were found in training, upkeep, radiation security, and administration control. The report explained that "a rating of below average does not mean that a facility was unsafe or that its operation or construction should be stopped."

Source used was The New York Times Sunday, September 13, page 48.

New Athletic Field

By Maria Wyckoff

A new athletic field used for men's soccer and lacrosse practice has been developed near the hockey rink. It has been named Dawley Field after the expansion plan, turning the hockey rink and the Thames River developed country trails in the area. These signs which also point out several cross

invited to a party given by the Royal Family. The Robertson's also received an invitation to the Royal Tea Tent. There, Jeremy was introduced to Prince Charles, and spoke with the then, Lady Diana Spencer. Diana is "really lovely and quite intelligent," says Jeremy. Jeremy spoke in glowing terms of the whole celebration. He felt it revived national pride, and gave the public an uplift they sorely needed. It made them realize that no other country could put on a spectacle quite so grand. His answer to the criticism regarding the money spent that is being levied at the Royal Family is short. He cites two statistics: 80% of the public felt the money was well-spent, and the country brought in over $65 million in television rights and the sale of souvenirs. Jan Corderoy

Another London resident, Jan Corderoy is majoring in 19th century literature. Though she had only been here three weeks, Jan has already noticed how very friendly Americans are. She remarked that in England, people rarely will acknowledge a stranger they pass on the street, but it seems almost a custom for Americans to greet one another with a nod and a "hello."
There is good news for all you potheads and drug addicts out there in television land: Help is on the way. Yes, soon you will be able to kick your habits with the best of all possible aids. 

You see, Hollywood, as personified by film producer Robert Evans, wants to help you to help yourself. Evans, the producer of "The Godfather", "Love Story", and "Chinatown", was found guilty of cocaine possession and faced one-year's probation. But the judge decided that if Evans used his film-making talents to help drug abusers, his slate would be wiped clean. 

The result: Evans' penance is a series of 40 commercials, collectively titled "Get High On Yourself". The commercials feature noted celebrities such as Muhammad Ali, Robby Benson, Henry "Fonzie" Winkler, and Bob Hope who, in two minute messages, will tell us why we should not use drugs. 

It is about time for such a plan. Robert Evans might have the drug problem licked. Commercials may prove to work better than methadone. 

Imagine this scenario! A junkie is in his shack, shooting up. He is flicking the channel selector of his stolen television, searching for pleasing images, when he hears the voice of Bob Hope coming through his drug-induced confusion. "This is Bob 'Get High On Yourself' Hope here, kids, " the voice will say, "You don't need drugs. You can get high on life."

It is a moral epiphany for the junkie. "Gosh," the junkie will say, pulling out his needle, "Old Bob's right. I am going to throw away this heroin and take the straight. Thanks, Bob, for raising my self-image." Then the junkie will type out his resume while singing the "Get High On Yourself" jingle, which was written by the composer of the "I Love New York" ad. 

SALT: Our Interests Come First

By Pat Kennedy

One of the leading issues of the 1980 campaign was New START, the new treaty, when the President's campaign rallied against Candidate Reagan's opposition to the pact as it arms limitations were, by definition, the antithesis to the spectator war. Naturally, the media joined in condemning Reagan for his belligerent, Neanderthal, dangerous insistence that a discussion of the terms of the agreement should be part of the SALT II debate. Considering the fact that the liberals' childlike faith in the treaty was overwhelming repudiated by a more sensible electorate last November, a new look at the situation is in order.

First of all, we must shore up our own strategic forces. We have a dangerous vulnerability of land-based missiles, over-aged manned bombers, and woeful production delays in submarine manufacturing. It is not even true that resuming arms control talks until concrete steps are taken toward the resolution of such problems, or the United States would be negotiating from weakness with no clear sense of direction. 

