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The views expressed in this paper are solely those of the author.
Should the Bookstore Go Co-op?

By Michael Schoenwald

A committee has been set up by the Student Government Association to look into the possibilities of turning the Connecticut College bookstore into a co-operative. The SGA claims the bookstore is making excessive profit from the students while the bookstore claims the opposite.

According to Bill Butterly, House President of KB and a leader in the effort for a co-operative bookstore, the SGA "felt that the bookstore was making a profit on textbooks to offset other costs in the general school budget." Butterly says that students believe that this was unreasonable because of the amount of tuition they were already paying at Conn. Additionally, this is not the first time that students have attempted to create their own bookstore. SGA stated one reason for the shortage of books was that the bookstore ignored it would not be able to return unsold books to the publisher. Butterly says that the Co-op would be for used books only and would work in conjunction with the existing bookstore.

The Connecticut College bookstore makes little, if any, profit on textbook sales, says bookstore manager Mrs. Dorothy Riley. She said that the bookstore lost $6,000 last year, and attributed some of this loss to the increasing short discount books and increased postal costs.

The bookstore pays the salaries of its employees, their medical insurance, and gives them a retirement fund, says Mrs. Riley. The bookstore must also pay 5% of its gross sales to the college for rent, heat and light. Mrs. Riley says she sometimes puts in a 10-hour work week and her employees 37½ hours. Mrs. Riley does not think that students can put in the time to run the bookstore, and she emphasizes that a lot of knowledge and experience are needed to properly run a bookstore. She thinks that less experienced people would precipitate an even greater loss than is presently being incurred.

In response to the occasional inadequate supply of books, Mrs. Riley cites a variety of reasons: First, the registrar has no exact figure of how many freshmen will take a certain course, so estimates must be made on the previous semester's enrollment; some book companies give discounts, others do not; Mrs. Riley states that in the stockroom of the bookstore, sit about 2,000 books, unable to be sent back to the publisher.

Some publishers do not take back any books at all," says Mrs. Riley. "If a course is cancelled, we are stuck with the books. We are forced to under-order in some cases because of strict return rules made by the publishers. If you can't return books to the publishers, what do you do with them? We try to order the amount of books we think will be bought. This year's freshman Chemistry course had an expected enrollment of 60. The actual enrollment was 103."

In some cases students at other colleges and universities pay extra fees on the books they buy. Not so at Connecticut, according to Mrs. Riley. "Students at Connecticut College are lucky to be paying the price they are for our books. At Yale, for example, 50¢ is added on to the cost of course books to pay postage costs. This is also the case at Brown and some other schools. We do not charge extra for books."

Mrs. Riley thinks students at Connecticut College prefer to buy new rather than used books. She does not think that students here care about a difference of one or two dollars when buying new books. The manager feels that at a state university this situation would be different because of the economic background of the students. Mrs. Riley is appreciative of the students here and feels that "if the students want to buy all used books next semester we will get as many used books as we can and not charge extra for used books."

David Gleason, Chairman of Social Board and a member of SGA, thinks a co-operative bookstore is feasible. "If the SGA could put together a book co-op, ½ to ¾ would be saved on the price of a new book. I think there are a large number of wealthy students at Connecticut College but there are a great deal of students as well. Many of the wealthy students probably prefer to buy new books but for anyone a few hundred dollars a year is difficult. If I had the opportunity I would do it." Dave sees the bookstore as something of a singular entity on campus. "Although the bookstore does cater to the needs of the students very well, they don't have any competition. It is easy to react by thinking they are overcharging."
Drinking stereo. I heard stories that, in Vietnam, the natives would sell Coca-Cola mixed with battery acid, to the American soldiers. I heard that some of the soldiers knew this, that others didn’t.

As we pass, the derelict asks for change. His voice is like wind going through broken glass. I give him a quarter. My college buddy keeps walking.

We're discussing his post-graduate plans.

"My Law Advisor says it ought to be easy for me to get into Simon's Law. And, after that, it would be impossible for me not to make at least thirty grand my first year. When I finish there, I'm going to Hollywood. That's where the legal action will be."

That's why I've been learning about legal aid and the law, and the people who are trained in Communications work will be needed. We're talking a lot of money.

Walking along and around, we wind up passing a derelict who looked like a rag doll that was left in the mud. He had about five months worth of dandruff in his hair.

This guy—I don't know—it looked like the derelict was one of the Sixties.

The words Weather Underground sent a flash through the US media last week that even eclipsed Senator Cranston's Airline-traveling affidavit. Despite the painless and disappearce, the networks and presses barely broke stride between Anwar Sadat's assassination, the Brink's robbery, and Judith Clark, just approved for a decade, as they led the Brink's robbery failure. Once again the FBI had accidentally thwarted the forces of chaos, and as the agency launched into its subsequent round-up, apparently of anyone who comments on the weather, the cameras begin to whirl. The Big Story was taking shape.

