Distinguished Alum Unravels the Mysteries of Hollywood

By ANNIE PEPIN

"Take advantage of being at Connecticut College. Whatever curiosities you have, explore them," voiced Charles Chun during his speech An Actor’s Myth and Reality: No Rules in Hollywood. His lecture was part of CCC’s Distinguished Alumni Speaker Series and was sponsored by Alumni Relations and Unity. Chun spoke to an intimate yet receptive audience on Monday, November 16, in the 1962 Room of Crow.

Chun graduated from Conn in 1990 with a degree in Asian Studies and Japanese Literature. Although he knew from the time he was a child watching "Batman" and "Bionic Man" that he wanted to be an actor, Chun followed his parents’ advice of securing a career after graduation. He moved to New York and worked in public policy. After a successful year of working in the city, Charles felt the need to pursue acting. He attended an eight-week summer session at the American Academy of Dramatic Arts (AADA) in Los Angeles, and he was hooked.


Chun attributes his involvement in Conn’s dance club to adding to his desire to become an actor. In his sophomore year, Chun took an introductory dance class which he says, "opened up new ways of expressing myself." During his senior year, Charles choreographed a dance piece entitled "Watch the Colors" for the club, which included himself, another Asian American, and an African American. His objective in the dance piece was to show that whatever ethnicity or gender, we can all learn from one another. This was an "exhilarating experience" said Chun, who added that he loved the magic that is created through performance.

In his speech, Chun also talked about what elements are necessary for working in the entertainment industry. He continued:

A&E DANCE CLUB:
Semester’s concert brings full house to Myers Studio.

FEATURE TECH UPDATE:
IS purchases $100,000 video server.

Black Box Theater Prepares for Unveiling

By NICOLE MANCEVICE

On Saturday, February 27, 1999, the new Black Box Theater is scheduled to open at Connecticut College with a grand premiere performance. The performance will begin with a dramatic reading by Estelle Parsons. Parsons, who graduated from Conn in 1949, went on to star in many movies, including Bonnie and Clyde for which she won an Academy Award for Best Supporting Actress in 1967. She is also well known for playing the role of Roseanne’s mother on the sitcom “Roseanne.”

The program will also feature a dance duet performed by David Dorfman ’81 and Stuart Pimsler ’78. The Connecticut College Chamber Players will sing with Professor of Music Roxane Landers mezzo-soprano Adjunct Assistant to the expected deadline in December. See BLACK BOX continued on page 4

Shorris offers practical solutions to American poverty

ADVISES USE OF DEMOCRACY AND EDUCATION IN NEW LONDON STRUGGLE

By LAURA STRONG

The issues of local and national poverty and its effects on every aspect of community and political life were addressed at the Second Annual Conference for Connecticut’s Nonprofit Sector, sponsored by the Institute for a Civil Society, held in Ernst Common Room on November 16th. Earl Shorris, renowned author, sociologist, editor, and founder of the Roberto Clemente Course in the Humanities, gave the keynote speech and hosted a workshop to help local groups learn how to combat poverty using the powers of democracy and education.

Don Filer, Vice President of Community and Public Affairs at Conn, opened the event by stating that the object of the conference was to "provoke continued discussion and some new solutions" for the problem of poverty. Filer was also optimistic about students’ roles in the community, noting that students contributed more than 24,000 hours of service last year.

A brief introduction by Sondra Myers, Senior Adviser to President Gaudiani and editor of the handbook Democracy is a Discussion, Shorris took to the podium. He began by offering his views on the state of welfare and workfare, saying that "The people who thought up welfare knew it would fail," and that work is not always the solution to elevate the poor. See POVERTY continued on page 5
Student Disrespect Threatens NET

It’s no secret that a large part of Conn’s social scene is centered on alcohol. Much of a Thursday afternoon is spent trying to figure out which liquor stores honor the “under 21 tax.” Hard liquor is best when it comes in a plastic bottle. TNE DJs don’t have an audience until 11:30, when an empty case of beer has become someone’s hat. But hey, this is college, and if alcohol weren’t an effective means to livens up a campus party, the alumni beverage tent at Harvestfest wouldn’t have been bustling at the seams.

In after-school specials about the dangers of peer pressure, one phrase repeats like a broken record: “everybody’s doing it.” The validity of this phrase comes into question at numerous campus social events when it becomes apparent that a large number of students come to dances completely trashed. At such activities, surrounded by drunken college kids, a student might feel pressured to drink to have a good time.

However, there are some activities that would seem to be entertaining without pre-partying with a six pack—like a movie. There’s no pressure to “be wasted.” Who could refuse the offer? You don’t need to be relaxed to dance without embarrassment. You’re sitting in a theater. You don’t need to feel confident to hook-up with a cute member of the opposite sex. You’re not supposed to flirt. The point of the event is to enjoy a movie. Evans Hall is strewn with empty beer cans after a NET movie, it sends the message that many Conn students have become completely dependent on alcohol for a good time.

NET movies were brought to the campus in an effort to have activities that did not involve alcohol. They present a unique opportunity for students to preview movies before they reach theaters. We are fortunate to be able to see movies in a campus setting of many cable channels (get including PAX and five channels of CNN). The problem lies not only in the sneaking in of beer (which goes against the purpose of the events), but also in that many people fail to bring their containers back out. Evans is a newly renovated; students take this for granted every week; they trash their trash all over the floor and seats. Though the administration has not issued any warnings against the littering in Evans, if the problems persists, we could lose movie-watching privileges.

