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THE COLLEGE VOICE



VOL. VII NO. 1

De te fabula narratur

SEPTEMBER 27, 1983

Work-Study Under Fire

by Richard Kassel

The Office of Financial Aid specifies that for students involved in the work-study program, wages from campus employment can not exceed a total of 650 dollars for an academic year. However, there's no ceiling placed on the amount of wages a student not receiving financial aid can earn. Many work-study students are upset with this regulation and feel it is a form of discrimination. Other students and faculty members have voiced resentment toward the wage limit.

Ina Sheflott, campus employment coordinator, claims "There is a large misconception about this complex issue which involves numerous federal requirements."

Both Sheflott and Marcia Gardiner, Director of Financial Aid, said that students are awarded scholarships based on total need. Contributions from summer earnings, family income, savings accounts, federal grants, loans and campus employment are all taken into consideration when determining how much a student can afford to contribute toward his or her tuition. Five hours per week of campus employment should not interfere with academic work, and the 650 dollars which this time commitment generates annually is considered a reasonable sum.

If financial aid students were required or allowed to work more hours, the size of the financial need would remain the same but students would be expected to contribute more toward their tuition. If the student could not work the extra hours, he or she would still be required to pay for the remainder of the tuition. In other words, the college would contribute less and students would have to work longer hours to make up the difference.

Some financial aid students argue that the Office of Financial Aid should not include campus employment as part of a student's total aid package; however, it is mandated by federal law that "in no case should the award in combination with other sources of financial assistance exceed the student's need." It is, therefore, to the advantage of the work-study student to have a wage limit to avoid an overaward.

If an overaward occurs and the college does not choose to consider a student's overearnings as a resource for the following year, "the institution must cancel any unpaid loans or grants." section F.2 of the CWS regulations states "Institutions should note that there are no statutory or regulatory limitations on the number of hours per week or per term a student may work. However, there is a possibility

that employment beyond the amount of anticipated at the time of award may result in an overaward."

The Office of Financial Aid makes every effort to provide for a student's total financial need. However, sometimes financial need is underestimated when a student applies for funds. Upon discovering that there is a need for additional money, a student may request permission to work more hours. Sheflott said that permission has been granted in many cases.

Students can also increase their hours of employment by reducing or paying back a portion of their loans. This would not necessarily benefit the student because he or she would end up working more hours and receiving less assistance.

Many work-study students who were interviewed believed off-campus employment was prohibited.

Sheflott explained that while all funds earned outside the college must be included in a student's financial aid package, the Financial Aid Office does not prohibit off-campus employment. Gardiner mentioned that Connecticut college, unlike some other institutions, provides on-campus employment for all work-study students. Financial aid students are also given job preference because, Sheflott says, "campus employment should make the student a better student."

Sheflott said that five hours per week limit was not chosen arbitrarily. She explained that often financial aid students come from relatively low academic level high schools and need to devote more time to their studies. The Office of Financial Aid elected to use the limit to provide students with more non-earned assistance.

Many parents of non-financial aid students cannot provide any funds for their children's expenses at college due to the high cost of tuition. Therefore, many of these students need to work. Since students not on the work-study program are not federally funded there is no need to impose a limitation on their earnings.

The response among financial aid students changed after they were informed of the intent of the wage limitation. Those interviewed agreed that working longer hours in return for less assistance would be foolish. Many students questioned the policy which prohibited overawards. They felt the government was penalizing students for extra work efforts.

One sophomore protested, "If I work extra hours it's my money and the government has no right to take it away." This is a long term problem which may require a change in federal policy.

NOTE: To The Community

by B.T. Robert Mahoney

Two years ago a tradition was begun in this same space of a different newspaper. That newspaper exists no more, and neither does the newspaper which it came out in resistance to. However, much of what was good in both, the driving idea of the former and the organization of the latter, fused last year and became **The College Voice**.

The tradition of which I speak, is the attempt to publicly define the purpose of this college's newspaper.

A good tradition it is, provided each inheriting generation, strives with all of its vigor to refine that tradition, rather than set and maintain it as law. Otherwise each new heir is but a slave, shackled to a mystical cannon. Succession becomes simply the ceaseless refitting of fresh parts in an inferior engine. That is a base and useless existence, on a function without purpose, without progress.

Is that not the existence man set off on his march into history to leave behind?

All that man has made through the ages, all that we do at this institution - language, art, science, philosophy and so on, is supposed to prove otherwise, to satisfy man's need for a purpose.

Those disciplines are the creations of man. They are the categories with which he constructs his mind,

so that his mind can take all that is about him and in him to make new objects. Objects he can constantly refine or destroy as he sees fit. Suddenly we are no longer cogs, but the craftsmen of the universe. And the decision of what shall be allowed to exist, what shall be made to exist and what shall be terminated is ours.

What enables us to achieve this marvelous status? The mind.

But for a mind to exist there must be a process, the process of thought. Like the life of the shark the though process is perpetual movement inside (private) and outside (public). Cease the movement and the shark dies. Cease the constant accumulation, selection, alteration and free communication of knowledge and the mind dies.

Thinking is not a solitary process. Attempt to make it one and you condemn the mind to shrivel and rot. It exists only because someone outside of yourself began with you the exchange of knowledge, what Plato called the "dialogue."

Mind becomes synonymous with the public. Those who argue otherwise, those who claim their thoughts to be theirs and theirs alone and that the process goes on in their head behind closed doors argue for masturbation in the stead of a love affair.

No distinction can be made between what the mind

Liberal Arts On The Defense

by Karen Weldon

Small liberal arts institutions throughout the Northeast are on the defense. Current demographic trends suggest a future decline in college enrollment. Furthermore, there is a feeling that the liberal arts are becoming obsolete.

In a New York Times article (August 1983) Arthur Levine, president of Branford College in Massachusetts, stated that the perception of liberal arts as outdated is rooted in three myths. 1. The liberal arts are inherently impractical, esoteric, and unworldly. 2. A liberal arts degree is a poor credential in the job market. 3. The liberal arts are outdated and out of step with the times. Mr. Levine regards these myths as grave misconceptions, asserting that "the future demands a generation that is broadly educated, not narrowly focused."

In his Opening Assembly speech President Oakes Ames stressed the purpose and urgency of a liberal arts education especially in view of the many and complex problems of the 1980's. The President said, "ever since the earliest years of our nation, higher education and especially liberal education, has been valued as preparation for informal and active citizenship."

Acting Dean of the College, John King, referred to a liberal education as "the answer not just to the question of how do I find a meaningful job, but how do I - we - ensure that there will continue to be a world in which it is worth having a job, or that there will continue to be a world at all."

How is Connecticut College reacting to negative demographic trends and the concern that liberal arts are behind the times? The formation of the Committee on Connecticut's

Future (CCF) was the first step initiating a range of changes and developments.

The purpose of the CCF is to study a variety of data concerning future college enrollment, academic and non-academic facilities, and the type of disciplines students will be seeking. Specifically, the report issued by the CCF urged "modest shifts in resource allocation" to strengthen the curriculum in mathematics, computer studies, and the sciences.

The committee also determined that the College's social and athletic recreational facilities were inadequate.

According to the report these and other changes are being implemented so that the College "can present itself to the public much more effectively... in an increasingly competitive admissions environment." The committee also noted that Connecticut must build on its reputation as a quality liberal arts college, this being the strongest selling point.

In an interview on September 19, President Ames stressed that an institution has to change. "Not change for change's sake", explained the president, "we have tried to make the best judgment about the education that students want and are going to need."

Many disagree with the proposals of the CCF. There is concern that the committee became overly-deferential to statistical data and obsessed with appearances. Members of the faculty feel that such appearances lack substance. The building of the field house is cited as an example.