"Tonight's Wide World of News comes to you from the sleepy little town of Nyack, New York. . . . the blood on the sidewalk was green. . . . the street was grayed. . . . the weather station was silent. . . . I never saw anything," thereby validating the event; the truck Photographed from all angles, the arrest of Kathy Boudin and Judith Clark, just approved for a decade, as they led the Brink's robbery failure.

It made great news. There was plenty of money, guns, bombs, background, people to interview, and an easily receptive surroundings, amongst family and friends. We slipped back into our old niches, if only for a few days. Our interest in and enthusiasm for community news and events, the perception that since our past interest in and enthusiasm for community news and events, the perception that since our past

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They drank it anyway.

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Dance Club Concert
Danceworks
A Collection of Eleven Pieces Choreographed & Dance by Students
November 5, 6, 7
8 P.M.

Croziers Williams East Studio $2.50; $1.50 with I.D.

(The College Voice sincerely regrets this incident. But Ms. Howe maintains that she bore no malice to Mr. Braswell, nor did she intend to slander him; and that errors which might have been committed were due to misunderstanding, not prejudice.)
The Joffrey Effect: A Right-Hand Column

The October 9th Campus Communicator’s “Left-hand Column” was devoted to a few safe, sweet paragraphs about the Joffrey II Dancers’ Benefit on October 9. The piece was a tidy bit of PR work but was a cover up, a meek way of trying to convince all who had attended the benefit that they had not been cheated; that the evening had been delightful. But what disappointed patron (whether a $10 or $100 audience member) was really convinced by the “Left-hand Column”?

The Communicator’s trite comments about the performance made me smile. Why, I wondered, did I have to reconsider my own review of the performance, when it had not been cheated; that the evening had been delightful. But what disappointed patron (whether a $10 or $100 audience member) was really convinced by the “Left-hand Column”?

The performance by the Joffrey II Dancers was not worth $10, much less $100. Yet, Palmer was quite full that Saturday night. I seriously doubt whether the majority of the audience really knew the difference between the Joffrey II and the Joffrey Ballet before entering Palmer on October 9. Both companies are commonly referred to as the Joffrey. Besides, promotion certainly stresses the supposed professionalism of the Joffrey II rather than the more accurate “farm team” quality of the company. Since this group does not receive widespread, reviewed performances, it can be classified as professional, but anyone who attended the benefit knows categories like that are not always accurate.

Yes, the process of promoting and perpetuating the Connecticut College community is an important one. It was certainly beneficial to bring everyone together, and fitting to do so in Palmer that we might all admire the redecorated auditorium. Yet, while rewarding the interest and support of our community with promises of a vigorous, exceptional evening of dance, the same faithful, hopeful supporters were insulted by a shoddy, unprofessional show—a sorry reward. Was it assumed that the audience would not know the difference?

The evening was a benefit. I know that all those $10, $25, $50, and $100 donations were to the cost of renovating Palmer. But I wonder how many of the “donors” would have chosen to send in a check and make other plans if they had known who and what the Joffrey II is. Money aside, how many of the donors felt they had wasted a good deal of time that night?

I understand that this performance was donated, and have heard the saying, “You can’t look a gift horse in the mouth.” However, the college should have entered and executed this project more responsibly. Should not the dance department have been sought out for advice and input on the project? Could not the college have promoted the Joffrey II as the students they are (a very relevant connection could have been drawn to the learning which takes place here), even if the company’s national PR is more glamorous, professionally-oriented? That way the audience could have set their sights at a more appropriate level and felt interested, supportive rather than gravely disappointed.

I also must question whether the direction and goals of the Joffrey II Dancers are healthy and productive. The company must make a significant amount of money and the dancers’ pet to be on stage frequently, but what is being sacrificed for the sake of raking in that money, hammering out those performances, and being first to present certain new choreography? As I concluded in my review, the Joffrey II Dancers are not ready to be performing so often, so many different pieces, for they are lacking in some essential basics which will not be made up for by interesting light, unusual costumes or unique choreography. These young dancers are gaining an incomplete sense of performance, are being encouraged to follow a thorny path with a machete to slash a temporary path instead of gloves and a hoe to weed and clear the trail once and for all. They are protected from the thorns. They have armor in their big name, big reputation, and the approval of father, Robert Joffrey—but how many people like watching armored figures dance, especially for good money?

Clearly then, there are several important moral issues involved, not the greatest of which is the discrepancy between what was promised and what was delivered for the sake of money making. My opponents will accuse me of being too idealistic. The politics I know. Nothing is free from it and I cannot get rid of it by editorializing. But just as I feel the college should have been more responsible about the events, I have become conscious that my critique’s responsibility was not just to the Joffrey II Dancers, but also to the audience. I think that the college and community members who attended that performance, and left feeling somewhat bad, be assured that they were not alone; that it was wonderful for them to attend and understandable if they were disappointed. They should not be dealt condescending, meek remarks such as in the “Left-hand Column.” They deserve to cover and scare off any ill feelings. To anyone who was irked—you had good reason and you were not alone and your contributions are greatly appreciated.

