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THE COLLEGE VOICE

Connecticut College's Weekly Newspaper

March 5, 1982

Vol. V, No. 12-13

Conn. College Announces Campaign Drive

by College News Service

New London, Conn., February 26... Connecticut College President Oakes Ames announced the start of a major capital and annual giving campaign drive to raise \$30 million over the next four years for new endowment, additions and improvements to the physical plant, and for current operations at the four-year coeducational liberal arts college.

Target date for raising the new funds is July, 1986, the 75th anniversary of the College's founding.

Ames outlined the plans for the use of the campaign funds as follows: \$11.4 million for new endowment resources, \$9.1 million for campus renewal and development, and \$9.5 million for support of current operations.

Currently Connecticut College has an endowment of \$14 million and an annual giving program that brings in about \$1.2 million per year.

According to Ames the increased endowment will help to continue to attract and retain outstanding faculty and provide scholarship for larger numbers of students who otherwise could not come to the College.

Thirty-four percent of the College's students receive financial aid. This year almost 90 percent of the total income from endowment and annual giving, in addition to Federal and State funds, was used to maintain the level of financial aid.

Included in the \$11.4 million for new endowment resources is \$5 million for faculty salaries, a goal that has already been enhanced by three major faculty endowments.

A 1979 grant of \$1.5 million from the Sherman Fairchild Foundation provides \$300,000 in faculty endowment each year for a period of five years. Late in 1981, the MacArthur Foundation chose Connecticut College as one of 16 colleges to receive \$300,000 for an endowed chair for a junior faculty member. A bequest in the will of Lucy Marsh Haskell, a member of the class of 1919, adds to her 1966 establishment of an endowed "Fund for Faculty Salaries,"

bringing the total for that fund to over \$900,000.

Other new endowment resources are \$4 million for student scholarship support, \$1.2 million in unrestricted endowment, and \$1.2 million in cash reserves.

The unrestricted endowment will strengthen the permanent endowment resources of the College and will include allocations for professional development of the faculty, wider ranges of extra-curricular activities for students, acquisition of additional books for the library, purchase and maintenance of the latest scientific equipment for instructional labs and expansion of the computer center capacity. The new cash reserves will function as endowment, providing income to meet current expenses across the board.

Of the \$9.1 million projected for campus renewal and development, \$3.4 million will go toward the renovation of Palmer Library into a center for the humanities, providing classrooms, seminars, and faculty offices. \$3.9 million will be used to construct a much needed new athletic center. The arena, which was an early goal of the campaign, opened in 1980, and was largely funded through a gift of Judson '80 and Duncan '81 Dayton and their parents, Julia '49 and Kenneth Dayton of Wayzata, Minnesota.

\$1.1 million is targeted to complete the renovation to New London Hall, the College's science building, and \$7 million will be used for other renovations, including the refurbishing of Crozier-Williams Student Center.

The goal for support of current operations is \$9.5 million, which includes \$6.5 million to be raised through increased annual giving during the next four years and the remainder from individuals and from corporate and foundation grants.

"Connecticut College already enjoys a reputation for high academic quality and for being a leader in changing times," Ames said. "The campaign will help to move it to the top of its group of the finest liberal arts colleges in the nation."



Virginia Pasternak

Coffee, craziness, and cash pushed intrepid D.J.'s Put Goodwin and Kenny Abrahms to raise funds for their beloved WCNI. The 91.5 hour marathon, concluding Monday, March 1st at noon, raised money towards the purchase of a new transmitter.

First Party in Hamilton

By Meg McClellan

To an outsider, the spilled beer and scattered coats of last Friday's all-campus party wouldn't seem different from the spilled beer and scattered coats of any other party. But last Friday's party was different because it was the first party in the Hamilton basement. The turnout was very good at the party given by Park dorm, but the general responses and reactions to the evening were mixed.

The use of the Hamilton basement for parties has become an important issue on campus; consequently, the large turnout was not surprising. There was ample room in the low-ceiling, cement room, but some people felt it was a "cold atmosphere for a party" and would be more appropriate for "beer bashes" than semi-formal affairs.

Of principle concern to most people was the reaction of the people in Hamilton dorm. One person seemed to sum up the general feelings of the members of the first floor when she said the party was "pretty damn loud." Jenny Laury ('85) lives in a room that was

right above the band, and she said the party was "pretty obnoxious" and her room was shaking when the band played.

However, the party seemed to go better than many people had anticipated. The bathrooms on the first floor weren't trashed, and someone was sent to clean them at 7:30 the next morning. There also wasn't any reported vandalism to the rest of the dorm. One person on the second floor said he was upstairs and "didn't really hear anything" in the basement.

One problem that residents of the first floor mentioned was the lack of security on their floor. They said there were quite a few "townies" walking around their halls and that in the future a security guard should be on the first floor.

The extent to which the Hamilton basement will be used for parties in the future is yet to be determined. It seems unfair to make it the new "Cro" if doing so jeopardizes residents of Hamilton, but at the moment there doesn't seem to be another alternative.

Hopes For A Labor Movement In South Africa

By Steve Lau

On February 24th and 25th, Mr. Nana Mohomo presented two Emmy Award-winning documentary films: "The End of the Dialogue" and "Last Grave at Dimbaza" at Dana Hall. Mr. Mohomo, the producer of both these films, is a Black South African who has been living in exile since his involvement in the Sharpsville demonstrations in 1960. He is currently co-ordinator of AFL-CIO Program of Action in Support of Black Trade Unions in South Africa.

These documentaries were created to inform people of the South African government's racially oppressive apartheid policies. As the film's

producer, Mr. Mohomo wanted to close the credibility gap, using the documentaries as a medium for political communication to show what is actually occurring in South Africa.

Both films showed the political and socio-economic deprivation of the Black, Indian and Asian population in South Africa. The films captured the impoverished living conditions in which the majority of the South African population live. Blacks are regarded as a source of cheap labor and are treated as subservient second class citizens. They possess no substantial political or civil rights and are denied participation in government. Therefore, they are politically helpless in alleviating their

situation. The white Afrikaner minority under the National Party dictates how the Blacks shall exist.

The movies showed the following: the Blacks are ethnically separated and placed in homelands called Bantustans; the homelands are supposed to allow ethnic self-determination and accounts for about 13 percent of the land in South Africa, the rest is set aside for the whites; the land is economically unviable, possessing insufficient amounts of natural resources to support the population. As a result, the inhabitants live in absolute squalor and are prone to disease, malnutrition, and premature adult and infant death.

According to the films, white South

Africans derive their migrant labor to work in their agricultural and industrial sectors from the Bantustan; the working conditions and wages are just enough to keep them alive. Black labor unions are unregistered under the Industrial Conciliation Act and have minimal bargaining power to obtain working benefits and wage increases.

