Yale Strike
As a Women's Issue
by Dave Tyler
This is the second in a series of three articles on the Yale strike.
Yale University's Local 34 has been on strike for ten weeks. On December 3, the clerical and technical workers returned to work without a settlement. If an agreement with the Yale Corporation cannot be reached over Christmas vacation, the union will go back on strike January 19, the day Local 35's contract expires. Local 34, the union of service and maintenance workers, has been on sympathy strike with Local 34 since September 25 when the strike began.
The strike has been attracting national attention because Local 34 is one of the first women's, white-collar union to strike for comparable worth.
Local 34's 1800-member union (out of a work force of 2500) is 83% women. These women make up a diverse group of employees who include research assistants, librarians, lab technicians and computer operators, as well as secretaries. Many of these women have Bachelor's degrees, and some have Masters. One-third provide the sole means of support for their families.
59% is the amount of money women make for every dollar a man earns nationwide.

The average salary for a Yale clerical and technical worker is $13,424 and the average employee has worked for six years. After one year, truck drivers at Yale earn $18,476 and dishwashers $14,394. Reyburn refers to a mode in terms for me of a woman's issue more than anything else, trying to catch hold of who I am as a person, and how I'm treated in the environment and the workplace because I'm a woman.

Robert Hutton OJ
Page 6: The Direction of the Liberal Arts
Page 6: Faculty Letter to President Ames
Page 9: Carol Tolliver

SGA Plans Reorganization
by Fernando Espuelas
The SGA, in an unprecedented move, decided to form a committee to formulate detailed plans to reorganize.

"The effectiveness and efficiency of the Student Government Association has been questioned increasingly over the last several years," read the opening sentence of the proposal made by SGA President Ann Babcock.

The proposal passed by a wide margin after a brief debate. The general consensus of the Assembly was that the proposal was long overdue.

"According to the proposal: "There have not been any major structural changes made since 1969, when the SGA was completely reorganized."

The committee will follow a detailed three point plan. The first step will consist of campus wide polling to determine what the student body expects of a student government. Also certain key groups will be consulted for input: the Administration, the Faculty, J-Board, SAC, Student Advisory Boards, and others.

The second step will consist of "an analysis of SGA's ability to satisfy the Student Body's current needs from an SGA." To this end, the committee will look at other student government structures to get fresh ideas.

Last, the committee will "institute any changes that could be made to increase the effectiveness of the SGA," reads the proposal. All changes will be cleared with the Assembly and its Constitutional Committee.

"Many students feel alienated from and unrepresented in the decision-making processes of the SGA," states the proposal.

In an effort to ameliorate this problem, the committee will have among members representatives from the following groups: Council of Class Officers, The College Voice House Presidents, Urnoja, WCNI, off-campus and RTC students. Additionally, three students-at-large will be chosen by the SGA Assembly on their December 6 meeting. Ann Babcock will chair the committee.

According to the proposal: "The committee would look at the whole of the SGA, but would primarily focus on the function of the Student Assembly."
Electric Boat

associate professor of government at Connecticut College, explained the capabilities of nuclear weapons.

The main goal of America's foreign policy, Rose said, is to prevent nuclear war by distracting the Soviets from attacking. The three different strategies countries use in military affairs involve using weapons offensively, defensively, and for deterrence.

"In terms of choosing a strategy, we want a strategy that minimizes a provocative threat to the other guy but maximizes protection for us," Rose said.

The worst strategy to use, according to Rose, is offensive, for it provides little self-protection. Defensive strategy involves keeping an attacker out of a country. Deterrence means presenting a form of retaliation against an attack which is known about ahead of time.

In the present nuclear age defense is not feasible. "Nuclear weapons are so destructive and the means of delivery are so efficient that effective defense against them can't work," Rose said. "In today's world, the most practical strategy for preventing nuclear war is deterrence." Deterrent weapons must have the usage of three capabilities if attacked:

- If attacked, forces will survive.
- If launched, bombs will hit targets.
- The capability to hit only "soft" targets/targets of value in contrast to counter-force targets.