The College Voice, October 20, 1981
Student Runs for Local Education Board
By Scott Wilson

On Nov. 3 there is a municipal election in New London. Connecticut College students are involved in these elections; duties have ranged from soliciting votes over the telephone to being election officials. This year, however, Conn students have more responsibilities. Robert Gardner and Bill Butterfly (both seniors) are campaign managers for a candidate pursuing the job of Board of Education. It is fascinating that two Conn College students are actually organizing a political campaign. What is more interesting is that the candidate for Board of Education is Alan Spalter, a junior at Connecticut College.

Spalter, as of June 81, had few political aspirations. He was involved in politics on a college and city level. As the Connecticut State Finance Director for College Republicans, Co-Director of the Connecticut State Finance Director, and a member of the Connecticut Republican Town Committee, Spalter felt he was satisfied with the demands and educational edification of the job. As a result of Spalter's accomplishments, one of the New London Republican Town Committee members nominated him for the Republican candidate for the Board of Education. Initially, Spalter declined the nomination, but, because of coaxing from the town Chairman, Spalter was given a week to reconsider.

"It was during that week I made my decision," said Spalter. He reviewed the record of the current Board of Education and found many inconsistent and quite unfair practices. These books, donated by people, expenditures increased by 12 percent; total enrollment decreased by 215 students, and yet, the scores remained the same—30 points below the national average. The candidate wants to discontinue the educational experiments and return to the basics: reading, writing, and arithmetic.

His campaign is being conducted in a very professional manner. The assistance of Butterfly and Gardner have produced a campaign similar to a campaign for a city council seat. You have probably heard some of the radio commercials on WNLC, WTYD, WSUB or Q105. Or maybe you have seen newspaper ads, press releases, or articles in the local newspapers. If you have missed any of the publicity (including the abundance of posters), you might have gone to one of the twenty or so candidate nights or forums during the last month.

The opportunity for overthrowing the popular Democrats is slim. The Democrats have over two-thirds majority in this city. Spalter, however, responded to the unfavorable odds by being more professional, yet more straightforward. His campaign is being conducted in a very professional manner. The assistance of Butterfly and Gardner have produced a campaign similar to a campaign for a city council seat. You have probably heard some of the radio commercials on WNLC, WTYD, WSUB or Q105. Or maybe you have seen newspaper ads, press releases, or articles in the local newspapers. If you have missed any of the publicity (including the abundance of posters), you might have gone to one of the twenty or so candidate nights or forums during the last month.

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Theatre-by-the-Sea

For the first time in its known history, New London, Connecticut will have its own professional, resident Theatre company. Tommy Brent, Founder, Producer of the Theatre-by-the-Sea in Matunuck, Rhode Island, announced today that the company will be bringing its Theatre-by-the-Sea company to New London this winter, opening on Friday, November 20. With the Gilbert and Sullivan musical, "The Pirates of Penzance," which is currently packing them in on Broadway, they will be Down the Sea. Brent will play through December 6. This will be followed by "Brigadoon." December 8 through 20. "West Side Story" will open on December 22 and play through January 3. Thereafter, a new production will be presented every two weeks from January to May, and will include a variety of plays and musicals, many just recently seen on Broadway.

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Shroud

Continued from Page 1

nor can any combination of physical, chemical or medical circumstances explain the image adequately."

The Shroud is 14 feet long by 3 feet 7 inches wide. The microfibrils which make up the thread of the woven cloth are 1/100 of an inch in width. There are blood stains on the cloth as well as marks left from a 1532 fire. Two dark streaks run down the length of the linen with water stains and patches sewn on the cloth also visible. It has been proven that the blood stains are whole blood—that of the living being. It has not been proven that the blood stains were derived from the apparent presence of Jesus' body at the time. The blood stains do contact the cloth before the body form does. The eye immediate or the whole body raised flat discs. STRP members Drs. Jackson and Jumper theorized that perhaps this suggested the possibility of blood coming over the eyes. This would support the Hebrew burial custom of placing sherds over the eyes to keep them in place. If these "discs" were coins, then perhaps the date of the coins would reveal the age of the Shroud. There is no unanimity of agreement among the group on this theory, nor any way it can presently be proven. The only way to determine age is through a carbon 14 test. But this is a destructive process which would destroy the threads of the Shroud cloth.

The history of the Shroud can be traced back to the middle of the 14th century where it was in the possession of the de Charney family in France. The cloth was claimed to be the Shroud of Christ, through this it was doctored by a Bishop Pierre D'Arcis, who had been so vocal that he was silenced by the Pope. Bishop Pierre D'Arcis, who had been so vocal that he was silenced by the Pope. It was brought to Turin in 1578 where it has been ever since, apart from the last war.