South Africa is extremely dependent on Black labor which provides the majority of the South Africa's work force. Without this source of cheap labor, the South African economy as well as foreign multinational corporations would suffer tremendous

Continued on Page 2

Fire in New London

By Sandra Matos

Students of Unity House and OVCS (Office of Volunteers for Community Services) organized a relief effort for the victims of Tuesday morning's fire on Franklin Street that left approximately fifty persons injured or homeless. The campus Post Office and Unity House were designated areas where students' helping received contributions of clothing, furniture, canned goods, household items, etc. The monetary donations were combined with the

church offerings collected from Harkness Chapel and donated to the Soup Kitchen that provided meals for the victims. There will be a follow-up report of the progress of the victims in the next Voice.

I would like to take this opportunity to sincerely thank everyone for the contributions of items, time and energy. It was clear to see that the relief effort caused an excitement that flowed throughout the community. The eager and immediate response of all made it a success.

Yearbook

By Rachel Youree

Years from now, as the class of 1982 thumbs through their Koine yearbooks, there will be memories not only of winter at Connecticut College, but also of spring. This year for the first time, editor Tony Morakis and his Koine staff are putting together a 32-page supplement that will give seniors a glimpse of Floralia, senior week and Connecticut in bloom, with eight pages in color.

The yearbook and supplement will

cost \$18, an increase of \$6 from last year. "I don't want people to be put off by the price," said Tony, who feels changes in the yearbook itself will be worth the price increase.

"I think they (students and faculty) will be impressed," says Tony. With a staff of 16 editors, six photographers and nine layout assistants, Tony finished putting together the 242-page book in the new Koine office in KB basement. Formerly the staff shared space in The

Continued on Page 8

By Maria Wyckoff

Trying to figure out what makes a good professor is a difficult problem. To some, the major qualification is that he or she is a nice person. To others, who tend to be more academically-oriented, it is important for a professor to be challenging in the classroom. Whichever characteristics are used, it is unique when one person exemplifies most of the various qualifications. Dr. Benjamin Pierce is one such rarity.

Pierce, an assistant professor of Zoology, is a native Texan, who received his B.S. degree from Southern Methodist University in Dallas. He then went to the University of Colorado, where he earned his Ph.D. Pierce's academic interests range from population genetics (the study of how genes evolve over time) to the effects of acid rain on the breeding patterns of amphibians in Connecticut.

Perhaps, one wonders how a person from Texas ends up in New London. Comments Pierce: "The job was exactly what I wanted—a combination of teaching genetics and evolution. I consider myself an evolutionary geneticist. I also wanted a small school, and I liked the area."

"The students here," says Pierce, "are very dedicated towards their studies. They are good students who work harder than those at Harvard or Yale, because they have no illusions about their greatness."

His comments on Conn's faculty are equally positive. They are, according to Pierce, "very dedicated towards their teaching. They are not primarily concerned with research."

When asked to comment on the recent upsurge in the Creationist movement, Pierce replied: "I think, in the long run, it will have no impact on evolutionary theory. It's a political movement that will pass. Unfortunately," he adds, "the Creationist movement has done some harm to the teaching of science."

Pierce enjoys spending time outdoors hiking, canoeing, camping, and running. In addition, he says, "Teaching and research are not only my job, they are also my hobbies."

Plans for the future include the continuation of studies on the effects of acid rain. Pierce said that he would like to see how amphibians adapt genetically to different levels of acidity. He also added that he would like to spend time in the western United States working on certain sub-species of salamanders unique to that region.

The Hopes For A Labor Movement In South Africa

Continued from Page 1

financial losses. Mr. Mohomo intends to utilize the potential power of labor to force change in South Africa. A united Black labor force would have tremendous leverage in bargaining for political and socio-economic reforms.

Mohomo feels that the South African government is fearful of Black labor unions since they are a legitimate base of opposition to the apartheid regime. Past labor strikes in South African port towns have revealed the potential power of labor unions.

Mr. Mohomo is cognizant that Black unions are lacking skilled laborers, trained union leaders, financial support and organization. Therefore, he is working with the AFL-CIO to help support the labor cause in South Africa. In order for Black labor unions to be a viable organization, it needs the AFL-CIO to train potential union leaders and create skilled workers to help organize the labor movement. With AFL-CIO support, Mohomo feels, the union can show their power and create the bargaining leverage necessary in making changes in South Africa. Mr. Mohomo anticipates the union's power as being able to make firm demands instead of just asking for reforms.

Mr. Mohomo is confident of a natural labor alliance between American labor

unions and Black unions. Therefore, he is attempting to solidify a working relationship with the AFL-CIO. Despite the presence of significant American corporate investments in South Africa, such as Ford and General Motors, he is not convinced that they will help improve the Black workers' future. In 1977, the Sullivan Principles were created to initiate desegregation and eliminate discrimination in wages and job opportunities. 137 American corporations, operating in South Africa, have signed the Principles. However, the MNC's are still delaying the rise of the Black working conditions. The Sullivan Codes are not being enforced and there is a lack of corporate adherence. As a result, the rate of change is too slow and discriminatory policies continue.

Mr. Mohomo contends that American corporations are primarily concerned with creating profits for their stock holders. Cheap Black labor helps increase profits and the condition is therefore maintained. Mr. Mohomo stated "I don't see them as a spearhead to change." He is "convinced personally that the labor movement is an area where there are hopes of success." Mr. Mohomo intends to show the MNC's that the Black "labor force is South Africa can be dangerous for their profit in South Africa." However, Mr.

Mohomo is aware that creating a labor movement is a "slow job dealing with a slow situation."

Mohomo feels that there are many obstacles preventing the rise of labor unions in South Africa, other than the lack of trained leadership and skilled labor, the homeland policy in South Africa complicates the act of unionization. Workers in the homeland are employed and returned to their homeland according to the availability of work. The workers' transient lifestyle makes organization very difficult. However, Mr. Mohomo foresees a change in the situation with highly mobile union organizers going to the workers' homeland to get support for strikes. When their fellow workers are striking, workers in the homeland would be asked to refuse to fill the job vacancies. This would help allay the fears of losing their jobs and income which their families depend on for survival.

When asked if the U.S. government could influence change in South Africa, Mr. Mohomo claimed that "anything done by the American government will be mistrusted since they do not recognize the Black problem in South Africa. It is paramount that they recognize this." Thus, his film was one way of informing the American people of the South African situation to create

a more concerned constituency which might pressure the government into influencing change in South Africa.