The question is often asked, is the College modestly shifting resources at the expense of the humanities (our traditional

distinctive strength)? President Ames answer is no. "There is still an unusually large number of faculty in the humanities," the President asserts, "especially in the arts."

When asked about the pending renovation of Palmer Library, President Ames said he still considers it an important project. However, he feels that the College is losing good students because of the lack of facilities to provide a range of extracurricular activities. The President emphasized "if we are to maintain our excellence this is a step we have to take, perhaps it is indirect to education but that was very much in the thinking of the committee. I believe the field house is an important overall development of Connecticut College."

The question has been raised, is there a 'New Liberal Arts' that places special importance on mathematical, scientific and computer literacy? There are those who feel that these are academic disciplines with "conspicuous vocational consequences." This emphasis provided the academic justification for the CCF proposals.

President Ames recognizes the warnings of current demographic trends in placing small liberal arts institutions on the defensive. However, the President does not recognize Arthur Levine's perceived myths. Instead, President Ames believes "the liberal arts and sciences have become more appreciated." One member of the faculty asked, "if the administration does not acknowledge the prevailing attitude that liberal arts are becoming obsolete, it is ironic that the CCF's proposals accommodate this outlook."



Drinking in Marshall

Drinking Age To Change Again

by Dan Collins

By now most students have heard that effective October 1, the drinking age will be raised to 20. How this change will affect students here at Connecticut College is still a mystery to many.

Margaret Watson, Dean of student Affairs, estimated that nearly one-half of the students at Conn. will be considered minors on Oct. 1. Dean Watson, and other school administrators sent letters out to the student body and to local liquor stores outlining the school's drinking policy.

"With the letter we have made the campus aware of the state law, and we expect that students will comply, but beyond that students must be responsible for themselves," Dean Watson said. "There will be no new written administrative policy aside from the new age-of-majority stickers."

The College Council met last Thursday to discuss the new drinking age. The council is made up of the four class presidents, the vice president of SGA, five faculty members, and three deans. According to the college handbook, one of the council's functions is to act as a forum and clearing house for all campus issues.

The council recommended forming an 'Awareness Task Force' to deal with campus lifestyle with regards to alcohol and drug abuse. Dean Watson expressed enthusiasm and said the Task Force could be "very helpful to the educational process of the students."

The new state law forces Social Board to change some of its existing policies in order to accommodate the large increase of minors on campus. Social Board Chairman George Newman has

been in touch with colleges in Massachusetts that have already dealt with the age of majority increase and hopes to benefit from their experience.

"The emphasis must be taken off of alcohol," Newman said. Newman is not advocating the banning of alcohol on campus, but he says he sees the need for a de-emphasis of alcohol at parties. "All-Campus parties in the past have bordered on monotony because of a lack of creativity," he added.

"Good bands and a good theme should be able to take the place of alcohol," Newman argued. Dean Watson agreed, saying, "The merits of a party should be attractive enough so that alcohol is not the key reason for going." Social Board has adopted a new policy that supports this ideal.

In the past, each dormitory was assigned a date to throw an all-campus party. This year each dorm must first propose a creative theme to the executive board and student affairs committee. The proposal will be reviewed and possibly revised before a date is assigned.

by Nancy Snyder

On Thursday September 29 the Red Cross Bloodmobile will be in Crozier-Williams' Conn cave from 11 am to 5 pm. Over 800 units of blood are needed per day in the state of Connecticut. The average adult has 10-12 pints of blood and a donation of one unit (less than one pint) is easily replaced within 48 hours of donating.

The Connecticut blood program provides blood for all of the hospitals in the state, for those who live and work in Connecticut and for their family members who are hospitalized out of state. At a time when hospital costs are rising at an increasing rate, no patient or their family is ever asked to replace or pay for the blood used. The American Red Cross works to see that the blood supply is there for those who need it.

Please make this another successful Bloodmobile at Connecticut College and donate. If you have any questions about donating contact the American Red Cross at 447-3248.

Faculty Cuts Proposed

by Jennifer Price

Provisional plans outlining a reduction of Connecticut College's faculty by 10.5 percent over a 12 year period were activated this academic year. These plans, developed by the Committee for Connecticut College's Future call for the elimination of 14 and one-third full-time faculty positions between 1983 and 1995.

According to Tom Havens, formerly Acting Dean of Faculty, "The plan is based on the fact that our applicant pool is likely to shrink 10-15 percent. The number of college students nationwide will decrease about 40 percent over the next 12-14 years. We have decided to contract rather than lower our standards."

Jeanette Hersey, Dean of Admissions, claims that "right now things are wonderful in the admissions department... There are currently 14 more freshmen enrolled than there were last year, and last year our total applicant pool rose 8 percent."

Frank Johnson, Dean of Faculty explained "the Futures Committee plans are renewed annually, and will be effected only if the undergraduate enrollment declines." Havens reiterated this fact.

Some faculty members and students argue that the plans, if instituted, will take a disproportionate number of faculty positions away from Conn's traditionally strong liberal departments.

12 and one-third of the 14 and one-third eliminations are slated for these liberal arts departments; only two cuts are suggested for the physical and social sciences. The fractions represent part-time faculty.

Currently the music department faces the largest cuts. According to Thomas Stoner, chairman of the music department, "3

of the 7 and two-thirds full time positions, or 39 percent of the total staff may be eliminated."

William Dale will retire after the 1985-86 school year; between 1986 and 1990. Mr. Chinary Ung, who specializes in composition and theory, must seek tenure in 1986, and as things stand now he will not be hired.

"This is very drastic," said

Stoner. "It will definitely weaken our department. We need a composition-theorist in order to offer a major that makes sense."

"It seems that the cuts need to be equitable. The way to do it is not by making unfair cuts in one department. We're willing to give a little, but we need at least 5 and two-thirds people to do what we need to do," Stoner said.

Provisional Academic Standing Plans, 1983-1995, if Undergraduate Enrollment Falls by 10%

DEPARTMENT	1983-1984	1984-1985	1989-1990	1994-1995
Anthropology	3	3	3	3
Art	6.67	6.17	6.17	6.17
Art History	5	4.5	4.5	4.5
Botany	3.83	3.83	3.83	3.83
Chemistry	5.33	5.33	5.33	5.33
Child Development	4.5	4.5	4	4
Chinese & Japanese	4	4	4	4
Classics	3	2	2.5	2.5
Dance	3	3	3	3
Economics	6.33	6.33	6.33	6.33
Education	3	2.5	2	2
English (Creative Writing 0.5)	11	10.5	8.83	8.83
French and Italian	5.83	6	6	5
German	2.67	2.67	2.67	2.67
Government	7	7	6	6
Hispanic Studies	3.33	3.33	3	3
History	11	11	10	9
Mathematics	6	6	6	6
Music	7.67	7.67	5.67	4.67
Philosophy	4	4	4	4
Physical Education	4.5	4.5	4.5	4.5
Physics and Astronomy	3	3	3	3
Psychology	7.33	7.33	6.33	6.33
Religious Studies	4	4	4	4
Religious Studies	4	4	3.67	3.67
Russian Studies	2.67	2.67	2.67	2.67
Sociology	4	4	4	4
Theater	2	2	2	2
Zoology	5	5	5	4
Unallocated (CHM, PHY)	1	1	1	1
TOTALS	138.67	136	128	124
% drop from 82-83 FTE	--	1.9%	7.7%	10.5%
STUDENT BODY	1,552	1,539	1,474	1,409
% drop from 82-83	0.8%	1.6%	5.8%	10%

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Seniors Return From A Year Abroad

by Kate Lanigan

Those members of the class of 1984 who spent their Junior year abroad look pretty much the same as they did their sophomore year — save a few short hair cuts, a couple of streaks of dyed hair, and clothes that trace a definite European trend. Actually they haven't really changed except for the added maturity that a year affords, and a great deal more experience now stored in their satchels.