There is no reason for NET movies to become alcohol-related activities. The weekend already begins on Thursday; even if drinking is that important of a life concern, we can just have alcohol for one more night. Camelycades was also created with the similar clear, sober and fun intent and has since become an excuse for community drunkenness. Perhaps NET movies will suffer a similar downfall, joining the list of campus activities with an alcohol prerequisite.

It is also important to note that the intensity of the crowd brought a noise complaint and a clear sound as far away as New London Hall. You know someone who was there. You know someone who hip-hop hooved it on their way through the night. You also know someone who swapped their jeans and got down with Rob Base and Young MC. “You Can’t Touch This” had over 200 people jumping and shaking.

What we intend to prove by making you aware of this Thursday’s event is that smut isn’t the only thing that sells. Ballrooms on the walls and crepe paper, combined with an enthusiastic House Council and a creative theme will work just as well; better, in this case. Sex and lingerie themes aren’t the only way to do it. In fact, they aren’t the be-all, end-all of dance themes at Conn.

Women’s Soccer brings Conn Pride

There’s a reason that Kim An Hernandez has appeared more of the college Voice. She is Amazing. More than that, the women’s soccer team has been a mainstay in our pages for years because they are successful. They have provided the student body with pride, excitement, and unbelievable moments of exhilaration. We have watched overtime wins and overtime losses, overcoming traditional rivals such as Williams and national powers such as MIT.

But hey, this is college, and if alcohol aren’t an effective means to livens up a campus party, the alumni beverage tent at Harvestfest wouldn’t have been bustling at the seams. While dorms scramble for cash, trying as hard as they can to outdo each other with theme after theme attempting to get Conn to disrobe on the dance floor, Wright got creative, kept it clean, and cleaned the floor with their profits. The “Junior High” TNE brings in over $100 in profit for Wright, and a crowd that came early and stayed until the last note of “Stairway to Heaven.”

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First-year players, including PAX and five channels of CNN. The problem lies not only in the sneaking in of beer (which goes against the purpose of the events), but also in that many people fail to bring their containers back out. Evans is a newly renovated; students take this for granted every week; they trash their trash all over the floor and seats. Though the administration has not issued any warnings against the littering in Evans, if the problems persists, we could lose movie-watching privileges.

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THE COLLEGE VOICE

CONNTHought

T r i p p M u s t b e F i n i s h e d f o r M I R 2 0 0 0.

BRIAN BIELUCH

"Why can't I just scrape that crap off and put it in a plastic bag?" asks Monica Lewinsky. "No, you have to arise a Q-tip," Linda Tripp answers.

We learned nothing new from the House Judiciary Committee's release of 37 hours of audio tapes on Tuesday. Banters like the one above have been public information since the release of the tapes were released in October. While it was fascinating to finally hear exactly how devious of a person Linda Tripp is, the release of these tapes brought to light a far greater issue. Thirty of these tapes were illegally recorded by Tripp during various phone conversations with Lewinsky.

In lieu of a court order, federal law requires that a deep tape be present every fifteen seconds detergent all parties in a conversation know the conversation is being recorded), or that all individuals being recorded give their consent. The penalty for unlawful wiretapping is up to five years in prison, a $10,000 fine, or both.

What did Tripp do illegal? How has Tripp been punished? A Maryland Grand Jury is currently investigating whether Olson had served Tripp with a subpoena, from certain that Tripp will be held responsible. To the contrary, Tripp's "handwork" has been published or played by every major news organization in the country. She has become a national celebrity. One can only speculate on the book deals Tripp has in the works.

Fundamental to American law is the idea that no criminal should be allowed to profit from his or her crime. Tripp has clearly profited.

at the expense of Lewinsky. It is important to note that this was not a victimless crime. Lewinsky reasonably expected that her private conversation with Tripp would not be broadcast throughout the planet.

In light of the fact that transcripts were already publicly available, the House Judiciary Committee's release of the actual audio tapes served only to serve to legitimate to Tripp's actions by unnecessarily releasing the actual audio tapes. Tripp has cleverly profited, whether I felt like fasting, and the fact I paid for a full 21 meals a week didn't seem to matter (OK, my parents paid). I didn't eat lunch that day, can't that count for my missed meal? It was inappropriate for Dining Services and co-sponsor OFXAM to force the OXFAM event upon us, especially without warning (not even a CONNAct ad). The problem lies not with our consumption of food, or America's over-production, but with the policies involved with distribution of necessary goods. In missing this crucial point, OVCS and Dining Services have only served to perpetuate a misconception that we, as Americans, are initially from an al- natural restaurant from Middletown. And yet, Conn did not jump on the bandwagon and make it a political issue. It was all up to us to express black solidarity, or to partake in an alternative vegan dinner. In this case, it was different. Nobody asked

THE POISON PEN

In Anthony Burgess' 1962 novel A Clockwork Orange, a young thug named Alex is made the subject of a psychological experiment, which results in part of his self which allows him to choose between good and evil, and makes him ill whenever he thinks of or acts on his evil impulse. Wednesday, I felt just like young Alex, when I found that Dining Services had de- cided to provide us with Vegas food that night, in order to do out the money which would be saved from food and labor costs to local hunger organiza-

...Interesting that the public protest in favor of Black Solidarity Day, can't that count for my earned some protest. The public protest in favor of Black Solidarity Day had drawn a far greater issue.

To the contrary, the Voice has in the works.

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THE VOICE ONLINE

ONCAMPUS

Brian Bieluch, Managing Editor of The College Voice, is a junior double major in government and philosophy. His views do not necessarily represent those of The College Voice.

In an evening of fun and dress-up. Get a sense of humor!

Larysa Gumowskyj '00

THE COLLEGE VOICE.

THE HARD FAST. Nothing but a Checkbook in OXFAM.