Mr. Mohomo is pessimistic about the future of the South African situation; the dialogue between the Whites and Blacks is limited and the fear of a violent confrontation is increasing on both sides. The possibility of an increased Black militant attitude is predictable since the South African government has "taken away many of the cool-headed leaders of the Black organizations." Thus, he feels that more militant leaders have begun to fill the leadership vacuum. In addition, Mr. Mohomo recognizes an element of total destruction to prevent the Blacks' rise to power in the Afrikaner psyche. It is predicted by some persons that seven million Blacks will die in the fight for liberation. However, Mr. Mohomo sees this as an exaggerated number.

Mohomo indicates that the outlook in South Africa is pointing to a violent confrontation as Black demands are being frustrated by the white minority. In the search for a solution, the Black labor movement is seen by many as a critical factor in creating change. Mr. Mohomo is optimistic about American labor support and sees Black labor unions as a viable force in creating an institution of racial equity in South Africa.

LETTERS

To the Editor:

A propos of the occasional essays in your journal that touch on the relationships of the young men to the young women at the College; I thought these quotations might be of general interest as they seem to confirm the idea of John Dewey that growth is in some respects a group process.

Edward Dahlberg (in *Reasons of the Heart*) "If boys do not grow into men, all our women will be children...When man himself is average, he cannot love at all." Peter deVries, "The value of marriage is not that adults produce children, but that children produce adults."

Sincerely
—R. Birdsall

To the Editor:

OOPS! The sentence in our last Writing Center column that should have read "The introduction of new transportation modes has..." instead read "The introduction of new transportation modes have..." Did you catch the error in agreement? If not, maybe you should come to the Writing Center, Room 206 Thames.

—Theresa Ammirati

To the Editor:

In the February 25 Social Board meeting the following resolution was adopted concerning non-drinkers. This policy applies to all parties whose

finances are processed through the Student Organization, and any party sponsored by a chartered affiliate of Student Government.

1. Those people who do not drink must register themselves with the chairman of Social Board. People will qualify only if they do not drink at all, and have not been drinking in at least a year. References may be required.
2. Each non-drinker will be given an identification card. It is the responsibility of the individual to carry the card. Non-drinkers who do not have a card are entitled to no reduction in price.

3. Students with non-drinker ID cards shall be admitted to beer parties without alternative beverages free.

4. Students with non-drinker ID cards shall be admitted to mixed drink parties and parties with alternative beverages for half price.

5. All students shall pay full price for parties with bands.

6. Parties with bands must always have alternative beverages.

—David H. Gleason
Social Board Chairman

THE COLLEGE VOICE

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THE COLLEGE VOICE

DEADLINE:
Sundays at 12:00

Housefellow Election Process Inadequate

By Rachel Jacobson
Housefellow, Emily Abbey

The Housefellow selection process, as it is now, is biased and unfair. Despite the fact that 20 Housefellows, Counselor, Laura Hesslein; Dean of Student Affairs, Marg Watson; Class Deans, John King, Joan King, and Alice Johnson are all involved in the selection process, the final selection is made by very few. Specifically, the Selection Committee is made up of the Deans and Laura Hesslein. It is a fault that no students are on this committee.

Before 1977 the Selection Committee did not exist at all. Dean Watson and the Housefellows interviewed and evaluated the candidates. With the Housefellows' recommendations Dean Watson then made the final choice. Dean Johnson became concerned that the decision was unfair since it rested upon an individual judgment. Her attempt to remedy such a bias was valid. However, she did not achieve a more broadly based objective decision. She only succeeded in changing who's particular choice is final. Deans Johnson and Joan King procured the ultimate decision for themselves and whoever else is acting class Dean at the time.

In the spring of 1977 the Selection Committee was formed. Alice Johnson and Joan King denied Marg Watson a vote on the committee for the reason that Dean Watson chairs the Selection Committee. This denial is clearly a disadvantage for the students, since Marg Watson is personally involved with the students through clubs, SGA, Judiciary Board, Social Board, and all student activities. Denying Dean Watson a vote is also wrong since she is the only administrator on the committee who has interviewed every candidate. Laura Hesslein and the Class Deans have each interviewed only one-fifth of the candidates.

Since the Selection Committee was formed, various alternatives have been tried. In 1977-78 faculty members, appointed by Dean Johnson, a Housefellow, and an appointed or elected junior were on the committee. For the following year the Deans decided that the faculty members did not know many of the students well enough to be useful.

Perhaps the problem lay in Dean Johnson's particular choice of the faculty members. An option is to have the future senior class elect faculty members. Those elected will inevitably be the better known and accessible teachers.

Until this year a varying number of juniors and Housefellows were represented on the committee. This year, however, neither Housefellows nor future seniors are represented on the Selection Committee. This change was instigated by Alice Johnson and Joan King.

The responsibility for choosing Housefellows should be shared with the students. It is true that the Deans become responsible for the Housefellow's actions. However, it is equally true and important that the students must live with the Housefellows. For this reason the decision should be mutual.

Another of the Deans' concerns is that they must keep confidentiality in certain cases involving the candidates. The Deans feel they cannot share with students why a particular candidate is unsuitable. The need for this is understandable. However, there are ways to keep confidentiality, while having greater student input.

One alternative is to include two or three Housefellows or elected juniors on the Selection Committee. If the rare case comes up that the Deans claim confidentiality, then the students must respect this claim. The result will be that such a candidate will not be selected. What we, the students gain from being on the Selection Committee, is to also be able to disqualify those applicants whom we feel are unsuitable.

Another possibility is to allow the Selection Committee to choose only from the Housefellow's recommended list. As it is now, the Deans may select candidates from the entire applicant pool, regardless of the Housefellows' evaluation. If the Housefellows were to recommend 35-40 candidates this would provide adequate student screening as well as leave room for the Deans' discretion.

This year Housefellow selection may be biased and will remain so until the selection process assures more student input.

A Conversation About the Draft

"You registered, didn't you?"

"Yeah, but I didn't want to."

"Why not?"

"Well, it's kind of obvious, but... war is wrong. Killing innocent people is wrong. And the registration can only, sooner or later, lead to a draft, and a draft will, sooner or later, lead to a war, and, like I said, war is wrong."

"The Revolutionary War wasn't wrong," he said. "You don't think America should have stayed with England, do you?"

"No," I said. "But..."

"How about the Civil War? Don't tell me you think people ought to use other people as slaves. Talk about immorality. I can't tolerate that type of thinking."

"I think we're drifting off the subject," I said. "With regards to war, the undeniable, bottom line question is this: Isn't it wrong to kill someone who shouldn't be killed?"

"Apples," he said.

"Apples?" I asked. "What?"

"You're saying a lot of people don't like war. I won't argue with you there. You're probably right. I'm sure a lot of people don't like war. BUT: a lot of people don't like apples. What is the President supposed to do? There are a lot of farmers out there whose lives depend on the apple crop. Is the President supposed to say 'Sorry, farmers. Don't grow apples anymore because some people don't like them!' It's the same thing with war. Sure, you don't like it, but a lot of people do, and in a democracy, it's majority rule..."