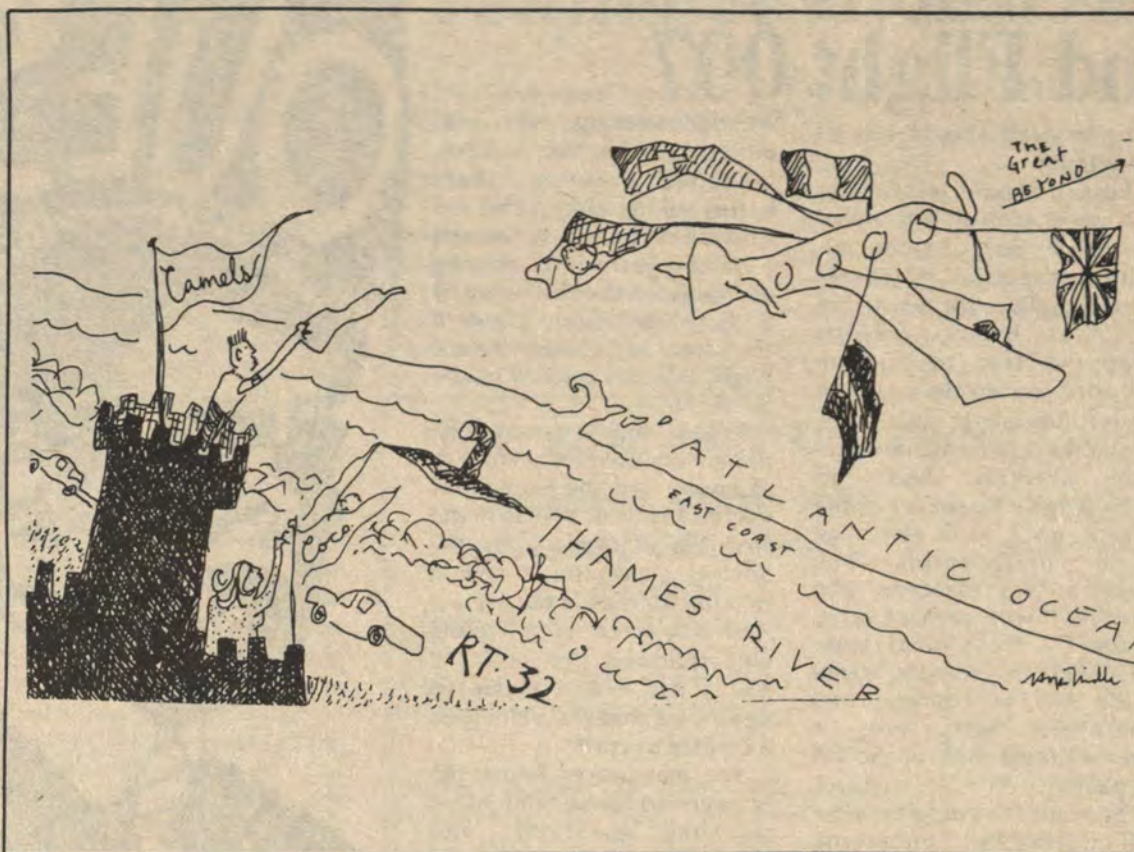
In the Study Abroad Committee pamphlet 'Point of Departure,' Associate Dean of the College Phillip Ray defines study abroad as "an option that is full of challenge and excitement." When asked about the value of studying abroad, Dean Ray replied, "To study something that you know a little about in greater depth and in a different culture... that's the great excitement of it."

Last year 110 students studied in one or more of the 15 countries offering programs for either a semester of a year. Connecticut College is affiliated with two foreign study institutes: Beaver College and The Institute of European Studies. There are also two sponsored exchange programs: The Associated Kyoto Program and Westminster College Exchange. The list of other options available, other than the Twelve College Exchange, is endless. Dean Ray pointed out, however, that "study abroad isn't for all disciplines. It is hard to find programs for the performing arts as often there isn't enough performing space or practice space. The same applies for the sciences."

Study abroad is becoming increasingly popular. Says Dean Ray, "There were ten more students this year. We usually send a quarter of the Junior Class." With the Twelve College Exchange and other domestic programs included, almost one third of the class study away for all or part of the year.

With the dollar being strong at present, more European Universities, especially in Britain, are opening their doors to a greater number of American students. The students still feel, however that the high cost of study abroad is a negative factor.

The experiences of those who studied away last year were, of course, varied, but the general consensus is that it was a good year — for some, the best.



Art History major Karen cortell participated in the Beaver College program in affiliation with University College, London. She stressed the merits of studying in a city, as it provided her with access to museums, collections and exhibitions, thus greatly facilitating the study of her major. The standard of education in England is generally considered to be high due to the fact that the students choose only one subject to study for three years and can thus research it in greater depth. Karen felt that she developed a stronger interest in her subject due to the importance placed on independent work. "Spending my Junior Year in London enabled me to take on the challenge of another culture and to deal with the many differences between England and the States," she said.

Alison O'Shae, who spent first semester in Germany, noted, "It was difficult at first. No one would mix in the classroom and no one wanted to know us, resenting our invasion on their territory. When they realized that we were just as serious as they were with our studies, they accepted us straight away. It just takes time. I now have a lot of friends over there that I keep in contact with."

Most students who studied abroad last year lived either in residence halls or with families. David Hinden, who spent the second semester on the IES program in Strasbourg, lived with a family. "The cultural experience is equally as important as the academic experience," he said. "I was on a program with mostly Americans. I could have lived with them and seen the country from a tourist's point of view. Instead I chose to live with and amongst the natives. Through being considered a member of the family, I became integrated with the culture and could understand it a lot better."

Lee Arthur, who spent her year in England, remarked; "Living abroad gave me new insight and a new perspective on the United States. There are a lot of things that we take for granted here, and it was a good experience to be able to take a step away from them and look at them objectively."

In the words of essayist Francis Bacon (1561-1626), "Travel in the younger sort, is a part of education; in the elder, a part of experience."

RTCommunity

by William Wheeler

Clutching a book-laden straw bag, Jane Robinson, 50, from Stonington, strides into Philosophy 319. In English 111, Robert Jordan, 32, from Waterford, straightens his clipboard legal pad, then his wire-rim glasses.

Instructors? No. They're RTCs, Return to College students. They're members of a 205-student contingent seldom seen in student residences, Crozier Williams Center, or the Dayton Arena, but conspicuous in classrooms, studios, laboratories, and the college library.

Connecticut College instituted its Return to College Program in 1967, two years before it converted to an integrated coeducational institution.

Lee Kneerim, current Director of Continuing Education, attributes the program's inception to a general realignment of interests and attitudes toward education. "In the turmoil of the '60s", she says, "colleges gave up their parietal stance."

With the passage of time and the raised consciousness of the "women's liberation" movement, she adds, student dropouts desired to return to college. "Students began to take responsibility for their own education."

The 1983 RTCs exhibit the same rationale. "These are realistic, pragmatic, determined, focused, energetic, enthusiastic high-achievers with interesting backgrounds," she observes, "The secret to their success is motivation."

But she asserts, "The RTC program is not a 'back door' to Connecticut College."

"We expect a part-time degree-candidate to be someone who is older; is at a turning point in life; has previous college experience; has outside responsibilities -- job, family, community; and yet is willing to sacrifice."

Since 1979, 91 RTCs have graduated from Connecticut College. Yet Director Kneerim, the spokesperson for the program, says the RTC still needs to be perceived as a part-time degree-candidate. "The vast number of undergraduate students know RTCs only if they bump up against them."