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Violence Against Iraq is "Misguided" and Not the Answer

To the Editor:

Throughout the current crisis with Iraq, I have been experiencing a strong sense of deja vu. Wasn't it only last spring that we went through the same game? A quick review of the recent headlines in The College Voice shows how little has changed even through the most recent confrontation. On Sunday, November 15th the headlines read "Iraq Offers Steps to Avoid Attack: US Rej ects Plan" and "US Says it was Just Hours Away from Starting Attack Against Iraq," on Monday the 16th "Clinton Accepts Iraq's Promise to Allow Weapons Inspectors," and on Tuesday the 17th "Allies See Bombing of Iraq as Inevitable." So, we are back to where we started except this time the tensions are higher and both sides have less room to maneuver. Many newspaper editorials are saying that the only way to escape this costly and vicious cycle is through bombing Iraq. However, this course of action would be misguided.

One of the most disturbing elements of the US threats to bomb Iraq is the implied idea that violence in and of itself constitutes action. President Clinton has yet to make clear what the intended long-term goal of the bombing will be. Do we think that the man who has tolerated the deaths of what by some estimates amounts to over a million of his own people from sanctions on his own people from sanctions will be moved by the further emasculation of his people? Are we attempting to assassinate Saddam himself? Or are we just trying to convince ourselves that we are taking serious action? The man is obviously unmov ed by the sufferings of his own people and it is illegal to assassinate other leaders. Even if her were "accidentally" killed in an attack it is unlikely that the US would go on to take the next step of occupying Iraq. Most likely we would see one of his sons succeed him. They are by most accounts even more ruthless than their father.

Another question we need to ask ourselves is whether our strength as a nation comes from our ability to be as brutal as a third world dictator. The US was horrified to learn that Saddam Hussein, who was our enemy at the time, was engaged in an attempted genocide of the Kurds of his own country. Even the bombings of thousands of people were killed and many more displaced by his policies. Yet the scale of suffering caused by the sanctions we have imposed is many times greater than anything that Saddam Hussein himself is even capable of. The military has calculated that civilian casualties from the bombings we are planning on carrying out would number in the thousands. Does the fact that we are doing this from a security realpolitik mindset instead of the racist one that informed Saddam Hussein's actions make them any less reprehensible?

In light of the bombings of Afghanistan and Sudan last summer, we are seeing a disturbing trend towards the use of violence as a means of responding to problems that our leaders are not creative enough to come up with other solutions to. Under no circumstances should we bomb without a genuine plan of action. Even then we must ask ourselves whether we want the United States to represent the path of violence in the world.

Timothy Reuter, '99

Earth House Encourages the Campus to be More Natural

To the Editor:

Something strange is happening at Earth House. Areas of lawn are disappearing, students wielding shovels have been spotted, and the grounds crew are stirring up the dirt and mowing their riders mowers away. There should be nothing strange at all about students taking active and responsible roles in their environment. The work at Earth House speaks not of the ongoing battle against nature, but of a tradition here of an ethical relationship to the land.

S.A.L.T., or Smaller American Lawns Today, is not a new concept. The idea behind S.A.L.T. is not unfamiliar to anyone not able to see a lawn through the eyes of a landscape architect. It is not only in aesthetic consideration, landscape from scratch. The idea of land management for every- one is not necessary to spend money! The American lawn has been called a botanical absurdity, a living fossil in a modern human zoo.

S.A.L.T. originates from citizens at Connecticut College and its scope is nation wide. The focus on the reduction of lawn size is based not only in aesthetic consideration, nor is it intended to proliferate a single idea of land management for every- one. Rather, the transition to more ecologically sound home grounds is born of necessity as one aspect of the burgeoning of a sustainable American economy. Our focus is environmental but sustainability must become universal. By reduc- ing lawn size, the American home owner can reduce his pesticide usage, free up precious fertilizer for use in agriculture, curtail the pollution produced by the lawns, and support wildlife habitats. The challenge S.A.L.T. presents to Con- necticut College as a supposed environmental model is to take a lead as a community on issues of concern to its citizens.

The idea is not to construct a landscape from scratch. In support- ing a sustainable home grounds, it is not necessary to spend money! Most of the beneficial species are there, trying to emerge but able to compete with the thick mat of a lawn or the aggressive growth of invasive exotic species. It is as stews of the land that we should promote an environment able to maintain itself. By reducing the lawn size and by planting native, we bring sustainability to the land.

S.A.L.T. has a particular interest to the members of Earth House, the environmental model within the environmental model of Connecti- cut College. Our methods at Earth House consist of practices not un- common among many home owners and inspired by the Arboretum and Jim Luce, supervisor of grounds. Methods such as salvag- ing discarded material, composting organic matter, responsibly collect-

Black Box

The outside of the building will be faced with new wood shingles that were carefully selected to match the color of the stone buildings surrounding the theater. The main entrance will be located on the south end of the building, which will be made handicapped accessible. On the south end of the building, two additions have been made to the original structure. The additions are an elevator tower and a staircase tower, which flank the main entrance. The actual performance area is upstairs, and once completed, the walls, floor, and ceiling of the room will be painted black. There will be no permanent seating or stage so that the theater can easily lend itself to any stage set-up and production. Although the possible seating- schemes may vary, the theater can seat approximately two hundred people.

It may be difficult to visualize the completed theater now, looking at the wood single-d building surrounded by metal braces and walkways. The interior rooms may seem like massive piles of plastic, insolation padding, and sawdust. Yet in a few short months the metal walkways will be gone, the flat coat of paint will be dry, and the sawdust swept away. The additional parks opens to the public.