"The bottom line is this: Your country is asking you to do something. You might die in a war, sure, but the President has a mandate of the people, and he's doing what they want, and as long as everyone's asking you, you should."

"Okay," I said. I was tired.

"Just one question, though," he said. "You said something about El Salvador..."

"Yes?"

"I don't get it... is something happening over there or something?"

—A.A.

Draft Registration

To the Campus Community:

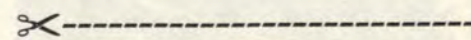
I have heard many differing views and perceptions of the Registration for the Draft. That is not particularly unusual. Issues such as this always have advocates, opponents, and undecideds. But I am also aware of many contradictory "facts" about Registration. I have heard questions like: Who is eligible? When is the deadline? What are the ramifications of not registering? answered innumerable ways. Uncertainty about these questions is widespread. Registration is an important issue and I feel nervous that I do not know all the facts. I THINK my brother should be registered; I DO NOT KNOW whether I should encourage a friend to register as a conscientious objector; I am UNCERTAIN about how hard the government plans to look for those not registered. I would imagine that men to whom registration applies are made even more uneasy by doubts and unclear policies.

The Peace Action Group has recently been discussing potential avenues for introducing information and counseling

about Registration for the Draft here on campus. The members of PAG are concerned about how students are coping with this issue—where are students getting their information? How many are confused about what they should do? How are they making their decisions? How many registered willingly and how many registered because they did not know what else to do? Information should be easily accessible to students so they may be aware of their options. Only then can they act according to decision rather than doubt or fear.

In the first stages of organizing relevant workshops and guest speakers, the PAG is interested in hearing thoughts and questions from the students here at Conn. In an attempt to gather data about the issue on campus the PAG poses the following questions. Please answer them, tear off the below portion of the paper, and drop it in the PAG REGISTRATION box in the post office. Thank you.

—Julia Stahlgren



- Are you eligible for registration?
YES NO I DON'T KNOW
- Have you registered?
YES NO I DON'T KNOW
- Are you opposed to Registration?
YES NO I DON'T KNOW
- Are you concerned about your (or a friend's) Registration status?
YES NO I DON'T KNOW
- Would you be interested in having workshops, information and counseling on campus?
YES NO I DON'T KNOW
- Are you interesting in helping to organize these opportunities?
YES NO
(If yes, please fill out form below)

Name: _____

Box: _____ Dorm: _____

Telephone: _____

The Ties That Bind

By Charley Taylor

I wonder how I can write about Alan Parker's *Shoot the Moon*. In all of our lives, there are deeply emotional experiences that we hesitate to talk about because words cannot capture the essence of what we felt. The same thing happens in the movies. This may sound more like a testimonial than a review, but the simple truth is that *Shoot the Moon* is just about perfect. I can only hope to suggest what it does.

Many films have tried to portray the breakup of a marriage, few have succeeded as well. But it is limiting to say that *Shoot the Moon* is about a marital breakup, because it is about much more than that. It is about love, its passion, its irrationality. Love and pain are intertwined in this movie. The bonds that hold these characters together drive them apart, but no matter how much they strain they cannot be broken. The emotional violence in *Shoot the Moon* is shocking because it springs from love, not from hate. What is amazing is that Parker and screenwriter Bo Goldman have achieved such emotion without getting heavy-handed or going soft.

George and Faith Dunlap (Albert Finney and Diane Keaton) live with their four daughters in a farmhouse in northern California. He is a writer, she is a housewife and mother. Shortly after the film begins Faith confronts George with her knowledge of his affair with a young woman named Sandy (Karen Allen), and orders him out of the house. In a few weeks Faith too takes a lover, Frank (Peter Weller), a young landscaper who comes to build a tennis court.

As played by Karen Allen and Peter Weller we can see why Sandy and Frank are so appealing. They are attractive, modernly casual, comforting, and non-threatening. But neither offers George nor Faith the emotional bond they have with each other.

Shoot the Moon focuses on the separation's effect on the family, with emphasis on the oldest daughter, 14-year-old Sherry (Dana Hill). Sherry is hurt and feels betrayed by George's affair. Perched at the precarious age between youngster and young adult, Sherry is old enough to feel the pain of the separation, but not yet mature enough to know how to deal with it. Like the other characters, her pain makes her act instinctively and sometimes hurtfully. Dana Hill acts with a clarity and complexity that has a tremendous force, but is never once calculated.

Shoot the Moon's emotional blows are telling because the Dunlaps seem like a real family. The kids are one of the best things in the movie, they talk and act like real children. They are also like a Greek chorus, surrounding the action and commenting on it, sometimes hilariously. They have a presence that adds immeasurably to the movie.

As George and Faith, Albert Finney and Diane Keaton are magnificent. They play off each other wonderfully and make the bonds between George and Faith palpable.

It is good to see Finney back at work in a role worthy of him, and he brings true conviction to it. His voice is as resonant as ever, but he has a ravaged look. George could easily come off as a monster. Although he is living with his lover, he becomes jealous when he finds out Faith has taken a lover. He has a

violent temper and his outbursts are terrifying in their rage and possessiveness. His temper only makes things worse and he knows it, but he cannot control it because he cannot let go of his family, and his rage comes out of his desperate love for them. George is torn up by his guilt, he is bleeding inside. Finney shows us George's fury side by side with his love and his remorse.

Diane Keaton's Faith may be a landmark character. It is certainly Keaton's finest performance. *Shoot the Moon* is the only movie I can think of that presents the role of housewife and mother as one that is as demanding and satisfying as any career; a role that requires enormous patience and intelligence. In one scene George tells Faith "I was in awe of you." He says his writing was nothing compared with her raising their children. He is trying to tell her that she is an artist in her own right.

Faith is the strongest character that Keaton has ever played. The flutterings of *Annie Hall* seem very far away, replaced by a new maturity. The charm is still there, but its appeal has gotten deeper. Faith is a new step for Keaton, and it is a triumph.

All these characters have been fully drawn by Bo Goldman. His screenplay is finely structured and rich with dialogue that is memorable, believable, and layered with meaning. The dialogue is written beautifully, but it is never stilted or self-consciously literary. Despite what the auterists have been saying for years, Goldman reminds us that a strong script is the life blood of a good movie.

Alan Parker serves Goldman's script, mining it for its riches. Michael Seresin's cinematography casts the film in a whitish-gray light that matches its wintry emotional tone. Parker's style is unobtrusive, he simply tells the story. The art of *Shoot the Moon* is finely woven into the texture of the story, separating the two seems impossible.