But a cheerful smile punctuates her enthusiasm when Lee Kneerim, who has directed the Return to College Program for over five years, tells of the growing acceptance of the program by the whole college community. "The faculty tell me the older student is a leavening agent in the classroom. The student asks more questions and brings in a rich background."

"I look forward to more and more men and women in the New London area taking advantage of the wealth of knowledge at Connecticut College," Director Kneerim adds.

William Wheeler and *The Voice* established the RTCommunity to introduce this interesting contingent of non-traditional students to the college community.

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Viewpoints

East-West Tensions and Flight 007

by John H. Sharon

Things were looking up. The United States had just negotiated a landmark grain sales deal with the Soviet Union, the import of Poland and Afghanistan seemed to be subsiding somewhat in the press, and there was even talk — or rather whispers — of a possible summit between President Reagan and soviet leader Andropov. But all this became irrelevant after September 1, when a Soviet Su-15 interceptor fired at and destroyed a Korean Air Lines jumbo jet, killing all 269 people on board.

In response to what President Reagan would later call the "air massacre," much of the western world reacted with predictable outrage as the Soviet government stuttered and stumbled in attempting to produce an adequate explanation for the event. And today, nearly a month after the plane went down, details and accusations are still surfacing on both sides of the conflict.

That in itself should tell us something.

First, it should tell us that the Soviet government, which waited 6 days before admitting that one of its fighters had actually shot down the jet, was by no means prepared for the sudden focus of worldwide attention that followed. In fact, it is probably safe to assume that the Kremlin had no knowledge whatsoever of the attack until well after the plane disappeared. The decision to destroy the "target" was undoubtedly made by the ground commander with whom the Soviet pilot was in contact, and therefore was not a premeditated act of Soviet brutality.

Second, the ceaseless flow of information concerning the incident should tell us that neither was the United States completely absolved of guilt. The State Department, changing its original position and claiming that the Soviet pilot had fired

without warning, later admitted that he had, in fact, launched warning shots before taking aim at the jet. And the White House seemed a bit too hasty in dismissing as "routine" the discovery of a US C-135 military plane in the area just hours before Flight 007 was picked up by Soviet radar.

True, many questions remain unanswered. Why, for example, had the Korean jet veered so far off course in the first place? Was it, as the Soviets claim, on a spying mission for the United States? And why were Soviet pilots who followed the jet for 2 and a half hours unable to determine that the plane was a civilian aircraft?

We may never know the answers to these and other puzzling questions, and therefore we must not be overly judgmental in choosing sides in the conflict. What is needed from all of us in general and world leaders in particular is reason a patience, to worsening an already tense situation.

Existentialism Moves to the Right

by Tim Pratt

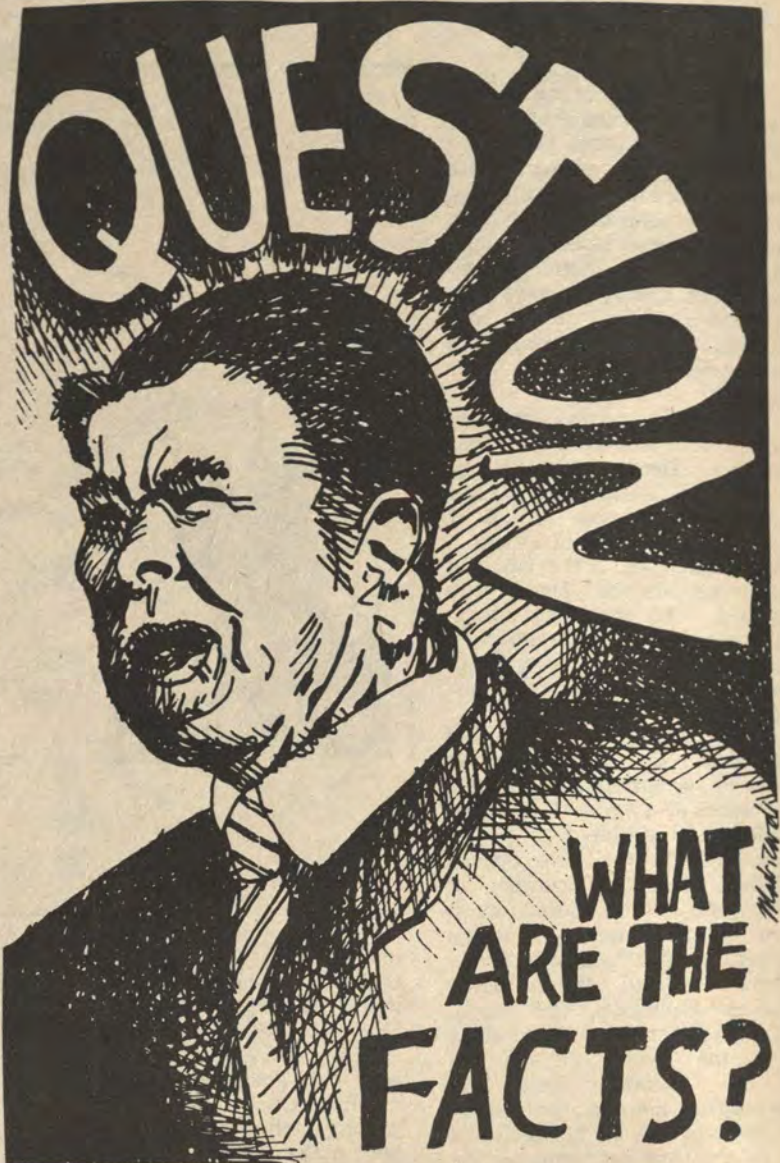
Existentialism and liberalism have enjoyed a long marriage. For years the exponents of existential philosophy, following the lead of Jean Paul Sartre, embraced the left, and joined with liberals in castigation the "establishment" as the enemy of human freedom. (I am referring primarily to French existentialism, which has been the most influential brand among American intellectuals.) However, as the "system" became increasingly liberal, and liberals got cozier with the system, many existentialists attacked the Left as the emerging representative of oppression and conformity.

America's reigning existen-

tialist is Norman Mailer, who has waged a long battle against what he calls the "Plague" — that deadening species of totalitarianism that haunts the twentieth century. In 1959 Mailer published an essay called "The White Negro" which became something of a manifesto of Marxist — existentialist thought. In it he described a new type of American existentialist — and man who, like the Negro, lives on the fringe of society, and obeys only the "reckless imperatives of the self." To this new social type, life itself is art. There is art in how he departs himself, his gait, his stance in the face of danger. Every minute he makes choices that will either propel him into greater power and confidence

or inflict psychic losses that erode his essence. The White Negro lives perpetually on the edge of the present; the past has been absorbed, the future is unknown.

Since that essay, Mailer's views have shifted to the right, and he now describes himself as a "Left Conservative" — economically leftist, culturally conservative. He is still and extra-political existentialist, but much of his sharpest criticism is now directed at the Left. In his 1971 book *The Prisoner of Sex* he accused militant feminists of being "sexual totalitarians" eager to employ the coercive power of the state in the service of universal androgyny. He has accused the nuclear freeze movement of harboring "too



many pacifists," and before a Columbia University audience he declared "I don't think we have enough wars."

Now the importance of Mailer's ideas lies not in their internal coherence, for obviously they are subject to vigorous dispute, but in their function as indicators of the intellectual current. For according to Mailer the role of a modern artist is primarily a disruptive one. He must constantly wage guerilla warfare

against the prevailing weltanschauung, whatever it may happen to be. So Mailer's ultra-conservative pronouncements must be taken as warnings against the dangers of contemporary liberalism. The "Plague" has taken many forms on this century, Mailer is telling us, and the dogmatic liberalism that has hypnotized government, the universities, and the media may be its latest incarnation.

cont. from page 1

is and what the mind does. This Plato attempted to describe with partial success, "Thought and speech are the same thing, but the silently occurring internal dialogue of the soul with itself has been specially given the name thought."