By William Field

We live in an age when both the United States and the Soviet Union have the nuclear capability to completely destroy the world many times over. Most Americans realize this, as do most citizens of the Soviet Union. Over 50% of the Americans polled by a recent Gallup survey felt that a nuclear exchange was within the next twenty years unless something was done to eliminate or reduce the threat that nuclear weapons pose to world peace. As a result, Americans and the entire world want an immediate reduction in the nuclear capability of all nations possessing nuclear arms.

With or without a treaty, the United States has the capacity to subject every square mile of the industrialized world to the effects of a nuclear blast. The Soviet Union, at this time. This capacity, of course, unnecessary. Thus, even without worrying about the effects of radiation poisoning, each of the two superpowers could essentially kill every man, woman and child on this earth.

The advantage that the Soviet Union would get if it were to launch a surprise first strike is considerable.

Disarmament

Consequently, the United States must develop extensive measures to discourage and minimize the arms race. One of the measures have to include an American first-strike capability (the MX missile), anti-ballistic missiles to defend the MX, and extensive missile system for the Trident submarine and naval bombers, and a complete airborn nuclear capability

THE COLLEGE VOICE EDITORIAL POLICY

THE VOICE welcomes essays, letters and cartoons for this page. All contributions must be signed. Names will be withheld upon reasonable request; the reason will appear instead of the name. 

Send your opinion to The Voice, Box 1351.
Get in on the action

Americans are action-oriented—we don’t just sit back and wait for things to happen—we make them happen. You can make things happen in cancer control.

When you include the American Cancer Society in your will, when you give securities, when you participate in a pooled income fund or make the Society a beneficiary of your life insurance or an annuity, you are part of the action—the action against cancer.

All of these plans provide tax advantages—but there’s more to them than that. They provide funds for research, public education and patient service and help improve the quality of life for cancer patients.

For further information, call your local ACS Unit or write to the Crusade Department of the American Cancer Society, 777 Third Avenue, New York, N.Y. 10017. Get in on the action...

The action against cancer

CAMPUS NEWS

Ico-n-o-g-ra-p-h-y-: Carlin’s Subject

By Michael Schoenwald

In the words of John Carlin, iconography is "Subject matter which comes symbolic." In his course "Popular Iconography in Contemporary American Aesthetics" Mr. Carlin analyzes elements of American art and culture like the Brooklyn Bridge and the electric guitar and tries to interpret their meaning for us today.

The history of American culture should be interpreted through consciousness, and not in a traditional way, says Carlin. Realism in America is not deep, it is profound through superficiality. One always knows what he/she is looking at a representation of something. History can be re-interpreted through art and Mr. Carlin attempts to make a classroom the equivalent of what modern artists do with their art. My class is kind of like abstract textbooks, he says.

When he entered Columbia University, Mr. Carlin was interested in science but, as with many college students, his interest changed. He earned his B.A. from Columbia in 1977 and is now a Ph.D. candidate in Comparative Literature at Yale. Unfortunately, Mr. Carlin will be at Connecticut for only one semester. Before replacing Francesco Barbosa Zabel, who is on leave in Europe.

Mr. Carlin appreciates the intelligence and open-mindedness of Connecticut College students. "I think there have to be more people here need to be pushed more and given more theoretical information. The college or university should meet the needs of the students and be creative in the way it passes information to them. Mr. Carlin feels that College students should come in contact with graduate students who are more in their own generation."

In addition to his teaching, Mr. Carlin does a radio show every Wednesday night on WCN during which he plays a variety of music. "Radio allows us to combine things that don’t belong together, it is not necessary to be logical. In one minute you can go from the Talking Heads to the Sugar Hill Gang."

In Mr. Carlin’s opinion, art history must be revisited from the point of view of pop art or conceptual art. "We can look at the past through the eyes of new artistic movements. His way some artists become important and others not. In 1950 someone would have said that Picasso was the most important artist of the time. In the 60’s and 70’s people would have said that Marcel Duchamp was the most important artist. We can make ourselves stronger through re-interpreting history."