I hated Parker's first movie *Bugsy Malone*, and I avoided *Midnight Express* and *Fame*. Parker has been accused of being manipulative, but he is not manipulating here. Parker has a sure grasp on the material, but he never pushes too hard for an effect. He never gets sentimental or melodramatic, each scene is beautifully modulated. I did not feel as if my response had been yanked out of me as I do at tear-jerkers. *Shoot the Moon* is not a tear-jerker, it is a tragedy laced with humor. As much as I liked *Kramer vs. Kramer* and *Ordinary People*, *Shoot the Moon* makes them look facile and programmed.

Parker takes risks and makes them pay off. There are scenes that could throw the movie out of whack, but they work. The movie is not predictable, because love isn't. It offers no pat resolutions, because life doesn't. Parker does an honorable job of directing.

Shoot the Moon is rich with precious moments: Faith sitting in the bathtub singing The Beatles' "If I Fell," Sherry crying on a school bus, George and Faith arriving for an awards banquet in a station wagon, and countless others.

Shoot the Moon never hits a false note. It does not announce itself but it is a towering film. I do not know when I have been this affected by a movie. I came to love these people. Who knows how long it will be until something as full as this comes along again? *Shoot the Moon* is a stunning movie.



Dancers perform Michelle Bach's "Trininion".

Sara Barrett

By Caroline Crosson

Anyone who attended the Master of Fine Arts candidates in dance concert on February 26th or 27th was in for a jam-packed evening of entertainment. The audience didn't get just pure modern dance either, but a multi-faceted extravaganza combining slides, film, a singing and speaking chorus, and even a hanging bed.

Michelle Bach's forty-minute piece, "Trininion", incorporates all of the above, and says a lot at the same time. The piece deals with society, narcissism, "I", experiencing art, and causes. How can one choreographer and just over a dozen players/dancers cover all that in forty minutes you may ask. "Trininion's" message does come across hazily in parts, but when it's clear it doesn't just say it, it screams it.

Eve Chilton, a junior dance major and a major focus in the piece, plays a movie starish figure manipulated by society's gossip and cruelty towards her. At one point, regally standing in a black and purple cape, she says "Everybody thinks I'm a rock". She is wonderful, as is the singing chorus and the rest of the dancers. Bach manages to bring out the best and the strongest in each character.

The suspended bed frame and an oversized box-like platform remain on stage and stationary throughout the piece. These props, combined with films and slides of the dancers projected in back, dramatic lighting technique, and striking black and white floor length costumes with humorous accessories, often give the piece a dreamlike (sometimes nightmarish) atmosphere.

The piece is by no means always dismal. Some dancers double as actors, and really ham it up. Satiric one liners abound—to which the audience responded with bursts of laughter. Forty minutes sounds like too long to watch one dance piece, but Bach gives so much to look at and think about, that the length is justified. Where there are silences in the piece, there are times to take a breather from all the action, and contemplate the work.

Offering an appreciated change of pace are Cynthia J. Williams' three shorter pieces, beginning with "Spindrift", a flowing work with six dancers, Williams included. They slowly spin and arc their way across stage in luscious lavender and green costumes (all made by the choreographer), sweeping from one side of the stage to the other like waves forming, cresting, and rolling onto a beach. The summer ocean mood is reflected in blue-green lighting. At one point, all dancers join hands and float in a semi-circle, breaking the last dancer off at the end. The striking effect is that of an underwater sea world, enhanced perfectly by Wall Mathews' wind chime music.

Although lighting and music are similar in Williams' "Eclipse", the feeling of the piece is quite different from "Spindrift". It is stark, cold, and dense, with over a dozen dancers filling the stage, at times dragging inert bodies on and abandoning them on stage. The lighting is so dark that dancers' faces aren't visible, and bodies become distorted. The eeriness carries over into some frantic walking and running sequences that use no real interaction or feeling between dancers. Some hold silver globes in front of them, and the whole piece looks like something out of a science fiction novel, or life on another planet.

"Physical Ghosts", Williams' last work on the program, is a duet with Peter DiMuro, a first year MFA student, and Tamie Kelsey, a sophomore dance major. The two look wonderful together, and dance Williams' choreography beautifully. They are polished and controlled, yet spontaneous when the piece demands. There is some difficult pas de deux material: lifts, jumps, carries, and drags, that are all executed smoothly. DiMuro and Kelsey make it look effortless to boot.

The concert as a whole was entertaining, varied, stimulating, and successful. *The College Voice*, and Connecticut College in general, wish Ms. Williams and Ms. Bach continued success in all future endeavors.

The Innocence

By Peter Loureiro

I recently received The Innocents debut album. Along with it came some nice promo material, some pretty pictures, and a letter advising me to watch for a TV special on the band. Dick Clark produced a special entitled "Rock and Roll Dreams Come True", aired last Sunday and was billed as "a unique television event." After watching the show I wondered whose rock and roll dream this was. A middle-aged rock and roll producer's dream, maybe? What I saw was a band being packaged, marketed, and manipulated. The head of Boardwalk records, Neil Bogart (the man who brought you Kiss) is the man responsible (or criminally liable) for this bunch. We watched as the band had its name changed, windblown glossy pictures taken, were yelled at by their producer, and said really profound things like "we just want to make good music... we'd like to make a lot of people happy." What I learned from watching this show is not that rock n' roll dreams (whatever they are) come true, but that relatively nice young men (or women) lacking in character can be easily controlled by music business "pros".

I've listened to the album a few times. It's rather well produced, inoffensive, and bland. Typical boy-girl stuff, melodic, dramatic ballads, high energy up-tempo rockers, just what we need now. In a way I feel sorry for The Innocents, I hope they do sell some records (especially after Dick and Neil put so much effort into making them financially... uh, artistically successful). They are certainly not the worst band I've heard. They're reliable and clean, and not at all threatening.

A well calculated innocence.



Virginia Pasternak

Coming Soon: I Can't Imagine Tomorrow

by Phyllis Chatfield

Rehearsals are now in progress for *I Can't Imagine Tomorrow*, a one act play by Tennessee Williams, to be presented April 2 & 3 at 8 p.m. in Palmer 202. The play is the first directorial effort of Charles Taylor, and stars Julia Stahlgren and Sam Rush. Joann Coppola is the stage manager, Ginny Aldous is the costume designer, and the lighting design is by Kenny Abrams.

The play, which Williams wrote in

1970, concerns two middle-aged people, a man and a woman, each the other's only friend in the world. The woman is dying and, because he loves her, the man cannot accept life without her and is resigned to dying. The woman, however refuses to accept his desire to die with her. The action of the play arises from the conflict between the two.