Shroud historian Ian Wilson, a non-

STRP member, has created a theory dating the possible origin of the Shroud to the first century A.D. The Shroud, according to this theory, was lost until the 6th century B.C. At that time, Wilson notes a change in the depiction of Christ. It is an Apollo-like, beardless man to a man resembling the image on the rediscovered cloth. If we accept his theory and assume the image on the Shroud is that of Christ, then Wilson concludes perhaps the Shroud is the first icon we have of Jesus of Nazareth as we perceive him today. He states: "The Shroud seems to derive from the question stated earlier: 'Is this cloth an authentic image of Christ?" Science can prove this; nor have scientists ever stated they could. The STRP members do believe they will eventually be able to identify what is now the appearance of a human body image. Scientists seek to understand the process by which the image is produced on the cloth. Religious scholars question the authenticity of the image as Christ. Scientific evidence and religious theory cannot be combined. They involve two distinctly different fields of study: one fact, in itself, is either of beliefs. The image on the Shroud cloth certainly poses a question. Should we believe scientific evidence or religious theories? As an example, a member stated at the conclusion of the symposium, "we can believe in them both."

Editor's Note:
The Shroud exhibit at Branford House, Avery Point, Groton, is open to the public seven days a week from 9:30 - 4:15 until December 9. Tickets are available through Ticketron.

Music Appreciation


Values in the 80's from a tradition in the 30's.

Robert's

For more information contact:

Theatre-in-the-Sea, Opening at the Garde Theatre, New London, Connecticut on November 20th, for a winter season of legitimate theatre is in need of volunteers in various departments - publicity, mailing list and subscription campaign, scenic, costumes, technical help and backstage workers. Anyone who donates some time to help the theatre should contact Jimmy Pizzo at the theatre: 325 Captain's Walk, New London, Conn. 06320.

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Juilliard String Quartet

By Lisa Chernin

The Julliard String Quartet returns to the Connecticut College Concert and Artist Series this season with a recital on November 4 in Palmer Auditorium. The Quartet, known as the "first family of chamber music," is celebrating its 35th anniversary this season, and will perform concerts in North America and Europe, including five complete Beethoven cycles.

Following a three-year collaboration with the Julliard School President, William Schuman, the Quartet has championed the works of 20th century composers such as Bartok and Schoenberg, and has presented works by many American composers, as well as performing the classics, particularly Beethoven, to the lavish town as the Julliard Quartet. The Julliard Quartet has made over 100 recordings and it continues to record the entire gamut of string quartet literature. Now recording for CBS Masterworks, the Quartet has also appeared on Epic and RCA labels. For its recordings of the complete Schoenberg quartets and the Debussy/Ravel quartets it won two coveted Grammy Awards. The first digital recording of all the Bartok string quartets was recently completed by the Quartet, and will be released soon.

All the members of the Julliard Quartet are American born and American trained. The Quartet's first violinist, Robert Mann, is the President of the Julliard School, alumna, Studied violin with Eduard Dethier, in addition to having a Naumburg Award. Mr. Mann made his recital debut in 1941. He still appears as a soloist, and has recorded a number of songs exclusively towards the end of the quartet, some of the songwriting impressionistic and a bit much (Charles approaching Sarah's house on a raft and more on the street). Even then though the period scenes are just the surface of Fowles' book, the thing that is admirable about this French Lieutenant's Woman is how much of the spirit of the book. Reisz and Meryl Streep manage to do something. This is not, as some have said, dry, Masterpiece Theatre style. The film is not as calm as it is on the screen (though the bedroom scene is a bit lackluster). This is an entertaining, lush picture. There is a sly wit at work in the period scenes. They are often slightly heightened to give them an air of artificiality that emphasizes the contrivances of the period. You get a nice sense of the repugnance of the era.

I can feel Charles growing dissatisfaction with the falseness of his life after he meets Sarah. It is as if he is not afraid to be out of her time, but is determined to be out of her time. The movie was photographed by Freddie Francis, and as you would expect, with a big budget costume drama, it is beautiful. But it never hits you over the head with its beauty. There is no elbow in your ribs saying, Admit it, it's great. I thought that Meryl Streep seemed a strange choice for Sarah, and so much has been made about the fact that she is not a real actress. TheJulliard String Quartet is one of the highlights of the fall season.

The triumph of Jeremy Irons who plays Charles is maintaining our interest in a character who could easily turn into a somber prig. Charles is a very sincere young, Victorian man, but Irons is both amusing and engaging as he makes the tremors that Charles is feeling real.

The rest of the cast, comprised mostly of British character actors is fine. I particularly liked the actor who plays Sam, Charles' valet, and the actress who plays Mrs. Poulterton, although regretfully I do not know their names. As Dr. Grogan, Leo McKern is, as always, a delight, and David Warner has a hilarious bit as a judge. The accomplishments of this picture are considerable, considering the difficulty of the source. The French Lieutenant's Woman is one of the highlights of the fall season.