Big Green Rug

By Seth Stone

A big, green rug, designed to improve intramural facilities, is the latest addition to the Connecticut College athletic department.

According to athletic director, Charles Luce, this is no ordinary new rug. "Our rug is actually a rubberized floor covering that measures 200' by 85'. It is now in place in the hockey rink, and we are using it for intramural athletics. It can also be used for indoor practice in soccer, lacrosse, and tennis, and volleyball. The rug makes the arena a true multi-purpose facility."

The rubberized rug, less than one inch thick, is a micro green on its surface, and a striped, wavy black on the flip side. Designed by SUPREME for indoor tennis, the rug has been used in tournaments in New York City, San Francisco, Washington D.C., Hartford, Prague, Taipei, Tokyo, and Canton, China. Its permanent use at Connecticut College is a first in the United States.

The rug has been used for individual events such as tennis over the world," explained Luce, "but this is the first time in the country that it is being used for permanent intramural use. We are proud of another Connecticut first."

Luce was prompted to consider the rug after his recent sabbatical. "I spent my time last year visiting schools, many comparable in size and quality to Connecticut. I realized, in comparison, that our facilities were inadequate in providing good recreation and acceptable physical fitness. We had to make better use of our indoor space, and we came up with both a long range and short range plan. The rug is a short range step to improve our long term needs."

Up to the present, varsity field teams had to practice and play on the same field, leading to less than optimum conditions. Basketball and volleyball teams had to compete with intramurals and individuals for court time. But, with the continuing athletic facelift, this situation is beginning to change.

The completion of Dawley Field, a practice facility near the arena, allows Harkness Green to be used exclusively for games. The rug will provide intramural and individual athletes more space to play, which frees the gym for more varsity play.

Lucie looked at eight different surfaces before deciding on the SUPREME floor. It came highly recommended from many sources, and we also got a good deal for the money. Since this is the first permanent use of the rug, the manufacturer will use our rug as a selling point to others."

SUPREME has spent time at the rink, observing the surface and taking many photos of it. They plan to invite other college athletic directors to view Conn’s rug, all with Luce’s blessings. "The exposure," he says, "will do us good."

The rug comes in 26 rolls, each 12 feet wide. It can be laid on the rink floor in less than an hour. To insure that it stays in place until the end of the season, the teams are reinforced with tape. The rug can be easily cleaned with a sweeper and mop. It is easy to maintain extensive maintenance. While, in extreme cases, it can be torn by sharp objects, it is expected to stand up to the wear and tear it will be subjected to.

Trainer Fran Shields does not expect wear and tear on humans to increase as they use the rug. "Any indoor surface is not the same as playing on grass," explained Shields, who is also the men’s lacrosse coach, "but I do not expect any major problems or injuries with the new floor. It is resilient enough and seems to have enough give. It should not be especially bad for ankles or knees."

Luce is happy with his new floor, and expects it to do good things for the school. "It is only a first step in solving a large space problem for intramural sports, but it is a step in the right direction. The rink is scheduled for student and teacher use throughout the day and intramural use every weekend. We are adding co-ed lacrosse and girls soccer to the intramural schedules due to the rug. Our commitment may have been less than what it should have been in this area, but the rug will change that."

After all, what facelift is complete without a new rug.
Camels Tie Western

By Peter Strand

Like a boxer, the Connecticut College Varsity Soccer Team had their opponent staggered and against the ropes. But instead of applying the knockout punch, the Camels chose instead to jab and dance.

That strategy ended up costing them dearly as Western Connecticut, on the verge of going down for the count, rallied on Pat Judge's right-place-at-the-right-time goal ten minutes from the end of regulation time and then weathered two ten-minute overtime sessions to earn a physical split decision, 1-1, on a frigid Saturday afternoon on the Camels' home field.