In a recent interview, Taylor said he chose the play because of its "physical simplicity yet emotional depth...I was

very moved when I first read the play and I saw Julie and Sam as the two characters." He added that he is very pleased with the job they have been doing. Taylor went on to say "it's become very fashionable to knock Williams in the past fifteen or twenty years because of the failure of some of his recent plays. But I think that attitude is too easy. He is still a brilliant and moving playwright and a force to be reckoned with in the American theater."

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SPORTS

The Song Is Over

By Seth Stone

By turning back both Coast Guard and Eastern Connecticut, Conn finished up at 16-8, and now awaits a bid to the ECAC post-season tournament. This was to be the scenario as the Camels entered the final week of their season. On paper, Dennis Wolffs' squad was supposed to beat both the Bears and the Warriors. Unfortunately, the Camels had to play on a court, not paper, and the words failed to translate into reality. Instead, Conn dropped their season ends to Coast Guard (62-59 in OT) and Eastern (60-57) to finish at 14-10, and are left to pick up the pieces and await next season. This year is over.

The Coast Guard (CG) contest delivered on all that was promised. A physical battle played out under the boards, it was a worthy sequel to their first meeting, a 62-61 Camel victory in double OT. Man for man, Conn is superior to the Bears, but this rivalry is played on sheer emotion, transcending individual ability. Both teams play as equals, and it is appropriate that both games went into overtime. Last Tuesday, it was the Bears who won in the last second of OT, 62-59.

It was a game of streaks, surrounded by basket-for-basket exchanges. In the first half, Conn broke to a trio of five point leads, 11-6, 13-8, and 19-14, the latter with 7:17 remaining in the first half, following a Jeff Wiener hoop. But, for the next 6:30, Conn could not buy a basket or purchase a foul shot. The Camels played good "D" and competent offense, yet they could not finish off their plays. Instead of being tough, the hoopsters tried to play finesse, and this style is ineffective against Pete Broaca's well coached Bears. Conn either tried to make one pass too many, or would fail to feed the ball into the inside, seemingly afraid to do the dirty work to put CG away.

Thus, from 7:17 to 0:47, the "coasties" ran off a 13-0 spurt against the "connies" and built up a 27-19 lead. When Conn finally went back inside, it

was converted into a three-point by Tom Fleming. After Fleming's points at 0:47, the teams traded baskets, closing the half at 29-24.

In the second half, the Camels again lacked the necessary killer instinct, and following two quick hoops by CG's Rick Murphy, trailed 38-28. Over 15 minutes remained in the game and Conn found itself at the brink. It was then that they found their latent hunger and came to life. Over the next eight minutes they worked hard and worked successfully. With Doug Kirk, Rich Wolff, and Jim Santaniello feeding the ball inside again, and Tom Fleming clearing out the traffic, Peter Dorfman put on a basketball clinic. Behind his eight straight points, Conn ran off a 17-2 blitz that landed them on top, 45-40 with 7:24 remaining. Dorfman was scoring and banging the boards at both ends, grabbing six rebounds in this stretch.

Of course, the Bears were not through, and successive hoops by Tony Upshaw, Steve Carlson, and Dale Ferriere put them back on top 48-46 with 5:39 left. The teams traded baskets for the remainder of regulation. Dorfman put Conn up 54-52 with 1:14 left, but Ferriere got the points right back. Both teams had chances to break the 54-all deadlock in regulation but Jeff Good for CG and Doug Kirk and Jeff Wiener for Conn missed the front ends of 1-1's, the latter with just 0:09 remaining, and the game went into OT.

After Good hit the opening basket, Conn ran off five straight points to lead 59-56 with just 1:31 left. Rich Wolff hit a neat 10-foot jumper and John Bartolomei stole the following inbounds pass, feeding it to Wiener. Jeff converted the assist into a three-point play, giving Conn its lead. But, from that point on, the Camels' foul shooting deserted them again, as it has all season. Good closed the gap to 59-58 with 1:07 left, and Conn was content to hold the ball. Rich Wolff was fouled, but missed the front end of his 1-1 at 0:32. CG rebounded

and Rick Berard hit the winning hoop at 0:21. Conn had a last chance when Tom Fleming was fouled at 0:08, but the clutch co-captain pulled no miracles from his hat, as he missed both shots. Berard closed out the scoring with two more foul shots, and Conn dropped a tough 62-59 OT decision.

The pattern was frustratingly similar against Eastern. As much as Conn had to win at CG, the contest at Eastern was a "must" win. Both teams were seeking ECAC bids, with the winner probably advancing. The 14-10 Warriors and the 14-9 Camels played well, befitting the importance of the contest, but again, it was the lack of foul shooting and killer instinct that did in the Camels, 60-57.

Dorfman was the vital in the contest, for the Camels were in control against the shorter Warrior team when he was playing. But when the sophomore center sat due to foul trouble, the Camels were the ones who had the play taken to them. Dorfman, after putting the Camels into the contest, fouled out with 3:06 remaining, and there was no more coming back. Dorfman put the Camels up by three, 52-49, and when he left, they trailed by only one, 53-52.

After Dorfman hit a free throw to put Conn up 52-49, the Camels picked an inopportune time to go into a scoreless streak. But, for 4:26 seconds, they were shut out, squandering a 52-49 advantage into a 56-52 deficit. Finally, with 1:46 left, Tom Fleming hit a turnaround jumper in traffic, lowering the count to 56-54. Eastern's Russ Demor hit a back-door lay-up at 1:19, and the score was 58-54. Again, Fleming retaliated, this time with two foul shots, and once more it was a two point game. Conn had the chance to tie when Jim Santaniello was fouled with 20 seconds left. He sank the first charity toss, but rimmed the second, and Conn still trailed, 58-57. New London's Robert Hall iced the game by hitting two free throws with 0:02, and again Conn lost a tough contest by three after giving a tough

fight.

If nothing else, this will be the epitaph for the season. Whatever they may have lacked, and whatever they did not do that they should have done, the Camels rarely lacked fight. And, when they did, they paid with well deserved losses. But, in their last two games, the Camels fought hard with everything they had. They did everything they were supposed to, but just did not win. The Camels may hang their heads because they did not win, but they can never hang their heads as losers.

HOOP SCOOP . . . A wrap up of the varsity season, which was both exhilarating and frustrating will, space permitting, follow after break. A mystery with perhaps too many clues, the ups and downs of the season may never be solved . . . The Camels JV team finished up at 3-7, winning two of their last three. Last Friday, they defeated Eastern JV 76-68 to wrap up their inaugural season. Paul Rogers finished the contest with 21 points and Leon Kinloch had 16 points (all in the second half) and 14 rebounds. Point guard Sam Gonzalez iced a close one point game with six consecutive free throws in the last 0:59, hitting both ends of three 1-1's. Congratulations to coach Ron Jirsa's squad . . .

The Voice will be quiet until after break. The next issue will appear on April 2.