Speech is simply the external objectification of the mind. Our faculty for speech is the voice. The packaging, the ice and salt of speech is print. From this idea, *The College Voice* claims its title.

But how many times I have been told by people, "I do not want to seem an idiot. I will express myself when I master my thoughts, my words, my ability to write."

We shall all be long dead before that happens, if even it could without the dialogue. Even those whom we recognize as masters are not! They are continually practicing, learning, refining, moving forward. A true master will tell you, "Bring me a man who believes himself a master, and I will show you as Ass."

Partake of the process and the results will astonish you. Of course one does not see his progress for a moment before turning back to the endless road before him.

But why commit oneself to such a journey?

It is a valid question. The arguments against it seem as powerful as those in favor.

The thought process is a disturbing and often tiring affair. Unlike beer, the more one indulges of the process, the more troubled and weary he becomes. Why think demands Kant, "if I have a book which understands for me, a pastor who has a conscience for me, a physician who decides my diet and so forth. I need not trouble myself. I need not think, if I can only PAY — others will readily undertake the irksome task for me.

A dangerous process it can be as well. Why risk setting yourself apart from the herd, drawing its scorn, seeming an idiot, the fool?

Surely it is better to be a placid cow. Content to stand among the other cows, to chew your cud, digest,

procreate and defecate in peace. Either one shall keep himself in grass, or the manure shall reach a level where one can settle back and luxuriate in a warm, soft moistness, reminiscent of the dark security of the womb.

Who listens to the fool anyway?

If he becomes too bothersome, too disturbing, too much the pest, he is simply tossed out of the court, beheaded, or offered the hemlock cup.

Yes, far better to stand on our "quiet shores," or on our quiet hill, behind our nice walls and occasionally enjoy in safety "the distant spectacle of wrecks confusedly hurled."

Or is it?

The fool may not survive for as long and comfortable a time as the cow, but at least he will have acted. If there is nothing else, his forced isolation or death alone will stand as a symbol, the object of his mind. The fool will have lived.

Students, professors, associates, deans and employees, these printed pages are the object of your minds. The mind, the very spirit of Connecticut College takes form in *The College Voice*. If we are not pleased with the object or its progress, and we do nothing about it, three things are made evident. We are either incompetent, or lazy, or cowards, perhaps all. If so then we do not deserve the dignity of being called men and women, but lifeless things.

The elements of a splendid thing are out here, here is the elixir.

The students who run this newspaper, apart from their larger role in the dialogue of this community, are merely the providers and keeper of the means to actualize the process. We begin our labour with all of the vigour and intent of moving forward, of making progress from the heights at which last year's staff ceased. When our time comes, our end, it shan't be a question of whether we have triumphed or failed. For we shall have dared. And if nothing else, remember one thing when your leave here. He who dares nothing deserves nothing.

THE COLLEGE VOICE

The Voice is a non-profit, editorially independent, student-run newspaper and is published weekly during the academic year. Editorial offices are located in Room 212, Crozier-Williams. Mailing address: Box 1351, Connecticut College, New London, CT 06320. Phone: (203) 447-1911, Ext. 7236.

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WOMEN: Predjudices Must Go

By Lisa Ann Battalia

Why?, we might ask, in the 1980's, on a highly academic co-educational campus, do we need a forum for the discussion of women's issues.

The answer is that here, as in all other institutions embracing the dominant values of society, women are considered physically and mentally inferior to men. These subjective conceptions promulgate an entire set of rules upon which we structure our society. Yet the premise of these rules, women as inferior beings, is wrong. We therefore live according to unfounded prejudices.

We are all familiar with the rationale used to explain women's physical inferiority. Because women's bodies are designed to bear and nurse the children women were tied to the tribal hut. Men, because of their physical design were hunters and defenders of the territory, gaining control of the economic and political machinery of society.

We, however, are no longer a tribal people. Bottles and babysitters have freed women from the hut and physical prowess is no longer necessary to control politics or economics.

But to argue that physical deficiencies no longer matter would still be confirming the belief that female physical inferiority exists. Society must realize that this is not so. Scientific studies confirm female/male differences in physical capabilities. Men tend to have greater physical strength while women's bodies seem to operate more efficiently and with greater endurance. Yet who decided that strength should be the superior physical quality?

In a society that values brains over brawn, it doesn't make much sense to prefer sheer strength as the valued physical characteristic. But one should realize that men have always been in the position to arbitrarily decide what society will value.

Male strength, an attribute of diminished societal value, has remained sovereign while women's biological function as childbearers has continued to relegate women to an inferior position. It is as though women should believe that the enlargement of their wombs depletes them of the development of their minds. One congresswoman was confronted with this situation. She was elected to office while still bearing and raising young children. When she saw how uncomfortable certain congressmen were with her dual role she replied, "Yes, I have a womb and a brain and they both work."

Women's physical nature does not make them mentally deficient. An openminded look at our own campus makes this obvious. Both

female and male students listen to, grasp and express new knowledge and experience. Not all students are equally capable at mastering these skills, but the distinctions are certainly not based on gender.

Studies will often purport to have proven otherwise but we must carefully examine how these results have been interpreted. Kohlberg's study on moral reasoning clearly illustrates some of the faults of interpretation. The results of this project, which were based exclusively on male behavior, were used to set standards of moral development. The last stage reached by these male subjects was said to represent the highest goal in moral development for all children. Years later girls were given the same test. They did not reach the same level of development. This was interpreted as proving that women were morally inferior to men. This is not a rational explanation. These studies only show that women's moral reasoning is different than men's. Researchers have refused to consider women's moral reasoning as different yet equally important. Instead it has been judged as inferior by men who have arbitrarily chosen to set men's highest achievement in moral development as the achievement all must reach.

Again this accusation, while destroying the basis of argument in favor of female inferiority, confirms the belief that there is a definitive female and male way of doing things. Yet this premise is just as false as its derivative which says that women's abilities are inferior. By relying on these imaginary configurations of femaleness and maleness we are denying both sexes of realizing their full potential. This characterization encourages the distorted view of the "superior" male and the "inferior" female. Women thus become nurturant and dependent and not quite capable of dealing with the more valued public aspects of life. Men become strong and independent, able to solve all family and world problems. Yet in actuality women are functioning capably and intelligently in making complex family and world decisions. Men are proving equally nurturant fathers, husbands and friends who do not want the burden of supporting the family and guiding the country solely on their shoulders.

But we still refuse to abandon irrational traditions in favor of what we see and can assume to be true. How often have we heard men say that they want their wives to be equal and have equally important careers, as long as they don't make more money than their husbands?

This is not equality. This is clinging to an unfounded belief that men must be superior.

This is a prejudice to be no longer tolerated. It is no longer acceptable to hold back for fear of damaging the male ego, because in doing so women simply confirm the false notion that his ego is

more important than her own.

It isn't only men that suffer during such a time of transition. Women who have come to realize their importance and capabilities are confronted by a world that refuses to acknowledge their worth or offers much less of a reward for their efforts.

This must change. Unfortunately in a world where economic power is so highly valued, men have a lot to lose. If we could create a world that values human uniqueness and potential in every realm of life men have as much to gain as women do.

'We have met the enemy, and they is us'

Convocation Address 1983

President Oakes Ames

Extracts

Ever since the earliest years of our nation, higher education, and especially liberal education, has been valued as preparation for informed and active citizenship...

If one considers the many and complex problems of the 1980's, the need seems greater than ever for people who will take an interest in public affairs, learn about issues, think them through, and speak out on what they believe should be done... Difficult as some of these are to grasp, if we fail to try, decisions affecting us all will be made by specialists whose views may be far too narrow for such responsibility. Furthermore, lack of public engagement in such matters may give dangerous political power to special interest groups...