Targets of value constitute unprotected areas such as bases, cities or dams. Inaccurate missiles also constitute counter-value targets. Counter-force targets are missiles that could threaten the retaliatory forces of the other side.

Rose pointed out that "the Trident is good because the Soviets don't know where a submarine carrying missiles is." The Trident missiles have a longer range than the previous Polaris and Poseidon missiles. In this sense the Trident is a survivable weapons system. Trident submarines do not have to fire in close range at any target.

The inaccuracy of Trident I warheads allows only counter-value capability. The Trident II carries high accuracy and counter-force capabilities. Rose said that the Trident II, as an offensive weapon, "would threaten Soviet missiles so the Soviets would move to launch an on-warning. The Trident will launch missiles if their radar picks up what they think are incoming missiles."

Michael Burlingame is an associate professor of government at Connecticut College. Active in the Connecticut Campaign for a U.S.-U.S.S.R. Nuclear Freeze as well as Students for Global Peace, Burlingame opposes deployment of the Trident II.

"Many people active in the peace movement who believe we need a deterrent think that submarines are the best deterrent weapons because they are relatively invulnerable," he said. "But, if the Trident II missile is placed aboard the Trident submarines, these submarines will become first strike weapons capable of destroying Soviet ICBMs and their silos. Then those submarines are no longer just retaliatory defensive weapons but become potentially first-strike weapons and thus significantly enhance the chances of nuclear war."

Yale Strike

Lybele has an Associate degree in science from LaSalle Junior College in Boston. She schedules the medical health staff at the Hunter Radiation Therapy building, part of the Yale/New Haven hospital complex. Lybele has sole responsibility for coordinating the schedules of 70 residents. She has worked her way up to this position after seven-and-a-half years. She earns $12,000.

"It was quite a shock, actually...as I started realizing...there is discrimination, and that it was going on with me in a very personal way," said Lybele. "Starting to put two and two together was...a little intimidating."

Both women think the feminist movement is maturing to meet the more specified demands women have in the 80's.

"I've never been a radical feminist in the sense of what the feminist movement was in the 60's and 70's," said Rogers. "To me it's evolving into something that is more moderate, more diverse." Lybele agrees. "There are some things that I'm not totally gung ho for in terms of the women's movement because I think sometimes it's taken a step too far. There are differences between men and women, you can't get away from that. Trying to deny it in order to overcompensate for what's happened in the past, I think is an invalid approach.

But, Lybele noted, "I'm starting to realize sometimes you do have to take some extremes in order to prove a point."

LESSON 1: WHAT EVERY GIRL SHOULD KNOW ABOUT HUNGRY MEN.

Suddenly...as if regaining his senses, Ron pushed me almost roughly from him...

I SHOULDN'T HAVE DONE THAT, LILAL YOU KNOW IT'S NAP I LOVE—WHO I ALWAYS WILL LOVE.

HAD LILAH TAKEN RON IMMEDIATELY TO THE DESSERT CENTER AT THE TWO SISTERS DELI, IT WOULD HAVE LOVE AT FIRST BITE, NOT UNAPETIZING REJEC- TION. STAY TUNED FOR MORE HELPFUL HINTS & TASTY TIPS. COMING SOON TO NEWPORT. FOR MORE HELPFUL HINTS & TASTY TIPS.

FOOD, 2 SISTERS DELI...AT 300 Captain's Walk.
A Question of Tenure

by Sally Jones

The question as to whether or not a teacher should receive tenure is being talked about on campus. Due to the present case of whether or not teachers were denied tenure, students have become more aware of the tenure system at Connecticut College. But what are students saying?

The student opinion is mixed on the subject. Sue Brandes, a government/German Studies major, says, "I don't think it is a good system because tenure, in general, is too surefire for a teacher. Many times teachers are so assured of their position that they lose sight of the job itself, which is to stimulate us students." 

Alison Lowe, a French major stated that, "When you get tenure, you are pretty sure that you won't have to worry about the department or everybody else. They don't have to worry about the department or the students because they lost their zeal to teach."