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Echo

the pale white rose
 wilting in its vase
 cast a shadow through the dust
 onto the table
 the ashtray was full of old cigarettes
 with lipstick stains
 on the tips
 the tape on the mirror remained
 without the pictures
 it used to hold
 she had packed her suitcase
 early that morning
 just before she left
 the gray gauze curtains
 softly moved in the breeze
 from the half-open window
 you could see the train station
 from here

—Daisy Smith

Spirit

She traced a long thin line through the dust
 on the mantelpiece.
 She blew some into the air
 and watched it sparkle in the sun
 that cracked through the broken shutters.
 The floor creaked.
 She swirled around.
 The edge of her dress caught on a nail.
 The gauze tore easily.
 The dried petals of an old rose
 floated to the table top.
 "Just a breeze," she thought.

—Daisy Smith

Tintype

dance
 dance again
 re-dance
 swirling on a huge checkered floor
 grasping his ironed white shirt
 fingering his stiff collar
 stroking the back of his neck
 gently
 his hair
 familiarly soft
 romance
 romance again
 re-romance

—Daisy Smith

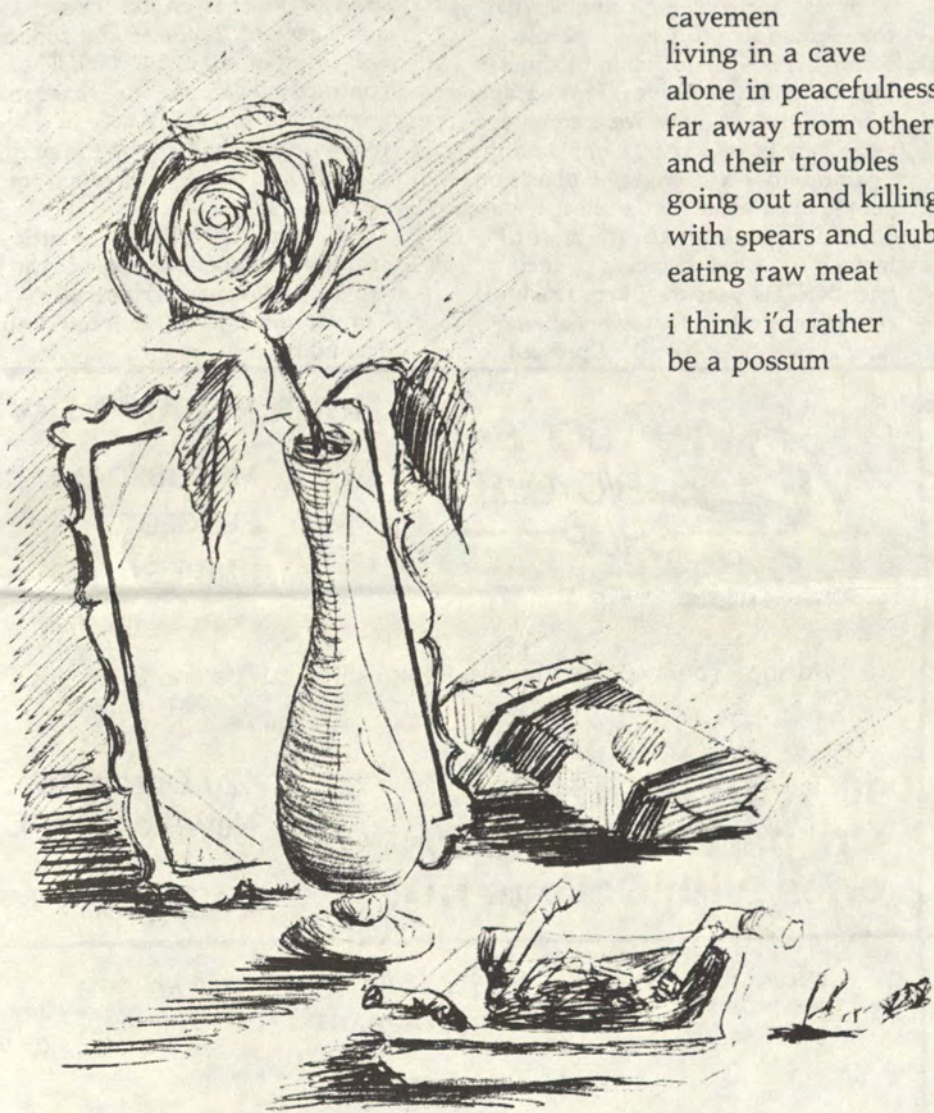
cavemen

i was thinking how much
 certain people would like to be
 cavemen
 living in a cave
 alone in peacefulness
 far away from other people
 and their troubles
 going out and killing
 with spears and clubs
 eating raw meat
 i think i'd rather
 be a possum