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Boston Museum Trio

An Epic Success

By Garry Bliss

Those of you that have heard fantastic things about Abel Gance's 1927 epic "Napoleon" have heard the truth. The reaction of audiences today is the same as that of audiences 45 years ago; cheering, standing ovations. The movie will be in Boston in November and if you have the chance (even if you don't), go see it. "Napoleon" is the story of Napoleon Bonaparte's life, from childhood to his triumphant invasion of Italy. The story of Napoleon's life is also the story of the revolution. In the film we see the revolution start and are taken through The Terror of Robespierre, the threat from Royalists in October 1794, to the revolution, and the final triumph by Napoleon for the Revolution. There is also the love story of Napoleon and Josephine. But most of the story is the triumph and tragic life of a man who once wrote: "All my life I have sacrificed everything, peace, happiness to my destiny." "Napoleon" opened in Paris at the Theatre des Opéras in 1927. Gance had originally intended to recreate Napoleon's entire life in six films. Gance was only able to do one film. Money was poured into sets, costumes, and on location filming. "Napoleon" was visually revolutionary at a time when Hollywood was about to give birth to tomorrow's movies. It is a silent movie in that it has no dialogue but the acting is not melodramatic, exaggerated or posed like most "silents". The acting is one of the most striking elements of the movie. In Germany, at the time that "Napoleon" was being made, technicians were taking cameras off tripod and putting them on wheels. Gance went beyond the Germans' innovation. He strapped a camera to a horse for a chase scene on Corsica. He put a camera on wires like a cable car. To achieve the swelling effect in the pictures of the debate in the Convention, Gance attached a camera to a pendulum. Gance also used elevators and devised a primitive crane. The snowball fight best exhibits Gance's use of "rapid cutting". By the end of the scene the pace is so hurried there is only one frame of Napoleon to two of the fight. The climax of the movie uses three weak scenes. Gance fits together the images of three screens for panoramic views. He also projected three different pictures on the screen. This technique, called Polyvision, pre-dated cimex by 30 years! The musical score composed by Carmine Coppola is amazing. It left people whistling the Marseilles as they left the theater. In any movie of this length there are weak moments. The only time that I felt that it lagged was in the extended love affair between Napoleon and Josephine. For that was it. "Napoleon" is a fantastic experience that if possible should not be missed.

By Eric F. Jacobson

This past Friday evening the rainy New London weather was relieved by the beautiful sonorities of the Boston Museum Trio in an all Bach program. The Trio performs on period instruments patterned after those of the Baroque. The use of original instruments is a recent development and has prompted new interest in the Baroque age. The performers—Daniel Steiger, baroque violin, Laura Jeppesen, viola da gamba, and John Gibbons, harpsichord, have performed together since 1973. The ensemble performs often in the New England area, especially in Boston. The all Bach program offered the audience an interesting variety of textures and sonorities. The first two pieces, Sonata for Violin and Basso Continuo in E Minor and Sonata for Viola da Gamba and Harpsichord in G Major, seemed to lack an ease of performance. The violinist displayed a smooth legato and was moderately sensitive to the music. Unfortunately the da Gamba seemed to be obscured by the harpsichord and was perhaps a bit forced. It is sad that the acoustics of Dana Hall are so static; because of this warm sound is quite difficult to achieve. The Sonata for Violin and Harpsichord in A Major proved one of more interesting and well played moments of the evening. Mr. Steiger and Mr. Gibbons showed a high degree of sensitivity to the music and demonstrated a fine sense of ensemble during this sonata. Gibbons also played well during the Prelude and Fugue for Harpsichord in A Major and Adagio in G Major for Harpsichord. Here he showed a clear and well articulated style, responsive to the interpretative demands of the music.

The final selection of the evening, Trio Sonata in C Major, was an enjoyable conclusion to the concert. The Allegro demonstrated a sense of enthusiasm and warmth; while the Largo was peaceful and gave solace to the daily cares of the student listener. The final Allegro concluded the concert on a cheerful note, full of hope. The concert was well attended by a somewhat enthusiastic audience; as in the past, few students were in attendance. Students should remember that they are granted special discounts on tickets for the concert series.

Halloween

"Religious ritual played a part in the early celebrations of Halloween," Strenski explains, "and ritual is still a part of contemporary observances of the holiday, although the emphasis has shifted." Strenski points out that the celebrations today has a little to do with the religious and historical origins of the holiday. "People today celebrate Halloween for other reasons," he states. "Halloween is observed on two levels today--traditional and cultural." The upbeat, enthusiastic, outrageous group celebrations and there's the singular activity of the trick or treat listener, which denotes the more somber, funereal

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26.2 Miles, 16,000 Runners, 2 Records

By Rob Ingram

Last year he had predicted a victory over some of the best marathoners in the world, including the American record-holder Bill Rodgers. The skinny 22-year-old Cuban-born American did just that in 2:08:33, a record for a first-time marathoner. This year Alberto Salazar predicted a world record and a lot more people took him seriously. Allison Roe made no such claims but her results were the same.

Aside from all the hoopla and controversy over expenses and prize money given to the top "champion" participants, there was Salazar saying that he had really not been in top shape last year. He had come to do what no one had come close to doing since 1966. That was to break Derek Clayton's world record of 2:08:33. On the other hand, the New Zealand runner Allison Roe had kept her usual low profile. Just last April she had blazed past a startled Patty Catallano at Verrazano Narrows Bridge, right before the 16 mile mark of the Boston Marathon. Her superlative speed had enabled her to win easily, and her time was the second best woman's time ever behind Grete Waitz's 2:25:49. This week however, Grete was suffering from terrible shin splints. The pain she showed when walking was enough to convince anyone that the three-time New York City Marathon champion might finally be dethroned.