"What if students feel they are "not qualified" to talk because they "do not know too much about the tenure system. In fact, even those who did speak their opinions were a little wary of how the tenure system works."

"What are the procedures? What are the qualifications for receiving or not receiving tenure? David Milhoefer, a government major, Larrabee said, "Most students know very little about the tenure system. It appears that some faculty don't even know the provisions."

"What if students feel they are "not qualified" to talk because they "do not know too much about the tenure system. In fact, even those who did speak their opinions were a little wary of how the tenure system works."

Sue Brandes said, "Student evaluations should play a more important role than what they seem to be playing" in reference to the recent case. Another student, a government major, although "not sure how the tenure system works, said "the idea of tenure is very important because of the comforts of this position."

James Romeo, a history major, although "not sure how the tenure system works, said "the idea of tenure is very important because of the comforts of this position."

"The possibility that he/she does not get tenure and he/she is not assured of their position that they have to worry about the department or everybody else. They can't demonstrate this aspect of our mission, therefore, much space is being taken up by unused machines and equipment."

Milhoefer described the symptoms, testing, spread, and the federal government's research of AIDS.

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The symptoms of AIDS, according to Milhoefer, described the symptoms, testing, spread, and the federal government's research of AIDS. AIDS (Acquired Immunity Deficiency Syndrome) has killed more people than Legionnaire's Disease, according to Dr. Larry Milhoefer.

"It may need to be revised," said Meg Meg, an American Studies/English major, "It may need to be revised because of the controversy surrounding the present situation." A suggestion made by several students was that once a teacher has tenure, a special committee should be created to review teachers every five years. The importance of student evaluations was also mentioned. Alison Lowe said, "Students should know and have a direct say in the tenure given that we pay $12,000 a year and then get a teacher whose general attitude is "What the hell?" being neither enthusiastic nor competent."

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Holidays Painful for Bulimics

Most students look forward to holiday vacations as a joyful time for family reunions, joyful times for reunions and, pain and stress that will later force themselves to vomit or engage in other purging behavior which can cause serious health issues. Most students look forward to their own appearance and weight. The initial binges might be triggered by specific circumstances, their lives are dominated by low self-esteem, severe depression, and stress inherent in the structure of their lives. There is a separation from home and all that is familiar. rejection by a lover. or family pressures. and weakness after a binge. This cycle perpetuates itself. such as planning marriages. and spent more than 20 marriages. and suffered the major trauma experienced by those who have eaten more than half if all drivers and passengers would buckle up. When moving at that same speed. through the windshield. or against the dashboard or car doorjams and exhaustion. My doctor." "the bulimia set of three" was co-authored by Lindsey Hall, who cured herself after nine years of bulimia. She has written three books on this subject. She went to college and universities. She went in her first book she began "I hung up" for the first time after the third year. Then I was without one. My voice became more blunter and most people were surprised to hear me use to be so talkative. Lindsey Hall's booklets are only available by mail: Curves Books, Box 20066U. Santa Barbara. CA 93120. The "bulimia set of three" costs $13.25 including postage and handling. Dr. Jean Rubel, president of ANRED, recommends that students be aware of the pressures accounting to chaplain David Robb, who has served as Conn's chaplain since 1972. has warned that the change in college students' religious preferences and participation over the past twelve years. The 1984 student is as socially and politically aware as students from school to begin to get through the worst. She emphasizes her "food without the temptation to binge." Ms. Hall asserts. "The best Christmas present one can give is to choose to make new friends and learn one's way around campus. plus attending therapy and medical treatment. the behavior does not suddenly end and can continue. All the while. women are being vigilant about presenting to the world an immaculate, thin appearance. Many students possessed "anti-authority" attitudes and "anti-Establishment" beliefs that students could break down barriers accounted for the number of students attending religious services has increased. World Peace issues and the threat of nuclear war, U.S. intervention in foreign countries, and the widening perception of an economic downsizing have caused students to feel that they must "take control in order to make it." Robb contends that students are becoming less adventurous and are tending to "embrace the views of their parents," as a result, practicing their faith in more "traditional ways."
J.R.'s Blue Ribbon Cookies

by Debbi Carr

Jillian Steinberg, a Chinese minor-economics student, would like to enter the field of importing and exporting after graduation. Conn. College students that live in the local area—we will be open and active during the winter recess.