Prior to Judge's shocking tally, the Camels were treating a boisterous enemy keeper was hardly tested. The play was successful as Conn was whistled for a trio of seismologists searching for cracks in the opposing defense that could be parlayed into goals. Czuchra's dangerous probing attack from midfield, and began launching their offensive sorties with long passes along the flanks, relying on sharp-shooter ihn the seventh minute but Lynch came up empty each time, letting

The mixture of sophomores that will bolster the squad's overall strength is lead by Jim Brooks, Charlie "Bucker" Griffiths, Craig "Iceman" Bower and "Shins" Michel and Pat Dougherty round out the varsity soccer enthusiasts in the New London area for their final season. These six include co-captains Steve Barnard, Boccio D'Amiano and Randell Cizich. With All Moore, and Tom "Shins" Michel and Pat Dougherty round out the 1980-1981 Connecticut College soccer team. This year's entrants have not yet been selected. The 1990-1981 Connecticut College team of Joanne Knowlton and Taryl Johnson reached the semi-finals in doubles in a field of twenty teams. Last year, the University of Connecticut dominated the doubles, placing two teams in the finals, and a player from the University of Bridgeport won the singles.

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Three New London Artists in Cummings

By Carley C. Rand

For the month of September the work of three New London artists is on exhibit in the Cummings Art Center: Dan Jacobson, Mack Lucas, and Tim Jewell. Each artist reveals a distinct and individual style.

Three eight by eight-foot pieces, and one a little larger, all rather casually painted, with various bright colors, are by Dan Jacobson, a 29-year-old graduate of the Herron School and The Rhode Island School of Design. One of painted fiberglass and cloth has four windows each containing a bird that is covered with real pheasant feathers. The birds become mobile at short intervals. They tremble and look nervous. Then they become silent again. Whether or not it was Jacobson’s intention, this creation seems to arouse chuckles from some viewers.

On an adjacent wall is another of Jacobson’s constructions, called “Motion of the ocean.” This piece also involves motion, and adds noise. As waves move back and forth, a thick disc-like object rattles and rolls up and down over the waves. The background is of stripes of multi-colored material and paint, and like all his other pieces, it is framed by a silver-painted wire-like decoration. The other two constructions are of a similar style, with stripes of color and various materials, but without motion. Although the ideas of these constructions are so bizarre, they are interesting. I do not find them pleasing to look at. I find them, instead, to be disturbing, because the colors are loud and haphazardly splashed over the piece. I also feel that the mechanical qualities of the piece detract from their beauty.

In contrast to Jacobson’s work is that of Jim Jewell, 33, from South Massachusetts University and Cranbrook Academy. His work is simpler in color, subject and style. Jewell mainly works in black and white, and his subject matter is very limited. One of his wood cut pieces is a black, flat profile of a male figure urinating. This disc figure is especially striking against the lighted background.

Another of his works, involving rather daring subject matter, is called “Madame de New London.” The three white spaces are figures made of black paper against a black velvet background. Bright colored paper is used to create the facial features and sex organs, and occasional smudges cover the painting. Looking closely the smudges are marks of kissing lips. Two of Jewell’s simpler pieces are two highways painted on what looks like drift wood, with small plastic human figures on one, white birds on the other. These pieces effectively incorporate the space around them into the work itself.

I feel that most of Jim Jewell’s work like Dan Jacobson’s does not capture any sense of beauty. Some seem cynical, some angry, and some just realistic.

The third artist, Mack Lucas, is an 87-year-old elevator operator. He started painting under a WPA. The walls of one room in Cummings’ Art Center are covered with his casual sketches, sculptures and watercolors, exhibited in an informal manner, creating a relaxed atmosphere. He has painted and sketched on almost everything and rarely uses a frame. For instance, he made a colorful sketch on a styrofoam board, a white chalk sketch on an old black case (probably originally to carry a sample rug), and a charcoal sketch on a paper plate fitted in the lid of a tin can.