Tickets for the performance are free, but seat- ing is limited. Any student who would like to attend the opening event should call Alumni Rela-

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Poverty

Shorris contends that poverty and politics in America are inextricably related and believes that "the greatest moral dilemma of our time... and the great inhibitor of political life" is "[t]hat there should be so many poor people, a moment of the richest nation in the history of the world."

Shorris stressed throughout his speech the necessity for people who are not economically disadvantaged to notice the problems of the poor and to listen to their lives, which is what he has done in his new book, *New American Blues: A Journey Through the Underclass*.

Anastasia, campus NET director, shared various stories from his travels while writing the book, painting a picture of life in poverty for all of those in attendance.

Jeff Singer, Associate Professor of Psychology and Director of Conn's Center for Community Challenge, gave the closing remarks and stressed the importance of having a conversation with the poor to better understand their situation. Singer believes that "students are hesitant...to take courses where they are presented with these social issues."

He feels that many students frequently experience "moral anxiety... as a barrier to study" and describes how occurring when one recognizes problems in society, and, rather than do something to help, do nothing because they believe that whatever they do will not be enough.

Singer also stressed that we need to "connect the liberal arts to action;" something that Earl Shorris has been doing for the past three years with his Roberto Clemente Course in the Humanities. During the workshop he held as the last part of the conference, Shorris outlined his program, which recruits multigenerationally, economically disadvantaged people between the ages of seventeen and thirty-five to take university level courses in the humanities, provide evidence for matriculation at a four-year college or university. "The point," said Shorris, "is that after a year in the course people who lived according to the rules of force...learn to negotiate [and] live the political life."

Currently, the course has ten locations in the United States including both foreign, one in Buenos Aires, one in France, Canada, and Mexico, and Shorris hopes to open a branch in Connecticut, possibly affiliated with Conn.

The program operates on only $30,000 per year, which pays for a director and faculty. He describes transportation and child care for the twenty-five to thirty students per year at each location. Classes fall into three major categories: history, moral philosophy, American history, and literature. The classroom settings are formal to give the students a sense of security and fine tuning that their contribution to the important is important.

Shorris claims "we do not educate anybody [or] patronize anybody" and that the students are "very bright people who have simply been cheated [out of a good education]."

Members from various non-profits were in attendance and Claude Thompson and listened as Shorris explained the finer details of setting up a Clemente Course in the New London area.

Whether or not the Course will eventually be implemented at Conn remains to be seen, but if nothing else, Shorris' insights into the lives of the poor and his ideas for their education has had an impact on those attending the conference. Said Shorris, "The happiness of others, the moral challenge [that] the Jeffersonian conception of our American dream, is a goal worth pursuing, and the method for achieving democracy, is a rich worth taking."
Not Just Twigs and Rabbit Food at It's Only Natural

By TODD KLARIN

staff writer

It's Only Natural.

Have you ever eaten a sea vegetable? Seaweed? Reitano! If the answer to any or all of these questions is no, then you should try It’s Only Natural. The entire menu caters to a vegetarian and vegan diet. One would think that this might limit the kinds of foods that they prepare, but their menu features a large juice and smoothie section as well as numerous creative and mouth-watering items, each one prepared just a little bit different from "normal.

It’s Only Natural is found at the very back of the Main Street Plaza in Middletown. A neon sign in the window of the health food market bearing the same name signals its location. The health food market serves many of the same vegetarian foods that can be found in the restaurant in case you wish to go home and make your own creations. As we walked through the restaurant to a larger-than-expected seating area, the atmosphere was a mix of natural and eclectic; there were modern decorations with many rustic nuances like bread table and bread baskets. As we poured over the menu, finding such items as the "open faced nut loaf sandwich" and the "vegan cheeseburger," we knew we were in for something special—something not quite what we’re used to. I decided to start with the vegetable spring roll appetizer and then move on to the macrobiotic platter (which serves many of the same vegetarian dishes that can be found in the restaurant) and to some of the low sodium soups, which come with the macrobiotic platter (which serves many of the same vegetarian dishes, and also serves many of the same vegetarian soups, as the macrobiotic platter serves). The macrobiotic platter (which serves many of the same vegetarian dishes, as the macrobiotic platter serves) is also working with several scripts which will soon be shipped off for financing, Reitano doesn’t seem at odds with the idea of being a producer, though this is also working with several scripts which will soon be shipped off for financing, and his father works as a film editor. In fact, much of the editing for Two Way Crossing was done on Reitano’s father’s editing machine. In finding resources to put the film together, Reitano and Sacchi often collected favors owed to Reitano’s father by people in the business. If Reitano’s insider view affairs him a touch of cynicism, it also puts him ahead of the game.

That Reitano is interested in his own projects is immediately evident, but a number of college students can talk tirelessly about their own achievements and goals, caught in this time when still-directly often borders on self-absorption. A conversation with Reitano, however, reveals that he is a sharp observer of the world of film, and he makes it his business, and his pleasure, to educate himself. He does not view the industry as merely a set of reference points, but rather views himself as an entrant into an established business—a business for which he has a healthy mix of reverence and skepticism.

Not surprisingly for one on opined and knowledgeable Reitano, his ultimate dream for a future career would place him in the position of producer. Ever since he was young, Reitano has wanted to be a producer, though this is often a less glamorous role than actor and far harder to pin down. Reitano is clear on the reasons for this preference. "As a producer, you are there for every step of the process," he says, and goes on to describe a relationship with the project that is like becoming a parent, with all the love and frustration that entails.