As the mass of 16,000 runners was somehow packed into the narrow corridor of the Verrazano Narrows Bridge, there was a common feeling of anxiety. Would Alberto tell the truth about what he had created for himself? Could Grete run a competitive race? How would Frank Shorter fare after announcing that he would run at 7:30 the previous night? And would the thousands of first-timers ever make it to the Tavern on the Green in Central Park 26.2 miles later?

The race was already started, but without Bill Rodgers who had dropped out the night before because his sponsorship money was too low. Within four minutes a lead pack of 25 had slogged through the front of the crowd, and the race was really underway. This hit the first mile in 4:55 which was around record pace, but there was still 25 miles to go. Now attention would be the determining factor as more and more runners were dropped from the lead pack. New York is one of those rare races where 2:16 runners look mediocre.

From miles 5-10 an Irishman tried to break away from the pack in a desperate attempt to run away with the whole thing. For this move he caught heavy criticism from Marty Liquori who was commenting for A.B.C. One had to wonder however, why Liquori praised Julie Brown for using exactly the same tactic in the women's race. She was passed by Allison Roe on the 59th Street Bridge right before the 16 mile mark.

In the middle of the road it was a question of whether or not Roe could maintain her record pace. Brown had faded, and Grete Waitz had dropped out after mentally ignoring the pain for the last miles. The excitement mounted as the more than 3 million spectators cheered her on. Many knew that Allison's best usually comes over the last few miles, and her fluid motion made it seem very possible. She wasn't lying up at all, and the men who passed made sure that no crazy spectators jumped in her way. The crowd went absolutely nuts as she picked the pace over the last mile and cruised home to a new women's world record. Everyone marvelled at how fresh she looked during her T.V. interview. After all, she had just run 26.2 miles at a very fast pace. Couldn't she at least breathe hard?

The men's race also turned into an individual struggle with the same excitement of a possible record. By 6 miles, the lead pack consisted of two Gomez's from Mexico, and Salazar. Soon it was just one Gomez and Salazar as the Mexican really picked up the pace down 1st Avenue. But Alberto ran the next mile in 4:53 and he was all alone. At about 20 miles he began to strain but his efficient stride was still intact. Salazar ran perfect marathon form because there is little wasted motion and hardly any knee lift. He is also extremely mentally tough as a result of more than 100 miles of quality running per week. But he had a very tough decision in front of him. He could either relax and win with less pain, or he could hold on to the record pace and pay the physical consequences. At that point one could almost see him make the decision as he kept driving through Central Park. His 23rd mile was 5:04.

By Peter Strand

Far from Dr. Jekyll and Mr. Hyde would certainly cherish the 1981 Connecticut College Varsity Soccer Team.

On some afternoons, the Camels have manifested as Dr. Jekyll,-subduing such worthy foes as Wesleyan and the Coast Guard Academy, as well as soundly outplaying Division I powerhouse University of Rhode Island, despite coming out on the short end of a 2-0 score. Other matches would find Conn Hyde-like, falling prey to Sacred Heart (3-1) and the University of New Haven (1-0).

Will the REAL Connecticut College Soccer Squad kindly come forward and take a bow?

With three crucial contests remaining to ultimately resolve Conn's ECAC Division III Playoff fate, the performances of the Camels up to this point and time can best be described as a bouncing ball up and down. The season began on a Las Vegas high streak; three wins, a loss, and a tie in the Camels' first five outings. But Conn promptly followed this stretch of good fortune with a three week "Jim Broke" period which saw them wallow in a 2-3-2 mark.

It was thus with a 5-4-3 ledger that the Camels ventured to Hartford Saturday morning, confident on strengthening their playoff hand with an impressive conquest of Trinity College. Coach Bill Lewis's squad felt that with a handy win over Trinity and a triumph in next weekend's clash at powerful Middletown, the Camels could secure one of the four New England Division III playoff spots.

The opening half against Trinity, though, proved to be an accurate microcosm of the rocky road the Camels have pursued this year; a season full of frustration, misery, and worse, andstruggled into forty-five minutes of action. Just twenty minutes into the game, Freshman Mark Lee ran onto a missile out of danger, and seconds later, Verrazano Narrows Bridge, there was a one could almost see him make the game, Freshman Mark Lee ran onto a missile out of danger, and seconds later, Verrazano Narrows Bridge, there was a one could almost see him make the game, Freshman Mark Lee ran onto a missile out of danger, and seconds later,
Camels Tie Trinity

The College Voice, October 20, 1981

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Then, when there appeared to be a momentary pause in the action, the play shifted to the Camels' end; with the blink of an eyelid, lightning struck in the form of Lee's goal. The candle seemed to be flickering on Conn's playoff hopes as Trinity took their one goal cushion into the intermission.