...Keep in mind that as liberally-educated citizens you will have the opportunities and the responsibility to make a difference in the decisions that will affect the future of our society...

I hope, though, that your generation of students is not apathetic or resigned... Are you taking the fullest possible advantage of the College's unique ability to educate for civic participation?

There is a parallel question for faculty and administration: are we doing all we can to realize Connecticut's potential to provide that kind of education, both inside and outside the classroom?...

Responsible citizenship also demands that we be critical thinkers who question what we hear and who can distinguish sense from nonsense... Such thought helps us avoid swallowing simplistic solutions to problems; it enables us to see the world more nearly as it really is instead of the way the ideologue often apprehends it...

...I suggest there are at least four aspects of liberal learning that are preparation for leadership in civic affairs. Liberal learning must inform you about the nature of society and the world we live in; it must help you develop a vision of how you think society ought to be, and one that is accompanied by some sense of how to get from here to there; it must make you a critical thinker, and it must develop as fully as possible your powers of communication...

When you have defined what the ideal college should be like, I think you will realize, as I have, that it bears a very close resemblance to the one we are so fortunate to be part of today, as faculty, as students, and administrators.

NOTE: Transcripts of the complete speech are available from The College Voice, P.O. Box 1351.

by B.T. Robert Mahoney

When President Ames defines the ideal college and claims that the ideal bears a close resemblance to Connecticut College (Surely a more modest claim might be that Connecticut College bears a close resemblance to the ideal college), we are alarmed and wonderously moved. How is it that we have not noticed that we live in the ideal college?

To claim that a thing is the perfect embodiment of its Idea (or Ideology), one must have not only a complete understanding of the Idea (or Ideology), but also total knowledge of the embodiment, the object, the place. Does Mr. Ames possess both? Does he regularly visit classes? Does he know what students do and don't do, and what faculty do and don't do, both inside and outside the classroom? He must because that is the nature of his claim.

How though can Connecticut College be the ideal college, if Mr. Ames expressed the hope that students, and in fact their entire generation, are not resigned or apathetic? Surely he would not have said it unless there were some grounds to believe that students are resigned or apathetic. Perhaps they are.

It may have something to do with his parallel question for faculty and administration doing all they can to provide education, both inside and outside the classroom.

Perhaps students are apathetic or resigned, because their faculty, their models, those who teach them about grand principles and splendid deeds inside the classroom seem to fail in the application of those principles and splendid deeds within this community outside the classroom (for instance, faculty not getting involved in what they consider "student affairs," and/or dealing with the administration). A teacher should not be just an adept in his field, but an inspiration. An inspiration must be visible not only in the community at large, but the community at hand as well.

Could it be then, that the students are apathetic or resigned, because their teachers seem to be apathetic or resigned?

However, if we are indeed the ideal college, we must be the actualization of some Idea or Ideology. And the graduates who leave here each year must be the visionaries, the individual embodiments of the Idea (or Ideology), intent upon realizing it in the world at large. Are we not then the very ideologues that Mr. Ames warns against? What is the difference between the liberal arts ideologues and the specialists of which he speaks?

According to Mr. Ames, a student should graduate from Connecticut College with 1) information about the nature of society and the world 2) a vision of how (they) think society ought to be... accompanied by some sense of how to get from here to there (some would call this strategic capability), joined with the powers of communication. Then would not our very engagement in public matters... give dangerous political power to a special interest group, a group with a vision, a group of ideologues, namely us. And how are we better than the specialists?

Arts and Entertainment

'IMAGES '83': Interpretations of the World

by Andrea Lowen

Photographs are not simply pictures of the world, but statements about the world. The photographic image has a descriptive ability all its own. In essence, the photographer, like the painter and the poet, interprets the world around him, rather than merely documenting it.

"Images '83," a statewide juried photography show currently on view at the Lyman Allyn Museum, demonstrates the varied techniques and sensibilities of contemporary photographers.

Open to professional, as well as, amateur photographers, the show, which was sponsored by the Shoreline Alliance for the Arts, attracted over 1000 entries. Of these, 87 photos were chosen by three judges.

The exhibition does not attempt to follow any theme. On the contrary, the photos work individually revealing different subject matter, techniques and attitudes. Black-and-white, color and even hand-tinted prints are all represented with subject

categories ranging from landscape, urban, still-life and portrait to the more abstract.

First prize was awarded to Reenie Schmerl for "Five Paris Prints." In these studies of Paris, the photographer takes the viewer into back-alley courtyards, down narrow side streets, wet with rain, and to the bird



"Gary and I,"

by Elizabeth Dupuy

market. Her camera intimately records these places where romance, however elusive, still lingers. Enhanced by the subtle gray tonalities, these pictures call to mind Eugene Atget's early 19th-century views of Paris.

Few of the pictures in the show demonstrate the photographers' intervention in the developing process. For precisely this quality, Roger Crossgrove's work attracts attention. His daring use of the male nude and flashy neon-like coloration add further dimensions to his already surreal collages.

A more realistic use of color is seen in the work of Amos Chan. By bringing the viewer so close to the things within his photos, he achieves a heightened sense of color and texture. In "Beverly Hills," the muscular bare back of a figure seated at the edge of a pool confronts the viewer. The rich, dark color of the wet skin and the muscular contours capture a feeling of power and strength. Without seeing the eyes of facial expression, one still receives the essence of this person. Of interest is the girl he speaks with to the left of the

photo. Although one sees her face, she is inconsequential. Clad in a bathing suit, the same blue as that of the water, she becomes simply part of the background.

Chan puts the viewer directly up against the photo and its subject. In contrast, Ted Hendrickson leads the viewer into the landscape, setting up tensions and relationships within the print.

In a photo of Guilford, Ct., a side of a wooden house flanks each side of the picture, and a wire runs between each, as if the

cont. on page 7

NTD: Opens for '83

The Tony Award winning National Theatre of the Deaf will unmask its 1983-84 season on September 30 when "The Hero With A Thousand Faces," a production steeped in myth and magic, makes its world premiere in Palmer Auditorium.

"The Hero With A Thousand Faces," based on the landmark book by Joseph Campbell, has been transformed into a humorously theatrical work through the imaginative directing style of Larry Arrick. Concerned with myths and fairy tales and the continuing influence they have on us, the play ingeniously weaves several of the world's most fanciful stories which illuminate the human condition, complete with its absurdities, wonder, fears and paradoxes. In a world that is often terrifying, scurried and scattered, the play invites us into the humorous universe of myth and magic that exists in the slow-motion subconscious of us all. From behind 1,000 faces, the NTD dramatically reveals the single hero, the archetype of all myth and all men.

Following the September 30 performance, the NTD will tour seven states and go on to appear in Europe, New England, the South and the Eastern Seaboard. Next summer, the NTD will be featured at the celebrated Cervantes Festival in Mexico.

Since 1967, when The National Theatre of the Deaf was founded by Artistic Director David Hays, the troupe has been dazzling theatre goers world-wide with a unique performance style which blends the magic of sign language with the splendor of the spoken word. The NTD is composed of 10 deaf and 2 hearing actors and each performance is a total sensor performance. Theatre-goers viewing "The Hero With A Thousand Faces" will hear and see every word.

Leading Broadway designer Fred Voelpel has designed the costumes, Betty Beekman the lighting and Charles Baird the settings for this fantasy evoking production. Celebrated Movement Director John Broome has designed and directed the show's movement. Tickets are on sale at the box office in Palmer.

Metamorphosis

Director Peter Feldman, guest artist of the Theater Department, wishes to announce the casting of *The Metamorphosis*. The cast includes Tony Ward '86, in the leading role, Marleine Hofman '85, Doug Kneeland '86, Jessica Hecht '86, Thomas Hildreth '87, Beth Bria '84, Jane McEneaney '84, and Reed Lange '87.