His loyalty to producing is evident in his response to the question about how he feels watching the film. As an actor, he describes himself as "immune." As a producer, however, watching the film is "painful." Film, Reitano asserts, is a "punishing medium." You get hit over the head with mistakes every time you watch it. Reitano is satisfied with the project, though with reservations. "It accomplished what we wanted," he concedes, though he modestly views his film as a means to propel him on to other projects, evidence that he and Sacchi have what it takes.

Reitano is currently working on a project for Broadway Network Television with Sacchi. The documentary concerns an eccentric group of regular callers to a late-night radio show, and the ways in which they become a sort of family unit. He is also working with several scripts which will soon be shipped off for financing. Reitano doesn’t seem at odds with his clearheadedness when he says plainly that he wants his next project to be "amazing." He simply sounds ready for the challenge.

FLU VACCINE

November is the optimal time to maximize protection against the Flu viruses. Build your body’s defenses by getting the Flu vaccine, which is available to you in Health Services. Costs only $8.00. Individual accounts may be billed. Call x2275 if you have any questions.
Dance Club’s “Falling through Ceilings” Entertains Full House

By EMILY EPSTEIN

staff writer

During a dress rehearsal for the dance club’s full performance, one woman’s top fell off. As a reflection of that incident and the nature of the pieces, the dance club came up with “Free Sex through Tinted Sunglasses” as an approriate title for the upcoming event.

However, the club decided that it wanted a more artistic, serious title, so its members decided on “Falling through Ceilings.” The dancers performed on November 12, 13, and to a full house at the final showing on the night of the 14 in the Myers Dance Studio.

In previous years, the audience, choreographers, and performers have had predominately dance majors, but this year, the event drew a wider range of people.

The first two pieces were remarkable for their incorporation of other art forms. In Nicole Rosenbaum’s piece, “Fragmented Romance,” Dannon Leibit simultaneously danced with Rosenbaum and played the violin. In Rebecca Hirschman’s piece, “Under the Covers,” a group of women danced in elegant modern versions of pajamas. Laurie Benoit, a Conn graduate and formar dance major, commented on the “intriguing use of costumes” and added that they “worked well with the movement.”

“A Spirited Title,” which translates “Spirit of the Hearth,” was a folksy, Celtic dance; the music sounded like “Greensleeves,” and the performers wore loose, multicolored shirts and mushroom-colored bottoms. Choreographed by Deirdre Cookley, it was a cyclical dance that began and ended in similar positions. In contrast, Stier Ostrowitz’s “Simple Nothings” was jazzy and modern, and the outfit looked like sassy negligees. However, the two pieces shared a lyrical style—closely following their musical accompaniments.

Although an intermission separated them, Oliver Wesson’s “My Thing” and Céline Tyrell’s “Perfection!” also contained some similarities. Both were audience-pleasers, and used language to express their ideas. The former piece was inspired by Songs, a Broadway hit, and it was also “the best work that [Oliver] has done so far,” according to a dance major. Tyrell’s piece apparently evolved during each performance, and it earned standing oatastic response for its incorporation of various aspects of Conn life like Coast Guard cadets, alcohol, and interpersonal disagreements. As one audience member noted, the dance was “outrageous, yet it doesn’t feel like he’s overstepping.”

One of the most purely beautiful dances of the night was “Blue Sky White Field Storm,” which was choreographed by Rebecca Pappas. As a few knowledgeable observers noticed, Andy Clark and Emily Proctor “danced beautifully,” as if they were “really sharing something with the audience.” Kate Cosin’s piece, “Partial Portraiture/Simulacra (Senior Piece First Draft),” had higher energy than most of the others. It involved multiple hip movements, which are characteristic of Cross’ style, and the dancers struck athletic poses that were reminiscent of water ballet.

As Emily Proctor later explained, “Nude Reflections” was about “different relationship aspects.” It was discordant, playful, and abstract, so some of the audience members struggled to understand it. In contrast, the last dance displayed its choreographer’s classical, balletic training; Jennifer Ostrowitz’s “Simple Nothings” was of various aspects of Conn life like Coast Guard cadets, alcohol, and interpersonal disagreements. As one audience member noted, the dance was “outrageous, yet it doesn’t feel like he’s overstepping.”

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CD Review: Squirrel Nut Zippers Have Holiday Spirit to Spare

By MAUREEN MISMIER

staff writer

It’s that time of year again, when new releases are abundant, and many students eagerly anticipate heading home for Thanksgiving. It’s an opportunity to gather with friends and family, and enjoy music without distraction. For many of us, it seems as though the turkey is barely cold before the inevitable bombardment of Christmas spirit reaches into our homes, our stores, and our stereos.

Christmas is often a time of deep-rooted tradition, from the decorations on the tree to the conventional cards that saturate each store in the mall, even before Thanksgiving. Although these traditional songs hold an honored place of reverence in the memories of Christmas past, even “I Saw Mommy Kissing Santa Claus” becomes monotonous and lackluster with too much repetition. So, imagine my delight, much like opening an unopened holiday card, when I opened Squirrel Nut Zippers’ Holiday Spirit to learn that their Christmas Caravan has been released.

The band’s instrumental talent is showcased in their rendition of “Sleigh Ride,” a unique version punctuated with swingy brasses, emblematic of the distinct sound of the Zippers. The CD starts off with a light-hearted cover of “Winter Weather,” a song that aptly serves as a prelude to the spunk and liveliness of Christmas Caravan. This classic is followed by a series of songs that exemplify the season from a variety of different viewpoints, as certain tunes portray Christmas through the eyes of distinct generations.