Over the next 5 months
Connecticut College Students will raise $1.3 million

Don't be left out!

Your peers have already raised over $160,000 from college Alumni for The Campaign for Connecticut College and, at the same time, earning $4.00-$7.00/hour.

Applications are available and interviews are being scheduled at the Telefund Center. We are located at the north end of campus—just below Winthrop Hall. Call ext. 7715 or 7717.

Attn: Conn. College students that live in the local area—we will be open and active during the winter recess!
Our Endangered Souls

Last week the Trustees of the College declined to reconsider their decision to deny tenure to Messrs. Artinian and Deredita. We were not un-

surprised. After all, had the Trustees acted otherwise they would have effectively repudiated Mr. Ames and the Advisory Committee. That who-

would have done only in extremis: distant and, we hope, benevolent, the Trustees preside over the orderly and triumphant procession of events of the day and the criteria cloud their vi-

sion and divert them from their purpose. But we are on the threshold of something who re-

mainders after the Trustees have departed, hav-

ing been wined, dined, and exposed to carefully

chosen "representatives" of the institution's constituencies, we ought to remember certain

facts which are not in doubt.

1. The formalism of the Department of French

and Italian tried to make a graduate student change her evaluation of Mr. Artinian's

teaching.

2. The President of the College knew that a

great imporoperty had been committed by Mr.

Proctor and Davis. He did nothing.

3. The Advisory Committee found fault with

Mr. Artinian's scholarship, and disregarded op-

inions of outside evaluators of Mr. Artinian's

work.

4. In the case of Mr. Deredita the Committee

unearthed several negative assessments of Mr.

Deredita's teaching and decided that he fell

short of our standard of "superior" perfor-

mance.

5. The Dean of the Faculty contended that we

did things there by a different set of rules that

something he called espirit was more important

than sound professional judgment of scholarly

ability.

6. The Dean of the Faculty opined that

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We, the undersigned tenure faculty, write to urge you and the Trustees to reverse the denial of tenure to Deredita. It is a first step toward restoring faculty

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Deredita was unanimously recommended for

tenure by his department and its student ad-

visory board. A tenure slot was available for

Hispanic Studies. In a procedure that respected the professionalism of the faculty, only the strongest administrative objection could be us-

ed to refuse tenure to someone so recom-

mended by his Department. Yet the facul-

ty Advisory Committee (which by current rules is required to report to the administration) chose to fault Deredita's teaching, solely on the basis of the Committee's interpretation of some student com-

ments. As deredita's faculty supporters stated in his letter of appeal to you, "The Committee's use of the word 'significant' to describe a few negative comments by personal ex-

ample of steadfastness and rectitude! That the grandeur of our enterprise here, the famed liberal education, might be compromised in any way is a cause for un-

happiness, to me, to all of us."

The recent decision to deny tenure to John F.

Deredita has raised very serious questions about the procedures and the criteria by which Con-

necticut College is now granting tenure. These issues face us at this time when a raft of new

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It's in its report to you, the Advisory Commitee made no reference to the sharp discrepancy be-

between its reading of Deredita's student evalua-
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men or others and in seeking independent rele-

vant evidence before determining whether or

not to support any department's recommendation of a candidate for tenure" (P-12b). No such consultation took place. Why not?