—Peter Strand



Karen Bachelder



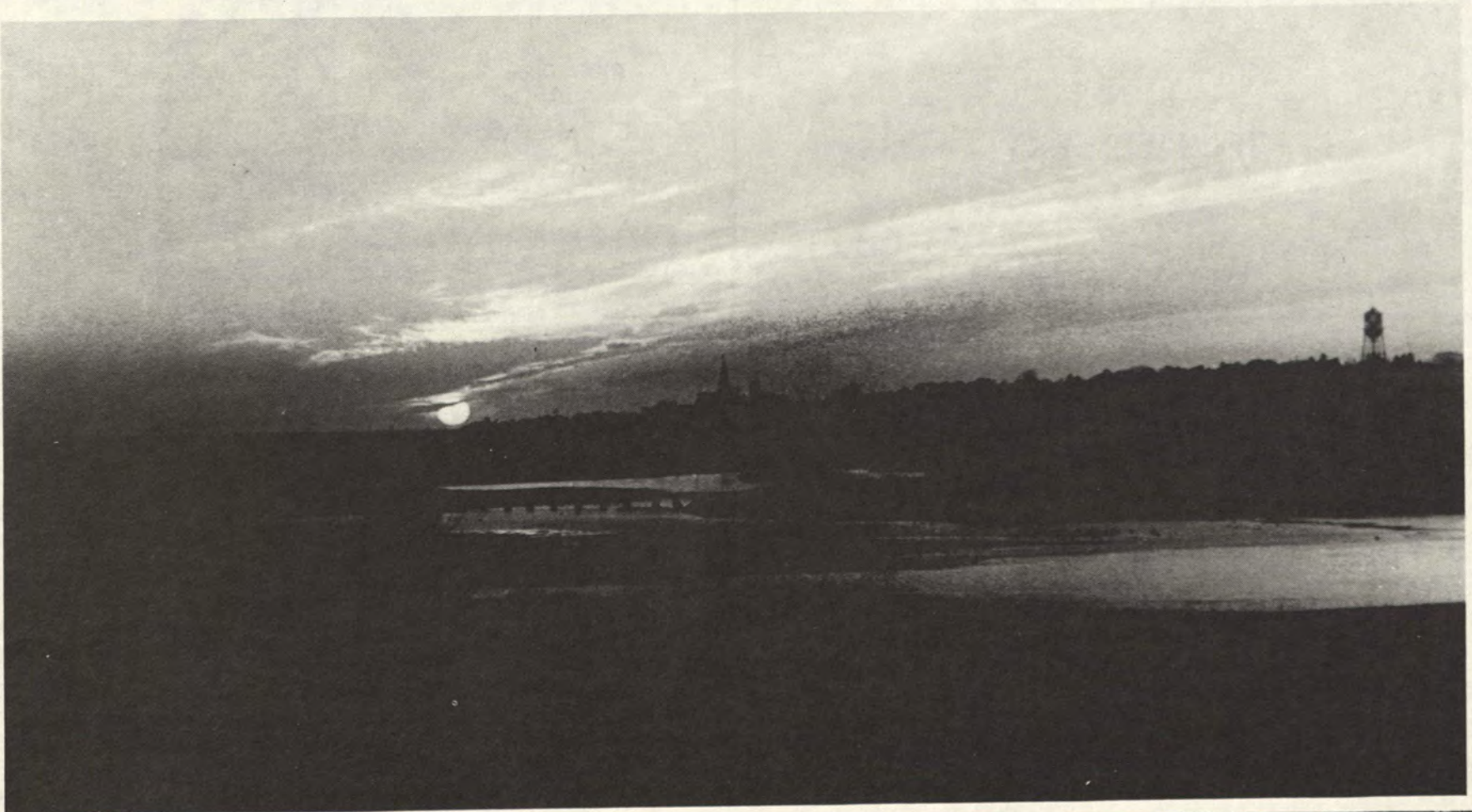
Karen Bachelder

Mice In A Maze

A mere pint of a chap was he,
 Perched on a toadstool, looking about
 At the many unreal happenings in his mind.
 The beasts around him were doing so many
 Phony things. He saw right through them.
 They were like mice in a maze,
 Trying to find their way out
 But always stumbling into another blind alley;
 For there is no way out.

He just leaned back
 And smoked his rolled catnip and smiled.

—Peter Strand



Virginia Pasternak

Outward Bound

By Randy Scherago

Outward Bound was founded on the major premise that individuals are often unexpectedly called upon to face, fight, and work with nature to survive. The program I attended at Hurricane Island, at the mouth of Penobscot Bay in Maine, was a blend of a wilderness, mountain and sea program. I was part of a team of twelve "students" (called Calypso watch) which became eleven within a week when one student became sick. For those of us who remained in the group, the wilderness and the sea became a catalyst through which we all experienced and confronted fear, discomfort, loneliness, camaraderie, helplessness, competency, the unknown, success, failure, and a variety of other situations and emotions.

At Outward Bound one learns by doing and not by merely listening or watching. It is one of the aspects that makes Outward Bound unique. Every aspect of our "civilized" life (e.g. classroom situations) is governed by listening and watching. By custom, from generation to generation, we are a passive learning society. Listen, watch, and repeat it the way you heard it. This passive learning process atrophies the brain and body.

Learning by doing is forced upon everyone by the instructors at Outward Bound. They may suggest how to construct a shelter, but they do not partake or watch the actual building of it. If I became wet from the rain or dew, I would learn quickly enough, and more permanently, that I had built the shelter incorrectly. The next time I would build a shelter I would build it correctly and of

course the rain would not come in. From this simple construction lesson I developed a sense of pride that I could build a rainproof, outdoor shelter. I was a competent person in a new task and this pride led me on to undertake other more difficult tasks. This process of "learning by doing", the core of the Outward Bound program, gave me, and others in my group, faith in myself and it also awakened in me the ability to reason and react quickly.

The variety of new and pressure situations included the following: rope climbing between trees; rock climbing and rappelling up and down some very steep flat rock surfaces; sailing; and finally, occupying a small island by myself for four days with nothing but the bare essentials: a plastic tarp, a knife, a fish hook and string, matches, water, and faith that the instructors would come back for me. This last mentioned teaching tool also gave me quite a lot of quiet and thinking time. I foraged for food: local fauna, snails, etc., which were truly not my dishes, thus I sat a lot, slept, thought, and wrote in my daily log.

The Outward Bound Program gives you confidence in anything you are called upon to do and the ability to keep trying. It gives the ability to experience, adjust to and live with the worst discomforts. The Outward Bound program turns you inward to yourself; it makes you call upon your inner self to conquer the outward problems which we all will meet in life.

Anyone interested in the Hurricane Island program can write to the Hurricane Island Outward Bound School, P.O. Box 429, Rockland, Maine 04841. For those interested in the other Outward Bound schools in the U.S.A. you can call Toll Free (800) 243-8520 or

write Outward Bound Inc., National Office, Field Point Road, Greenwich, Connecticut 06830 or call (203) 661-0797. Those interested about personal experiences at HIOBS contact Randy Scherago, Box 1213 or Andy Porter, Box 1026.

Yearbook

Continued from Page 2

Voice office. Orders will be taken after spring vacation, with a week reserved for sales just to seniors so they don't miss their chance. The books will be distributed on campus in early May and the supplements will be mailed in the fall after graduation.

Koine opens with 16 pages of color and includes a more organized sports section. Returning after several years' absence are dorm pictures, on 16 pages with metallic silver background.

In order to produce a yearbook that truly represented Connecticut College, Tony asked people on campus what they would like to see in it. Most wanted candid—impromptu shots of people being themselves. Photographers from all over campus were employed to get a variety of scenes. Tony said the yearbook has a stronger emphasis on people but not just on a select few. There is a tendency for the staff to include too many pictures of their friends. This year they kept track of repeating faces so that everyone got equal coverage. "You'll be pressed to

find someone in there more than twice," said Tony.

"In this yearbook we attempted to run themes behind everything we've done," he said. For example, there is a whole layout on cocktail parties. The themes will stir fond memories more readily than pictures dispersed in an unorganized way. In terms of content, the book has a better focus than last year's, and is divided more creatively.

To make more room for this year's additions, the faculty pictures were reduced in size and cropped to focus on the upper body.

The 1982 Koine was produced on a \$16,000 budget. SGA provided \$6,000 (part left over from the class of 1981) and sales of 575 copies and supplements will bring in about \$10,000. The contract with the Taylor yearbook company was for \$13,000, and the remaining \$3,000 will be for supplies and perhaps some will remain for next year.

Although the yearbook is officially a senior class function, most of the editors are undergrads. "Hopefully," said Tony, "they'll keep the interest and expand on it next year."



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