The wistful lyrics of “A Johnny Ace Christmas” illustrate loneliness and the disillusionment of an adult who no longer puts out cookies for Santa Claus: “Merry Christmas Johnny / though you’re leaving now / The anticipation’s better / than the real thing anyhow.” In dramatic contrast, the last track on the CD, “Hanging Up My Stockings” is the song of the child (or perhaps the adult who is a child at heart). Listeners won’t be able to contain their Christmas glee with lyrics that truly bring out the magic of the season: “Hanging up my stockings / tonight is Christmas eve / I want to show old Santa Claus that I believe / Want to see his reindeer dancing / through the snow / Hope their bells will wake me up / so I will know.”

The eclectic new songs and “Zipperized” classics on Christmas Caravan truly bring out the joy and wonder that exemplifies the Christmas season as many of us know it and remember it from childhood. With entertaining lyrics and the unique musical talent of the Squirrel Nut Zippers, Christmas Caravan is poised to become as essential to the season as hot cocoa and candy canes.

Squirrel Nut Zippers
Christmas Caravan
- Mardukah
- Ten Tracks
- 44 Minutes, 17 Seconds

Squirrel Nut Zippers' Holiday Spirit to Spare

Above: left to right: Jessica Andrews, Samantha Chen, Andrew Clark, Deirdre Cookley, Becky Pearl, and Emily Proctor.
Lyman Allyn Museum: Exhibits are a Study in Contrasts

By ABIGAIL LEWIS

There are two exhibits in the Lyman Allyn Museum which portray two opposite ends of an artistic, ideological spectrum. Stephen Lack: The Edge of Innocence is opened on the top floor of the museum until January 3. Wendy Mark: A New Shade of Blue opens on December 13 in three of the smaller gallery rooms on the second floor.

Both works mostly in bright, bold, vivid oils on canvas. His works are so controversial that the entrance to his exhibit hall was marked with a sign warning the audience of its violent and sexual nature. The show was divided between the two rooms of the main gallery in a manner that seemed highly appropriate for the wide range of Lack's work. The first hall contained bright, vibrant, yet disturbingly desolate scenes from suburban America including several works of lone cars on desolate roads. There were also several pieces portraying everyday life: "The Boys of Summer" shows three young boys diving from a dock into a lake on a summer's afternoon, and "Three Central Park Walkers" in business suits. These "normal" scenes are made disturbing because, despite all of the attention paid to detail and the sharp outlines of the majority of the objects, none of the people are given facial features—they are simply abstract representations.

The second room contained more of the works for which the necessary warning was necessary. These paintings show the painter as "intensely alive to the promise of the New World, yet nagged by a feeling that the promise has been betrayed—or, worse, that any flow in the promise guarantees that in fullfilment is in some way disastrous," says Curator Raczek, a contributing editor for Art in America. "Highway Drains from Above" is one of these works. It portrays a distant shot of a car from a news helicopter-of yellow fields split by a highway one lane car sits on the side of the road. Two blurs of color, one vertical and one horizontal, give the impression of a recent murder. Along a similarly explosive theme, "Suburban Hunting Party" shows three boys in the middle of the road. Again, all are faceless; the center one holds a gun, and they sit behind a prostitute figure of a gray-haired woman before them.

The work of Wendy Mark is a dramatic contrast to the works of Lack. She works in monotypes, whereas the smooth surface is painted upon and then placed against the paper to transfer the colors. The works are biary, and the colors they contain and the way the colors interact give the feel of each piece. While most of her works border on the abstract, there were several landscapes showing trees and winding roads in great detail yet, they too, were given a "dreamy" feel by the smudging of the colors and shapes as they were transferred to the paper. The blurring also adds a feeling of motion as if the landscape is passing quickly by. "Blue Rose" is one of the more defined works, a black background dominated by a centaury, large, white rose. In "A New Shade of Blue II", a set of sixteen smaller pieces, each composites of a blend of colors which represents a range of feelings dependent on the dominant color was.

Very Bad Things: NET Preview Lives Up to its Title

By JASON HIE

If there's one thing I can promise after seeing Peter Berg's Very Bad Things, it's that you can you will be disgusted, your head will be spinning, or both. In his directional debut, Berg (who's known to us as the subtile brat at his character in Copland) has given us a new entry in what has been coined the New Geek Cinema, a new genre of films taking last decade's contributed to the likes of Tarantino. The basic gist is that each film tries to outdo the other with outrageous situations, and perhaps also making light humor of it.

Jon Favreau is Kyle, a man who just wants to marry the girl of his dreams played by Cameron Diaz. But before the wedding, his four buddies decide to give him the bachelor party of a lifetime in Las Vegas. Drugs and alcohol abound, and then the stripper and prostitute arrives. As misfortune would have it, she gets killed accidentally during sex in the bathroom. Boyd (Jeremy Piven, the psychotic in the bunch), the psychotic in the bunch, lays down two options. They can call the police and go to prison or he will get them into some serious trouble, or take the "I'05 pound problem" to the desert and bury her. Of course there's more—a security guard shows up at the hotel room, and Boyd murders him, leading two bodies to take care of.

The first half-hour of the film is the most gruesome, and if you can survive it, you can manage the rest. The cleanup scene is morbidly morose, and Berg plays it for laughs. We see our guy cutting up a body with an electric saw, and another slips and falls in a pool of blood. Unfortunately, it's outrageous for its own sake. Berg is testing his limits, seeing how far he can push his audience and if you're one of the people thoroughly enjoying these scenes, you may want to check yourself into a mental health clinic.

The ensemble cast assembled here is pretty much the same including Christian Slater, playing a character much like the one he played in Heathers, Jeremy Piven (PCU) as Michael, and Daniel Stern as his elder brother Adam. This cast had the potential to pull off a great acting feat, but I believe it was Berg's direction that let them astray. Everyone overacts, and then they overact some more.