A good deal of his works are seascapes. One is a charcoal sketched portrait of a fisherman in which Lucas effectively captures the character of an old-time seaman.

Lucas added one final touch to his art exhibit, which follows his free-flowing style: He set up a table with drawing utensils, inviting viewers to “find their hidden talents.” Although Lucas has created a relaxed atmosphere, his style and underlying meaning are clearly defined and not at all lost in the atmosphere.

All three artists are quite unique and expose interesting ideas by means of the art of the modern world. Many pieces arouse an opposing view in the eye of the observer and some pieces will demand much observation and study.

However, I feel that creating a pleasing sight for the viewing eye is an essential criterion in all art and this exhibit fails to capture that aesthetic.

Shafner’s Still Lifes

By Garry Bliss

A new exhibit of paintings by Janet Shafner has opened at the Lyman-Allyn Museum. It opened September 13 and will be up until October 4. The exhibit is on the second floor, in the Chappell Gallery.

Janet Shafner has combined her role as a mother with that of a painter for the past twenty years. This dual role of mother/painter comes out in the works in this exhibit. She does not paint for profit or notoriety. She paints because she want to.

The eighteen works in this show are primarily domestic still lifes. The objects in these paintings range from fruit and vegetables to household utensils.

These objects are enlarged and placed on clear white plians. The white makes one think of linoleum counters. In spite of the bright colors used on the objects these white spaces attract the eye.

Still Life with Watermelon Rinds is perhaps my favorite and it is one of her most effective paintings. The rich colors in the ruby pears, plums, and the blue jar give a wonderful sense of texture to the objects. The dryness of the branches is captured skillfully. Her best paintings all have this strong sense of texture.

Janet Shafner also achieves this sense of texture with other objects. She handles the smooth and glossy qualities of tin foil very well. A dry, wood rolling pin is also well done.

The domestic still lifes are filled with light. The light gives the works a peaceful, clear, open feeling.

Just outside the Chappell Gallery there is one painting by Janet Shafner set off from the rest, Hannah’s Beaded Cockato. A bright, colorful painting done with drops that form beads of paint. The painting is so rich one wants to touch it to see if it is “real.”

Go down to the Lyman-Allyn Museum and see the Janet Shafner exhibit. The museum is open Tuesday through Saturday 1-5, and from 2-5 on Sundays.
Disarmament

Continued from Page 3

the B-1 and Stealth bombers with cruise missiles). Thus, even if they were to destroy or negate two of our defense systems and launch a first strike, with the third system we would still be able to destroy the world in retaliation. So these warheads are absolutely necessary for our defense. Right? WRONG. People who push this possibility as justification for such an overwhelming defensive (or even offensive) system are forgetting the moral of Krakatoa.

Everyone has heard of Krakatoa, the volcano in Indonesia which exploded in 1883. What you may not know is that this explosion poured hundreds of tons of dust and ash into the stratosphere, and that, due to weather patterns, this debris spread all over the earth. In addition, it took three years for the atmosphere to clear. Meanwhile, in the evenings the sky was very red due to the particles floating around.

Krakatoa’s impact on the environment was minimal (other than making sunsets prettier). But if a first strike nuclear exchange were to occur, it would throw thousands of times more debris into the atmosphere than Krakatoa released, and it wouldn’t be dust; it would be nuclear radiation which would become nuclear fallout. It wouldn’t take three years to clear the atmosphere, but rather hundreds, perhaps thousands of years to do so. Meanwhile, all living organisms would die. Even people living in the country that launched the attack would die from the fallout on the other side of the earth, despite not having had any explosions on their soil. Global wind patterns make this inevitable.

Why then does everyone persist in building new nuclear weapons? Each party to SALT looks for advantages when negotiating, but there are no advantages to be had after everyone is dead. To save the world from destruction, the US and the USSR, as well as all other countries with nuclear arms, should unilaterally disassemble all missiles and other nuclear warheads. Unfortunately, this is not possible.