But just as suddenly, the Camels got even. Nine minutes into the second half, the Trinity fullbacks got caught upfield and Jim Santaniello's beautiful through ball sent Senior Ali Moore away. Moore was playing rightwing in place of Charlie Griffiths who had moved to fullback, replacing the absent Steve Rotondo. Moore sped past two defenders who pleaded with the referee for offsides, and with keeper Simons moving out of his goal to confront him, made no mistake with his shot, firing a bullseye under Simons and into the righthand corner of the goal.

The Camels continued to control the action in the second half and came close to notching the go ahead goal on several opportunities. Senior Bob Gibb was stopped on a breakaway, and later, Simons smothered a hard shot from Santaniello. Meanwhile, Trinity did not record a shot on the Camel goal until more than twenty-five minutes had elapsed in the second half. Trinity came alive with ten minutes left and almost earned a victory in regulation time, but Colonel McKee's shot with seven minutes left merely dented the left post.

The first overtime session produced no goals, but plenty of excitement and chances. Steve Barnard volleyed a ball off the goal line preventing a score, and in the final minute, Moore fired wide left.

It took Trinity just 57 seconds to garner a 2-1 edge in the final extra ten minute period. Captain Jamie Birmingham took a long throw-in from Dwight Corning in front of the Camel goal, and while on the run, flicked it past goalie Barry Stringfellow.

In a game of "Beat That", Conn needed only forty-one seconds in striking back with the equalizer. Brooks was fouled outside the Trinity penalty area, and the Camels were awarded a free kick from twenty yards away. Although soccer strategy does not employ as many set plays as basketball, there are many situations in which specific actions are patterned. Most teams practice designated plays off of free kicks, but seldom does the execution work the way it does when it is written on the chalkboard with "x's" and "o's."

This free kick worked picture-perfectly. Rocco D'Amiano, Conn's master of free kicks, approached the ball and faked a right-footed shot to draw the goalkeeper off of his line. D'Amiano then toed a little pass across the mouth of the net to Santaniello, who raced in from the left, shadowed by two defenders. Santaniello, running full speed, did not even break stride. His right leg slammed into the ball, and as the black and white projectile sailed into the net earning the Camels a 2-2 tie, faint visions of a playoff berth danced dimly in Conn's head.
Cat

By Daisy Smith

I set a blue bowl of gardenias on the mantle piece.

We sat on the couch listening to David Bowie and reading French magazines, his feet up on the table.

When I got up to sweep the floor, he took a walk on the beach and brought in more sand when he returned.

"The neighbors have a new cat," he announced.

"I love cats," I said.

"I don't," he replied and went off to take a shower.

The next day I planted catnip in the garden.


By Patricia Daddona

When I was small I used to take white pussy willows

Like rabbits' tails—Little live things—In my hands, Touching them More carefully Than any other thing I ever took.

Unlike the buds

And seed-pods That bulge with something Hidden, and even unlike books, With bindings to break And pages to separate, I never broke these Fuzz-buds open, Or plucked them From their twigs.

I only drew my fingers Round the oval catkins' fur Then left them to the touch and Sway of chill May breezes.


By Allie Lyons

In this tiled room I'm outnumbered by machines. Some are purring, their bellies full of detergent and warm water, others silent, ready for the clinking of three quarters and dirty clothes.

My big dryer's whirring and through the porthole I watch my just cleaned laundry, a wave of bright colored cloth, crashing around inside.

This is the last summer load, the final tumble for these cotton dresses and cut-offs.

Later, they'll be folded and stacked in the bottom drawer until May.

Summer has faded fast into autumn.

Out on the street, sweatered people walk, their shoulders slightly hunched in the crisp wind that blows leaves and litter around.

Maybe I've come here to this room with sweaty windows and slumped, smoking avy men, to feel the closeness again, the thick air, the wet on my skin.

The crashing cloth wave hairs in the middle of an ascension.

Laundry falls straight down and I'm left hanging with an expectation that there's got to be something more.

But the clothes are dry and I'm out of quarters.

I head for the door with my fat bag, and step out into cool, autumn weather.


Birth

Fluid moving rhythmically. Warmth. Hypnotic consciousness. Fists of liquid grasp me, they play me as if I am the canvas stretched over their drum. Tumultuous morning. Shards of light. It is white. Brilliant. Flare of steel. They break me from her. My voice is a glittering knife. I am in the world.


The Understudy

By Daisy Smith

After the show, after the curtain call, after even the flowers, the understudy sat in her shared dressing room wiping off her grease paint, trance-like.

She sat among the feather boas of chorus girls, half-empty jars of cold cream, and the typical chatter of stage hands for whom this was an ordinary event.

It was not an ordinary event for the understudy. Tonight she had replaced the Star; she had trespassed on the Star's territory.

At home, in bed the understudy relived the evening through her dreams while her flowers wilted in their wrapping, forgotten on the dressing table.