Favreau us showing nothing of the subtlety he displayed in Swingers, Piven is as rambunctious as ever, Stern is wildly over the top, etc.

Peter Berg's Very Bad Things leaves audiences either dizzy or disgusted.

Violence in the Arts: Tension Enriches Discussion

By EMILY EPSTEIN

The dignified, classically furnished College House seems like an unlikely forum for fierce debate. Nonetheless, the November 13 panel discussion of "Violence in the Arts"—lighted ribbons of opinion between psychology, dance, and English departments—the audience, which mainly consisted of theater students, also enthusiastically joined the fray.

The panel focused on the high level of violence in Cinema, the play that the theater department is performing from November 19-21. Donny Levit, the director, chose to speak about his treatment of this issue, comparing the way that the characters to make members of the Polish Solidarity Uprising. Dan Wagner, the dance professor, talked about how violence is "an expression of repressed feelings" that the arts can then turn into social protest. As a creative writer and screenwriter, English professor Blanche Boyd spoke about the need to create a warning system of belief for an audience.

Paul Corpus, another English professor, and Jacques Alexander, the chair of gender and women's studies, commented on the sex of the main characters in the play. They both approached the subject with equal concerns and interest. As Gezari said, the violence in the play was a metaphor for societal violence, "and can be seen as crimes against women or against humanity." Alexander touched upon how violence has been depicted in historically and in the play, and she also raised questions about aesthetic sensibilities.

Joan Chrisler, the lone representative of the psychology department, expressed discomfort with every discussion of her colleagues. Unlike Wagner, she feels that violence betrays violence; moreover, viewers become desensitized and are less likely to object to it in the future. She disagreed of Gezari's and Alexander's dismissals of gender, and she too that Levit's compared the girls in the play to Polish men. According to Chrisler, all of the injustice in the play is typical violence against women, a "gendered set-up." Her most influential idea revolved around the physiological similarities between people's reactions to violence and to sexual stimulation.

Apparent, some members of the panel and the audience felt like Chrisler was accusing them of secretly enjoying violence. Conversely, they said that people can learn about the horror and perversion of violence by watching it on the stage. Many people in the room also entered into a debate over the typical depictions of women in horror films. Even though the various topics covered tension, the panelists enriched the discussion with each other's ideas and thoughts. Passionate debate is a welcome antidote for most panel presentations at Connecticut, which tend to consist of several well-meaning, concuring speakers and little dissonance.
Companies and College groups set leadership goals for the Plex

By JEANINE MILLARD
staff writer

On Thursday, November 12, representatives from Connecticut College, Youth for Justice, and the various companies working on the Plex renovation met in a four-hour workshop to discuss ways to better their partnership. Their objectives were to get more members from the College and companies involved and to share ideas about changes and additions to their charter. The current charter states the guidelines under which the companies are supposed to work, but it was necessary to discuss new problems, solve existing ones, and prevent future conflicts.

The workshop was facilitated by Emily Epstein ’99. The meeting began with a short video about the Berlin Wall to remind the attendees not to build walls between each other and to keep the lines of communication open. Next, they discussed the most critical issues that needed to be solved, such as ensuring that employees working on the front lines of the project understand and comply with the charter, reeducating the workers about their rights and benefits, improving communications with the college, and making sure the employees of the College are satisfied with the results of the renovation.

Dissatisfaction was expressed by the company representatives regarding the nine o’clock start time which was put into effect due to student complaints about the morning noise. To address this problem, the suggestion was made that each section work on a timely basis so as not to put the other sections behind schedule, and also to have accurate drawings of the finished project at the actual construction site.

After discussion of the critical issues, all of the new goals were added to the Partnering Charter, which was then signed by all those present at the workshop.

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Information Services recently purchased an IBM Digital Library/Video Charger system for $96,739.55 which is to be installed and tested at the end of this semester for use beginning in the spring semester.

Funded by a grant from the Keel Foundation, which helps campuses obtain technological tools, this system will support the digital recording and delivery of academic support materials to the campus. Students, faculty, and staff will be able to obtain video selections, spoken word and music recordings, and high-resolution images from the convenience of their rooms, provided that they have desktop computers. Materials must support the College curriculum and have copyright clearance.

According to Andrew White, Project Manager for Information Services, there are many benefits to the IBM Digital Library/Video Charger system. Files can be streamed to student, faculty, or staff desktops, allowing immediate playback. There will be no more waiting for files to download. Also, he adds that files will be viewed through a web plug-in instead of a desktop client making students’ lives easier. There will be 25 simultaneous users across campus, and files will be catalogued and retrievable via a web-based search engine. Another major advantage of the digital media server includes its ability to be scalable. The College will not need to buy a whole new system each time it wants to upgrade the system.

Two potential pilot projects will be part of the digital media server’s testing process. Professor Roger Books of the religious studies department will be using streamed video, audio, and high-resolution image files in his course Judaism As Religion.

Professor Doug Thompson of the physics, astronomy, and geophysics department plans to digitize slides of field sites as visual information image files in his course Judaism As Religion.

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Zesty Meatball: Zesty Seasoning, Meatball, Pizza Sauce, Cheese

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Turkey & Cheese: Turkey, Cheese, Lettuce, Tomato, Onion

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Coke & Sprite
By AARON HATHATFIELD and CHRIS SULLIVAN

As the season changes, intramural sports are a welcome and heavily anticipated match-up. Barcelona's F.C. pulled off the upset in the year defeating heavily favored Boston College. The BC team, bringing in fingers from other teams, got two goals from Abdul Duran and one each out from John Thistle and Nate Ford. Los Locos was unable to muster the aggressive attacking style that made them favorite to take home the intramural crown. Barcelona's win sets up a final against Rough Riders who were defeated in the semi-final game in which Kim Hillbrandt even under protest. Kim, we did our best to help out, two of your goals were scored by people who were us.