Destruct, as well as real security needs preclude this ideal goal of disarmament. A 25% bilateral reduction of all nuclear warheads is necessary and possible. While this would still permit us to destroy the world, this reduction would be a meaningful positive step toward lessening international tensions. Instead of bargaining over how much of this and how much of that to reduce or regulate, the two sides would be able to reduce arms without disrupting the overall military balance. Twenty-five percent (25%) of each and every type of warhead would be deactivated. What could be simpler?

SALT: Our Interests Come First

Continued from Page 3

(A second不过 years ago the Camels’ version of “How The West Was Won” seemed to talk us to an even greater point with the introduction of the ever-present “bad guy” in that case—Judge. With about ten minutes left in regulation time, Western’s speedy left winger, Diego, took flight on one of his patented rushes up the left side. But to the consternation of the Camels, this foxy proved fatal. Agoura deked around Santaniello and Barnard and made a beeline toward the goal line. D’Amiano forced him wide left but just before Agoura crossed the endline he chipped a lovely ball across the goalmouth to Judge, standing alone at Stringfellow, right. Judge trapped the ball cleanly and punched a slow roller around Santaniello and Barnard and...
By Daisy Smith

The record player's arm clicked off. The record was over. He got up from his seat on the couch, but he didn't have the proper key, but he managed to pick it open. He lifted the lid. It was lighter than he had expected. A breeze came through the window just then. He heard his wind chimes sing while the candle on the mantle over the fireplace waved. He looked up. How mysterious, almost like a ghost, he thought, and smiled.

In the trunk was his past. That's what he had been thinking on the way up from the basement in the elevator. That's what he saw when he looked into the trunk—old pictures, letters, yearbooks. He hadn't searched through the trunk since he had moved out of his parents' house.

Before he started sorting through it, he sat back on his heels and stared at it. Before he started sorting through it, he sat back on his heels and stared at it, but he wasn't seeing it. Instead, he was thinking of the past. What was it like? He was capable of seeing the past clearly. He thought there must be some other way to divert his longing but there, since he had opened the trunk, he was through with it. He was through with it, because he was realizing the pain and the suffering that went along with it. He was through with it, because he was realizing the pain and the suffering that went along with it.

He used to find comfort in old possessions and reminders when he was in college. Sometimes, if he was especially lonely, he would surround himself with familiar objects. Soon all he would need was to turn over something to remind him of the way things used to be. He knew many people relied on the past for solace, but he began to discover that his dependence was more than a drug; it was a light reliance. It had turned into a drug for him, a way to turn over something to remind him of the past.

But he grew up, and out of that phase and eventually chose to face the present like most clear-headed people. He hadn't had a "weak moment" in years. Until tonight. He thought he deserved this, today.

He dug into the trunk, determined. Someone knocked at his door. Somehow relieved, he got up to answer it. It was a girl he'd known well for a few years. She also lived in the building.

She pushed into his living room but stopped short at the rude. She turned to face him and she knew that her eyes were red, her lashes were wet. She realized that she was staring at him and she began to sob. She turned to face him and she knew that her eyes were red, her lashes were wet. She realized that she was staring at him and she began to sob. She turned to face him and she knew that her eyes were red, her lashes were wet. She realized that she was staring at him and she began to sob.

"God, what's the matter?" He asked and went to her.

She was out of breath. "I don't know what to do, I don't know what... I just..." "She leaned back heavily onto his arm. He stroked her hair. He had seen her in states like this before, but now he sensed real desperation. She looked at him. "But there is nothing to do. Do you see?" she demanded.

He was silent.

The living room was dark except for the candle over the fireplace. The record had stopped long ago, but the stereo lights were still lit. He pushed the power button off. He stepped to the trunk and knelt down closer to it. The wind burst through the window again, stronger than before. It pushed the lid part way down. He closed the trunk the rest of the way and locked it.