Directed the Liberal Arts

Connecticut College has often been recognized for its high

academic standards and its prowess as a liberal arts college. The

structure of Connecticut College can be divided into three
categories: students, faculty and administration. We, the students, are here to learn, to expand our minds, to question and to analyze our surrounding world. We have here to grow and expose ourselves to the world. We see, however, an administration that is confused in its mission. We, the students, are here to learn, to expand our minds, to question and to analyze our surrounding world. We have here to grow and expose ourselves to the world. We see, however, an administration that is confused in its mission. We, the students, are here to learn, to expand our minds, to question and to analyze our surrounding world. We have here to grow and expose ourselves to the world. We see, however, an administration that is confused in its mission.

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Letter to the Editor:

As an avid reader of the tenure articles in The Voice, I find myself questioning exactly where the educational commitment of this school lies. The questions that the students of Hispanic Studies, 30% asked in last week's issue [Tenure: Student's Speak, Dec. 4 1964] are serious questions that each of us as participants in this community are obliged to look at. What are our priorities? When we chose Connecticut College, what qualities did we choose and where has our commitment to preserving these qualities disappeared to? When it comes down to questioning policies of our administration, why are students unwilling to have their said cited in an article in conjunction with their words, their opinion? We cannot be punished for having an opinion and sharing that opinion. It is through taking a stand on what we believe in that we create a community harmonious with our beliefs and representative of why we chose Connecticut College.

I am committed to quality teaching and in view of this commitment I condemn our administration's decision to deny tenure to Professor Artinian. As one of his students, I am inspired by his enthusiasm in the classroom and his vast knowledge of the subjects he teaches. If his performance has been judged insufficient I deem this a warped and unwarranted judgment.

Most Sincerely,

Stephen H. Blackwell

Educational Commitment

Letter to the Editor:

Oversimplification in the Place of Sincerity?

To the Editor:

The Voice is a marvelous place for confrontations such as the current Right/Left battle to take place; however, as the affluent now spans four publishing, I will try to keep my appraisal of it terse.

I love to write, letters especially; yet when I feel I must respond to Mr. Pratt's, I am faced with a dilemma: I either want to be childish and use words like "neato" and "keen" in sentences like, "Gee, it's neat how Tim makes me use my dictionary"; or I want to fly into a fit of relentless scatalogical vituperation in the guise of sincerity is an abuse of those who wish to learn. I love to write, letters especially; and yet when I feel I must respond to Mr. Pratt's, I am faced with a dilemma: I either want to be childish and use words like "neato" and "keen" in sentences like, "Gee, it's neat how Tim makes me use my dictionary"; or I want to fly into a fit of relentless scatalogical vituperation in the guise of sincerity is an abuse of those who wish to learn.

While hyperbole is an enjoyable device to use and to read, it is not educating; and yet Mr. Pratt seems to be educated by his own defense, calls hyperbole. In the Voice should be articles which avoid the whole Left versus Right issue by addressing, briefly, Mr. Pratt's approach to persuasion and educational dissertation.

Perhaps my objection is simply that I don't think that The Voice is the proper forum for what Mr. Pratt, rightly and in his own defense, calls hyperbole. In the Voice should be articles which speak earnestly and attempt to educate, so that we the readers may consider issues well. To place hyperbole and oversimplification in the guise of sincerity is an abuse of those who wish to learn.

The irony of Mr. Pratt's folly is that, while he admits to distortion, oversimplification and exaggeration, he steadfastly defends what he has said as fact: Does he mean his phrase "Messianic force" to be taken lightly, as this close implies? Or does he mean what he says when he asserts that "it is by no means a theatrical distortion to speak of the 'liberal belief in government as a messianic force'"? Self-contradiction is seldom enlightening, except regarding the author.