Women's Winter Sports Previews

By MATT SKEADAS

Women's Ice Hockey

Women's hockey is about to start this winter at Connecticut College, and the main thought among the team seems to be "forget last season." There are many reasons for this. The season was a tough one for the Camels, as they struggled to a 0-20 record. The main goal was to accomplish: however, with women's hockey gaining legitimacy in a varsity program, upgrading the college's hockey team is surely on the minds of all. This year's team is sure to improve on last year's performance, holding eight returns and earning an experienced Head coach Melody Davidson returns as well, preaching "hard work and attention to detail," as the keys to success. Davidson will rely on her captains, Linda Surburg '99 and Sarah West '99 to provide leadership and experience. With the exception of home games this weekend against RIU (Saturday at 7) and Colgate (Sunday at 3) will give a good indication of where the team stands.

Women's Basketball

A balanced attack combining both promising freshman and experienced players is giving the women's basketball team hope for a great season. With it's top returns, including Marijan Hernandez, who was also a first team all-conference selection last season, is second on the team in scoring with 29 points (10 goals, 9 assists). Hernandez became the all-time leader in scoring with 34 points (11 goals, 12 assists). Hernandez was a pretty good flag football player. Defense: Paul Lisek-Barcelona-Cool Breeze's aggressive play led the team to the final. Hernandez who was also a first team all-conference selection last season, was a pretty good flag football player. Hernandez who was also a first team all-conference selection last season, was a pretty good flag football player.

By KEVIN BOWLER

Floor Hockey has started its second season at Connecticut College. The Voice, Thursday, November 26, 1998

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SPORTS

The Voice, Thursday, November 26, 1998

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SPORTS
WOMEN'S SOCCER
Camel's Season Ends with Double OT Fall in NCAA's

By DANTOMPKINS - editor-in-chief

A heartbreakingly disappointing double overtime loss put an end to the women's soccer season. The Camels fell to 12-5-1 on the season after bowing out in the quarterfinal round of the Division III NCAA tournament to the College of New Jersey Lions.

The only goal of the game was a crossing shot that was punched into the post by a fierce wind as the Conn goalkeepers watched helplessly. The key for the Camels staying in the game was the superb play of goalkeeper Amanda Baltzley '00. Baltzley was virtually unstoppable, stopping odd-man rushes, point-blank shots, and even a first-half penalty shot. Baltzley's play was a crucial piece of a tenacious defense that rarely found itself out of position or unable to defend the many rushes and corners the Lions had.

Conn's offense seemed unable to push beyond a quick Lion defense and challenge the Lion's goalkeeper watched helplessly. But the Camels could not capitalize on the Lion's defensive breakdown. A breakaway shot was stopped and many other rushes were unable to find the back of the net.

Camel sensations Megan Welsh '99, Caroline Davis '99 and Kim An Hernandez '99 seemed stifled by the swarming Lions. Through-out the season, the front three defenders and were stuffed by the defense. On Sunday, they got through the first defender and were stuff by the second and third lines.

MEN'S BASKETBALL

Men's Basketball Looking to Improve on Last Season

By TIM FLANAGAN - staff writer

Improving on a 22-4 record, a NCAA Tourney berth, and a Sweet 16 appearance is a tall order, but expectations are running high in the Camel locker room. The starters are talented and the bench is deep so the rest of the NESCAC better beware. Led by co-captain Zach Smith '01 (first team all NESCAC) in the front court, and Kareem Tatum '01 (NESCAC Rookie of the Year) in the back court, Conn presents a variety of problems for the opposition. Smith has the ability to score from inside or out; Tatum can drive the lane or take the quick jumper, and co-captain Dwayne Stallings '99 is a sharpshooter from the perimeter. If that were not enough, add the solid point guard play of Aaron Taylor '01, the presence of Chris O'Leary '99 on the boards, and the versatility of Topo Adekunbi '00 to the long list of Camel strengths. With all these weapons at his disposal, Coach Glen Miller has plenty to smile about.

Conn figures to run an up-tempo style of offense, complemented by a harassing pressure defense that forces turnovers after turnovers. As a result, exciting recruits Miran Ayers '02 and Vaidas Nutautas '02 could also log some serious minutes. Depth, speed, experience, inside scoring, three point threats...these Camels are dangerous.

CV CALENDAR

Friday, November 20
Women's Basketball: Plymouth State 7:00 p.m.
Men's Ice Hockey: Middlebury 7:30 p.m.
Men's Squash: Wesleyan Round Robin 8:00 p.m.

Saturday, November 21
Men's Ice Hockey: Norwich 4:00 p.m.
Women's Ice Hockey: RIT 7:00 p.m.
Sailing: Sloop National Championship (Detroit, MI)
Men's Squash: Wesleyan Round Robin 10:30 a.m.
Men's Swimming: UMass Dartmouth 1:30 p.m.
Women's Swimming: UMass 1:30 p.m.

Upcoming sports

Saturday, November 28
Men's Basketball: UMass Boston or Framingham St.
TBA
Men's Ice Hockey: Amherst 1:00 p.m.
Sailing: Goodwill Regatta (Long Beach, CA)

Sunday, November 29
Men's Ice Hockey: Wesleyan or Trinity TBA
@ Harbor Invitational Tournament at UMass Boston + Spurrier Tournament at Wesleyan

Monday, November 30
Sailing: Goodwill Regatta (Long Beach, CA)