The Metamorphosis, by Franz Kafka and adapted by Charles Dizenzo, is being presented as a workshop production under the sponsorship of the Theater Department and Theatre One.

The play is under the direction of Peter Feldman, who will also direct the fall production of *The Night of the Iguana*. Mr. Feld-

man has directed in Holland, England, Canada and New York, where he worked as co-director of the Open Theatre. He has taught in Canada at the Simon Fraser University and Brock University and in the United Kingdom at Dartington College.

Tickets go on sale September 28, 1983. The show will run in Palmer Auditorium, October 6, 7, 8, 1983. Curtain time is 8 p.m.

Alumns Exhibit In Cummings

by Courtney Taylor

Anyone who has passed through the lobby of Cummings Art Center recently has most likely seen the latest show on view, the Winslow and Muirhead Exhibit. The main exhibit, which will run through October 4, was put together by two Connecticut artists, Kitty Winslow and Deborah Muirhead. While the two women work closely together (both are teachers at UCONN), their styles differ substantially, though they both claim their art work to be "Post-Modern."

Deborah Muirhead, who is originally from Illinois, has an abstract style of painting, often depicting semi-concealed images to encourage the viewer to interpret the painting for himself. She considers her paintings eclectic, deriving her sources of imagery from primitive art and urban graffiti. Much of her inspiration comes from listening to jazz music, which influences the

kinds of images she uses, such as limbs and concentric circles, and the colors she employs. She prefers using strong colors to create feelings of tension and discord, as well as to instill harmony into the painting. Ms. Muirhead's paintings are very personal but have, nevertheless, a universal appeal.

The approach taken by Kitty Winslow in her work is much more literal in its message than Ms. Muirhead's. Ms. Winslow's images are more blatant and her style and technique are simple and clear. Her use of common materials, such as spray paint and stencils in the execution of her spontaneous paintings, and the manner in which she exhibits them using thumbtacks to hang the unframed works, are evidence of the informality with which she carries out her works. The colors Ms. Winslow uses are acid but common, taken from the world of graphic com-

munications. In accordance with the simplicity of her work, Ms. Winslow strives to communicate a single theme rather than a continuum.

In addition to the Winslow and Muirhead Exhibit, there is also display in the Manwaring Gallery (adjoining the lobby) of selected works by William McCloy, Mr. McCloy retired Professor Emeritus from Connecticut College in 1978. McCloy's art is of a recent trend, using cast paper, in the form of heads and rocks, and acrylic paint as his media. Mr. McCloy also has some cubist style works on display in his show.

Anyone who hasn't should make the effort to see the exhibit. Also, for anyone who is interested, Ms. Muirhead will be on campus some time near the end of the month to discuss her work with students; the art department will publish information on the exact date.

Dana Series : Past & Present

by Susan Sullivan

The presentation of concerts at Conn College originated in 1916, just one year after the college opened its doors. Since then, the school has offered performances by some of the most renowned soloists and orchestras. These include Margaret Truman, Soprano (1955), Robert Peters, Coloratura (1961), Eugene List (1949), Isaac Stern (1948), the New York Philharmonic (1921-22), the Boston Symphony (1941-47/1941-48, 1950-63), the Leningrad Philharmonic (1962), and the Vienna Symphony Orchestra (1964).

Originally, the concerts were held in Thames Hall. In 1917, however, the concerts were moved to the gymnasium located in Hillyer Hall, now the Bookshop and Post Office. Due to overcrowding, the concerts were relocated to the State Armory until 1939 when Palmer Auditorium was constructed. When the concerts were being held at the State Armory, there were special

trolley cars to transport the women from the college to the Armory. According to Gertrude Noyes, the college historian, the concerts were very formal, important social gatherings.

The concerts have been popular among those not studying at Conn, but Rosemary Park, President of the college from 1946 until 1963, instituted a chamber music series aimed directly at the student audience. This series ran from 1960-64.

In 1969 Cummings was built, and several concerts were held in Dana Hall. This began what is known as the Dana Series. Two of the many excellent artists that have performed in the Dana Series are Itzak Perlman in 1976 and the Julliard String Quartet in 1970.

On September 24 of this year, The Chamber Orchestra of New England performed Bach's 6 Brandenburg Concertos to a full house. James Sinclair and Peter Sacco, a Connecticut College faculty member, conducted the

orchestra.

There has been a strong drive this fall to increase the number of student subscriptions and so far it's working. This summer brochures were sent home to the students instead of sending them through campus mail. According to Diane Smith, this is one of the reasons for the increase in student subscriptions. Marc Baylin, a member of the Dana Series Organizational Committee, claims that this is going to be a terrific year for special attractions. Among the artists performing are Stephanie Chase, violinist, the Warsaw Philharmonic with Misha Dichter, the New York Renaissance Band, the Murray Louis Dance Company, and the Preservation Hall Jazz Band. Tickets for any of these events can be purchased at the box office in Palmer prior to performance. Everyone involved with the Series is hoping for many more sold out performances and continued student enthusiasm.

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Minor Program to be Instated

by Christopher Boyd

Last May, the faculty voted to accept an optional Minor program for students. The minor, which, according to former Acting Dean of Faculty Thomas Havens, was approved by a "substantial majority," will consist of at least five courses, three of which must be completed at the intermediate and advanced level. The program was proposed by the Academic and Administrative Procedures Committee (AAPC).

In an interview last spring, class of '83 graduate Paige Cottingham, one of three student representatives on the AAPC explained that the minor could be of substantial benefit to those who take advantage of it. "It is good for those who are interested in other areas of study and don't get any recognition for it," she said. "It will now go on their transcript."

Dean of Faculty Francis Johnson, explained that the minor will also help students while they are here. "I think it will lead students to consider the interrelationship

among their elected choices more carefully."

Havens explained that the Minor program will serve a dual purpose. "It will give students an extra sense of accomplishment," he said, and will also "benefit the departments."

According to an AAPC report, the minor would benefit departments which now have many students who take a number of their courses but do not major in the field. "Both the departments involved and their faithful non-majoring students would benefit from the pedagogical focus and

the transcript recognition provided by the institutionalization of the minor."

According to Johnson, seniors will be able to elect a minor at the November pre-registration. They will, however only be able to select from these minors which have been authorized by the faculty. Seniors will be permitted to complete the minor through courses they have already taken or will take in their final semester.

Johnson stressed that the Minor program is optional to both

the departments and the students.

Other colleges, Middlebury for example, have similar programs. The Middlebury "Concentration" program consists of four courses which are related by a "coherent theme," according to Johnson.

With the diversity of career options today, Cottingham stressed the importance that this Minor program will have on a student's future. "In this day and age when people are concerned, it helps to say I have a solid background in something else."

Art is Threatened by Itself

Is there a future for Art? This is a question which was raised by Arthur C. Danto in a lecture which he delivered at Wesleyan University last Monday night. The lecture, one of a series being conducted at Wesleyan, was entitled, "The End of Art," and approached the subjects of Art and Aesthetic Theory from an historical perspective. As for the future of Art, Danto dismissed it early on in his lecture by stating that "the future is a kind of mirror in which we are capable only of seeing ourselves." After lengthy descriptions of several historical and philosophical theories, however, Danto maintained that "Art will end with the advent of its own

philosophy." It would seem, therefore, that Danto is doing nothing to prevent its end, since he has recently published an in-depth philosophy of Art entitled, *The Transfiguration of the Commonplace*. In the preface of this work, Danto reinforces the idea he established in his lecture. "Art has not stopped," he writes, "but ended, in the sense that it has passed over into a kind of consciousness of itself." Arthur Danto a professor of Philosophy at Columbia University, was a member of the Abstract-Expressionist school of painting in the 1950's. He has published works in several areas of philosophy.