Watching...
"It's So Weird to be Back . . .
(Yeah, I'm Looking for Work.)"

Reminiscences of alumni collected by:
Rachel Youree, Jill Eisner, and Garry Bliss

"I wish the weather was nice. I was hoping for some sun, otherwise I would have stayed in New York and watched Simon and Garfunkel. They have to clean up the administration of this school, otherwise it will never move forward. If they don't get rid of all remnants of a female institution it will never move forward and never rise above its present status. It's still back in the sixties. It's got the talent, it's got the people, but the administration is what's dragging it down. People here have the potential to succeed as well as at any other university or liberal arts college in the area. However, there's just simply not the right promotion, be it marketing, done with the college for recent graduates." - David Stern '79

"There's life in the real world." - Lea Davidson '81

"It's nice seeing a lot of familiar faces. I wish I had the names to stick with them. It's nice. It's a good time. I got here yesterday afternoon, went to the bar like usual and there were a lot of familiar faces in the bar! Class of '81 yeah!" - Linda Rosenthal '81

"I came to Homecoming to see fellow alumni, some faculty and administration people. It's nice to come back to a place I enjoyed. It's funny. If you just replaced everyone's faces, the place would look just like it did when I went here. There are still the same groups: the jocks and the preppies and all those." - Steve "Pickel" Price '77

"It's very strange being back. I feel older than I am college age anymore, even though I'm only twenty-four. I didn't know there was a Harris party. I didn't know there was homecoming basically until the other day. I'm not well posted, although I do plan to give a million dollars to the library as soon as the library's named after me. That's the truth, but Dad won't loan it to me."

- Mark Teschner '79

"I realize how much I miss this place. I loved it when I went here. I feel like I'm coming home. The people here are still friendly. That's one great thing about Conn - there are a lot of warm, caring people."

- Jay "Kras" Krasner, '78

"We remember Kurt Vonnegut's humorous dedication of the new library."

- We remember Kurt Vonnegut's humorous dedication of the new library.

"First thing I did - I went up to the third floor of Windham, which is where I used to live and I went into the bathroom. The only thing that was very strange - it didn't look like my door. The bathroom's the same everywhere you go. But nothing else feels the same. If it doesn't have your memo board on it it's not your door and you don't live there anymore. But everything else - you move the same." - Heather Good '80

"The '78 blizzard when all classes were cancelled and we spent all day digging out cars with trays and lifting out an MG because it was easier than digging it out."

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"Before there was a skating rink I remember skating on the pond in the arboretum on the bumpy uneven surface. We used to have make-shift hockey games and try to avoid the thin ice."

- Before there was a skating rink I remember skating on the pond in the arboretum on the bumpy uneven surface. We used to have make-shift hockey games and try to avoid the thin ice.

"I'm sitting in Cro looking for familiar faces, and it's very bizarre because I don't see too many people I know and it's very nice to see people that you do know, because there aren't too many of us left. And I do feel old. The most different thing about Conn College right now is that it's into jocks." - Toby Mardis '78

"I think Homecoming's great. I really miss Conn but I also feel I've moved on. I'm glad to be back, but I wouldn't want to be a student again."

- Chris Saxe '81

"It's very strange being back. I feel older than I am college age anymore, even though I'm only twenty-four. I didn't know there was a Harris party. I didn't know there was homecoming basically until the other day. I'm not well posted, although I do plan to give a million dollars to the library as soon as the library's named after me. That's the truth, but Dad won't loan it to me."

- Mark Teschner '79

"I think that $3.75 for the brunch and $5.00 for the picnic is much too much for the alumni and that is what I've heard from all sorts of alumni. We appreciate the fact that we get in free to the party though."

- Anonymous

"I remember the big snows at Conn which enabled us to sneak into the arboretum and go traying."

- I remember the big snows at Conn which enabled us to sneak into the arboretum and go traying.
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