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Perhaps my objection is simply that I don't think that The Voice is the proper forum for what Mr. Pratt, rightly and in his own defense, calls hyperbole. In the Voice should be articles which speak earnestly and attempt to educate, so that we the readers may consider issues well. To place hyperbole and oversimplication in the guise of sincerity is an abuse of those who wish to learn. While hyperbole is an enjoyable device to use and to read, it is not educating; and yet Mr. Pratt seems to be educated by his own defense, calls hyperbole. In the Voice should be articles which speak earnestly and attempt to educate, so that we the readers may consider issues well. To place hyperbole and oversimplication in the guise of sincerity is an abuse of those who wish to learn. While hyperbole is an enjoyable device to use and to read, it is not educating; and yet Mr. Pratt seems to be educated by his own defense, calls hyperbole. In the Voice should be articles which speak earnestly and attempt to educate, so that we the readers may consider issues well. To place hyperbole and oversimplication in the guise of sincerity is an abuse of those who wish to learn. While hyperbole is an enjoyable device to use and to read, it is not educating; and yet Mr. Pratt seems to be educated by his own defense, calls hyperbole. In the Voice should be articles which speak earnestly and attempt to educate, so that we the readers may consider issues well. To place hyperbole and oversimplication in the guise of sincerity is an abuse of those who wish to learn. While hyperbole is an enjoyable device to use and to read, it is not educating; and yet Mr. Pratt seems to be educated by his own defense, calls hyperbole. In the Voice should be articles which speak earnestly and attempt to educate, so that we the readers may consider issues well. To place hyperbole and oversimplication in the guise of sincerity is an abuse of those who wish to learn.
Michael Graves: Eclecticism Revisited

by Tim Pratt

As contemporary architects struggle to extricate themselves from the straightjacket of Modernism, and propose an alternative idiom, a new philosophy has emerged within the architectural community: "anything goes." The work of Michael Graves is in many ways emblematic of this current professional chaos. His buildings are curious mixtures of the decorative and the functional, the representational and the utilitarian, the meaningful and the absurd. If there is a theme that unifies his designs, it is a willful rebellion against the sacred maxims of modernism, such as "Form follows function," and "Less is more." In many of his designs, the relationship of form to function is purely symbolic. Lattice-work "roofs," for example, cover pedestrian walkways, providing only psychological comfort to those below.

Porticoes are supported by oversized columns that are expressive of, rather than derived from, their purpose. And the deliberate complexity of his exteriors would have appalled Mies van der Rohe. Michael Graves has dared to violate the Modernist orthodoxy. For this he deserves credit. But his work, like that of other Post-Modernists, has staled at the level of reaction and protest. He has failed to create a positive and viable architectural vocabulary. Stylistic anarchy is not a substitute for a coherent aesthetic vision.

Graves' technique is not only pervasively eclectic, it is also a self-consciously academic one, replete with esoteric allusions and wry architectural puns. As such, it is in many cases, as Judith Rothery observes, "fully accessible only to the initiated few." Now it must be asked if an architecture for the benefit of other architects (and architectural theorists) fulfills the responsibilities of design, which are, after all, primarily to the people who use buildings, not the ones who write about them. But elitism has plagued the profession for decades (since Modernism first took hold, actually), and it is unlikely that it will disappear soon.

Indeed, Post-Modernism itself has often been little more than a subtle inside joke for the development of the architectural hierarchy. Much of Graves' work will be as meaningless to the lay viewer as "The Wasteland" is to someone without an annotated edition of Eliot's lit.

Nevertheless, the public flocked in large numbers to see a recent exhibition of drawings, models, and photographs of Graves' designs at the Wadsworth Atheneum in Hartford, Connecticut. The show included several color prints of Graves' most famous design (and one of the few to get beyond the conceptual stage), The Portland Building. A huge and spectacularly hideous structure in the middle of Portland, Oregon, it resembed a 1940's toaster. Another featured design was the Glass House and Studio, intended for a couple who wanted to spend weekends there "painting, farming, and pottery making." It was never built, thankfully. The interior court, right down to the outsized chimney (a "pottery symbol," we are told), reminds one of Duchamp.

But not all of Graves' designs are failures. The advantage of his brand of hapless eclecticism is that sooner or later one is bound to find something one likes. This critic was favorably impressed by his plan for the redevelopment of two blocks in Stamford, Connecticut. It features a central "colosseum" flanked by neo-Greek Revival wings, and surrounded by various auxiliary structures connected by courtyards and walkways. The asymmetrical, almost arbitrary, effect of the clustered buildings is suitable to an urban environment, where too much regularity can be aesthetically deadening.