Halfway Within or Out of Sleep

By Carolyn Abbott

The blankets, warm around me are:

the smell of earth just turned over.

Deeper and deeper, dig to the core where molten fluid cackles like crows and threatens to rise up, black feathers breaking, to overturn the world. But here, on the surface there is just the clean smell of rest and blankets.

In my half-conscious, periphery vision, the plants—numinous in moonlight—are violet whispers blown through the open window. The cat's whiskers against my cheek: the cool hands of a spectral lover at the base of my spine.

The shadows in the corner of my room become snow-blind, hairy and greying men of a lost expedition. Stumbling in their thick boots, they wear the untailored skins of animals, crisp with ice.

Yes, the sound of shadows is of the shuffling footsteps of lost old men and women. Halfway within or out of sleep I am old, my feet are shuffling, I am lost.
Life in a Bubble
Continued from Page 3
The campus community, though making sincere and often spirited attempts at satisfying the political, social, cultural, and otherwise extra-curricular interests of the student body, as our hometowns do, frequently falls short. The logical complement to campus life in making students more fulfilled, well-rounded and ultimately content, is the life of the community in which the College is located. In our particular situation, New London does not appear to be the kind of place that gentile, self-confident college students would care to become familiar with. Indeed, amongst the student body, New London is much-maligned as an object of derision and humor. Populated largely by working-class ethnics and minorities, New London seems hostile, even alien, to suburban-oriented, middle-class students. Regrettably, the interaction between Connecticut College students and the surrounding communities is almost solely economically-based: banking, shopping, and dining. Such a relationship is too narrow and impersonal. As residents of New London, albeit temporary, we have an interest and responsibility in becoming more active and vital members of it. New London has something to offer students from a wide variety of backgrounds and with a multiplicity of interests. In turn, students can make valued and needed contributions to the quality of life in New London by the application of their intellects, skills, and abilities. Students can utilize campus organizations such as the Office of Community Services, ConnIRC, the Young Democrats and Young Republicans, Big Brothers/Big Sisters, Yves, and Learned House as vehicles for interaction with New London and surrounding towns. Until now, psychological barriers have existed between the student body and New London; we should shed our pretensions and misconceptions and strive to break down these barriers. Then we can begin to build bridges of creative and constructive endeavor. Ultimately, such efforts can only redound to the benefit of students, Connecticut College as an institution, and the Greater New London area.

—Rich Allen

Halloween
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Halloween began as a seasonal festival combining a harvest festival, the celebration of All Saints, and the celebration of the underworld with All Souls' Day. Today it represents a liminal period, a brief free-for-all between ordinary times. "What we see in the celebration of Halloween today represents religious life outside the church," Strenski continues, noting that Halloween passes all religious boundaries. Jews as well as Christians take part in the rituals. "There's a fragmented religion expressed through these festivities." Strenski sees religious values in this one-day role reversal. "In addition to providing lessons in charity and proper behavior, it's a communication between generations," he says. "What we see in the celebration of Halloween today represents religious life outside the church," Strenski continues. "There's a fragmented religion expressed through these festivities." Strenski sees religious values in this one-day role reversal. "In addition to providing lessons in charity and proper behavior, it's a communication between generations," he says. "What we see in the celebration of Halloween today represents religious life outside the church," Strenski continues. "There's a fragmented religion expressed through these festivities." Strenski stresses, "It's an upside-down Mardi Gras atmosphere." San Francisco's prostitutes chose Halloween as the date for their annual Hooker's Ball. The gala evening is held in a large auditorium, such as the Cow Palace, and people consider it chic to turn up there. "Halloween is more than just an escape valve for kids to let off steam," Strenski stresses. "It's an upside-down night when people express their feelings of alienation about life."

"Historical perspective is important to Halloween," Strenski continues, "because the way the holiday has come to be celebrated, shows the direction in which our society is moving.

16,000 Runners
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and millions quickly calculated that he was still about 30 seconds ahead of world record pace. Many became concerned because he had been slowing but his 24th mile flew by in 4:53. He was actually maintaining an almost incomprehensible pace. As he kicked for the last minute everyone became aware that he would break a seemingly untouchable record. To do it, he had to average a 4:50 per mile the whole way.

As the thousands continued to stream in for the rest of the afternoon, the times 2:08:13 and 2:25:28 became more and more impressive. Roe and Salazar are still very young at 25 and 23 years of age, and one can't help thinking about their futures. They made the 1981 New York City Marathon a memorable one.

Bus Stop
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Bus Stop
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to either of Waterford's two malls. New London at the New London Mall has many fine stores, and also across I-95 at the New London Shopping Center. Downtown New London has many fine stores, plus the banks, P.O., City Hall, etc. The complete, official New London schedule can be obtained on any bus. At the railroad terminal, you are welcomed by Greyhound. Its depot has heat in winter, air conditioning in summer, toilets, phones, ice water, and snacks for sale. Please do not ask them to make change, or give you SEAT bus information, as they are not equipped to do so. Phone Headquarters for information — 486-2631.

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