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'IMAGES '83': Interpretations of the World (cont. from page 6)

two structures were linked. The wire works as a barrier, holding the viewer back for a moment before allowing one to explore the deep expanse of marsh that lies ahead. The long shadow cast between the structures directs the eye to the center of the photo, where a vine-embraced tree stands. From here the viewer has access to the marshy plain. The eye is led out into the environment layer by layer, whereby it finally comes to rest on a small house. Hendrickson describes this house as a "final resting place for the

eye", the final punctuation mark of the photo.

Hendrickson, an instructor in photography at Connecticut College and second prize recipient, spoke openly about his works and philosophies. Deeply rooted in the idea that photography is an interpretation, not a documentation, of the visible world, Hendrickson believes that "the key aspect of photography is that it has a high degree of credibility, and whether you choose to deny it completely or maintain a stance

of pretense, it will always have an attitudinal connection with the real world."

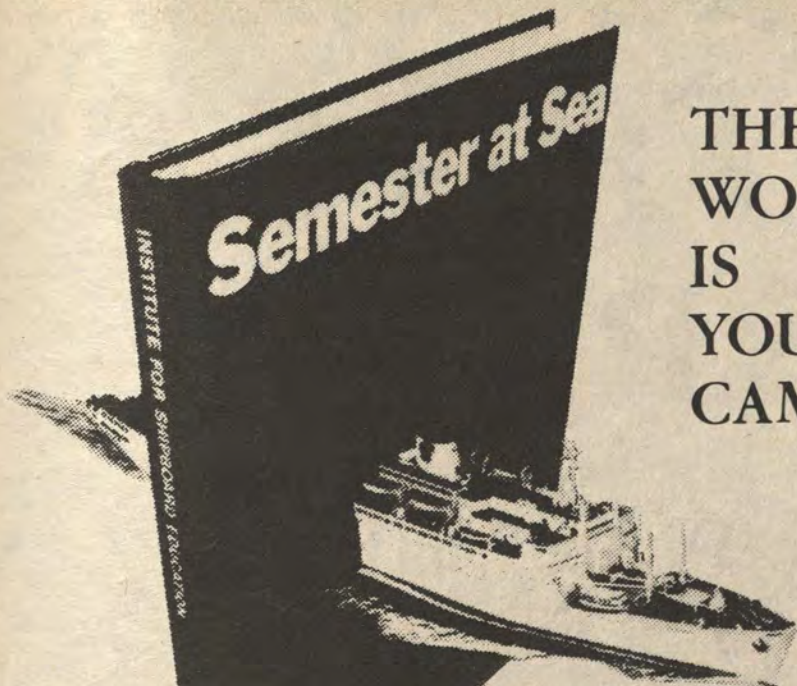
Hendrickson sees the world as being "a chaotic place, not always easily understood... often so much so, that my response is to impose order on the environment." In his efforts to achieve a sense of order, he approaches his subjects with a formal sensibility. However structured his photos are, they achieve order without losing the feeling that energies are at work.

Also of interest are the still life photos by Jack Harriett. His attraction to unfamiliar objects brought him to a studio, where he photographed an arranged composition of found-objects — an empty ink jar, a Japanese doll, sculpting tools, animal skulls, etc., which surround a faded print titled "Presente y Futuro." The print is an optical illusion in that it appears to be both a nude woman curled up in a fetal position and a human skull.

Objects from the past work to suggest the present and even the future. Amidst this message there is a single glass eye positioned in the foreground of the photo. It seems to strangely stare out at the viewer. One wonders what this eternal observer has seen.

Other works also strengthen the concept that photography is an art form, perhaps the most innovative branch of art today. "Gary and I," by Elizabeth Dupuy features a man and a woman in a lovers embrace. The very human act of kissing is depicted in such a classical manner that the photo is striking. The alabaster skin and statuesque pose make the figures appear to be made of stone. Yet, Dupuy's lovers escape sentimentality. They work well, because of the juxtaposition of the contemporary with the classical.

"Images '83" is on view through Sunday October 2. Museum hours are: Tues-Sat 1-5 pm, Sun 2-5 pm.



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SPORTS

Fall Sports Preview

by Kathryn Smith
and J.P. Nahill

Conn College's fall athletics look to be filled with some new faces to strengthen the already promising teams. This fall's sports teams are enthusiastic and are predicting strong outcomes.

Women's Tennis

Under the fourteen year's coaching experience of Sheryl Yeary and the leadership of senior captains Cathy and Leslie Leeming, the women's tennis team has already been twice victorious with matching 7-2 wins over Clark and Mt. Holyoke. A superb 9-2 record in 1982, the women are looking to do the best they can, taking each match one at a time. "We hope to accomplish what we are capable of, unrelated to wins and losses," Yeary states. In addition to the Leemings, five strong upperclassmen are returning to the team with enthusiastic attitudes and readiness to play. The women's next home match is September 28 versus Hartford University at 3:00 pm.

Women's Soccer

"As a transition from club to varsity status is a tough one, this first year looks to be one of experience and learning in varsity soccer," says Fran Shields, head coach for the Women's Soccer Team. Shields is excited to be coaching this team in its first season as a varsity team. Assisting him is Put Goodwin

who, according to Shields, should be given tremendous credit for his hard work the past few years in making this team a reality. Returning this fall is a strong nucleus of players led by captains Sally Everett ('84) and Kathy Boyd ('85). Shields' is concerned about stressing conditioning and the fundamentals of soccer to his twenty-seven member squad. The women's next home match takes place this Friday at 4:00 pm against Trinity.

Women's Field Hockey

With eleven returning letterwinners, including senior captains Ebit Speers and Tammy Brown, this year's Field Hockey Team appears stronger than ever. The team is looking to combine the talents of various individual players to create a "reasonably strong and versatile unit on the field," according to first-year coach Peel Hawthorne. The main goal for this year's team, which includes nine seniors, is to qualify for the NIAC tournament, and achievement which seems to be within the Camel's reach.

Cross Country

The Cross Country team is showing off some new faces that promise to help strengthen hopes for a strong season. For the men's team, sophomore Gary Reinhardt looks to be the Camels' top runner. Gary is a member of the "gift package" of Lyle Miller ('84), Brendon O'Donnell ('84),

and Sean Lee ('86), all promising hopefuls who have been real boosters to the school's running program. Also returning are veteran letter-winners Ned Bishop ('84), and Leonard Ellen-tick ('86). The women are working with a strong core of runners supplemented by some new athletes. Gail Hopp ('86) looks to be the team's top performer, coming from a strong high-school program. According to Coach Mrc Connolly, "We have a solid core of women who are working hard together and looking to be very competitive."

Sailing

This year's sailing team returns for its second year as a var-team — captained by sophomore Willie Ill. The team is divided into three sub-teams: freshmen, comprised of skippers Jeff Wallace, Bruce Thompson, Bill Rieders, and Luke Weime, varsity led by senior skippers John Harvery and Peter Shope (who is presently acting as coach of the team), and the women's team, led by Gayle Miller and Suzanne tyn-dall. This year's team is looking to do as well as last year (which attained an impressive ranking of fourth in the nation). One event that the team is looking forward to is the prestigious McMillan Cup held at the Naval Academy in mid-October. At this event Conn will be one of the smallest boat teams racing. With a tough schedule ahead, this year's sailing team will be kept busy on the waters.

• STILL TO COME •



The Connecticut College Voice Sport's Department is pleased to announce the "Athlete of the Week." Recognition will be given the athlete who in the opinion of the Voice Sports Department performed in an exemplary manner and in the true spirit of Connecticut College sports.

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