Graves' architecture incorporates, in one way or another, virtually the entire history of human construction, from the primitive huts of Neolithic man to the white boxes of Le Corbusier. While his utilization of these sources is, at worst, random and obtuse; at best, it endows his buildings with a reassuring sense of cultural continuity that their Modernist predecessors lack.

Chu Exhibits in New Haven

by Debbie Carr

Charles Chu, Professor Emeritus of Chinese at Conn, will be exhibiting his recent works December 2 through 25 in New Haven's Munson Gallery. Professor Chu, who retired in June, served as chairman of the Chinese department.

Dr. Chu learned ink painting in junior high while in China and continued his work in this country. Following his arrival to the U.S. in 1945, he studied at Berkeley and Harvard. He taught Chinese at Yale, and in 1965 joined the Chinese department at Conn, where he has taught classes in Chinese art and culture. He is looking forward to returning to Conn part-time this spring to teach Chinese culture courses; he "loves" his "children," and describes hundreds of former students as his "peaches and pears all over the world."

Dr. Chu's life as a retired professor is by no means uneventful. He recently returned from a trip to China, where he conducted research and interviews for a book he is writing about a famous Chinese artist. Furthermore, he has been extremely busy preparing for his exhibit. This exhibit features twenty of his most recent works, many of which are accompanied by original poems. These works depict the colors and emotions of autumn, and many illustrate particular New England sights.

Chu's works in The Gallery are a crucial step for his works in The Gallery. He preferred brittle icy sheets of water to embracing fatal warmth. He knew little more than a radio but could not. He knew little more than a radio but could not. He knew little more than a radio but could not.

A man told me in a bar over beers that he feared radiators. A man told me in a bar over beers that he feared radiators. A man told me in a bar over beers that he feared radiators.

I know little more than a radio, but could not. I know little more than a radio, but could not. I know little more than a radio, but could not.

...and turned it off.

Watful, he heard the radiator—watful—making sure the thing didn't get again.

And though it was January in D.C.

Being a lover of radiators I don't know.

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by Susan Holmes

When Tom Curtis discovered that he had been nominated as a representative of Conn College for the Connecticut Circuit Poet contest, he was pleased. When he learned that he had become one of four Connecticut Circuit Poets, he was stunned. The statewide poetry contest selects four college students who will serve six months to a year as teachers of poetry and give readings of their work. The Selection Committee consisted of Richard Eberhart, David Ferry, Edmund Pettit, and Meredith Schwab. For Tom Curtis, a poet who began only in the spring semester of his sophomore year at Conn, the honor is great.

Tom submitted four pages of poetry with a rather "what-can-I-lose" attitude. He placed his best work first (The poem) reprinted here by permission of the author) and his best last, and filled the space between with works he termed "good." Tom began writing under William Meredith's tutelage, and continued with Meredith's encouragement and criticism. He studied also with Charles Hartman.

Tom's inspiration derives from "anything that strikes him as unusual." Very often it is dreams, other literature, or interesting experiences he's had which spark his creative imagination. He is a perfectionist, revising the original two or three times, changing the emphasis and emphasis until the poem is suitable to him. He then utilizes a second, objective opinion as a means of judging the piece.

Despite the honor of his new literary position, Tom remains humbly realistic. He considers himself a beginner, and the award, though great to have been chosen for, means little to him in terms of finding his career as a poet. His style is direct, and he emphasizes the importance of grasping certain basic skills in poetry writing before moving into more complex verse.

Tom Curtis accepts the position of Connecticut Circuit poet with a sense of responsibility. He feels obligated to write. In the next few months, he will do about six readings, and he wants enough material available to him that his presentations will be a fresh experience for his audience and himself. Besides being a lover of radiators, Tom's a lover of good poetry, and his additions to the Conn Circuit Poet roster are a great campus. Look for his works in The Gallery.

A man told me in a bar over beers that he feared radiators. A man told me in a bar over beers that he feared radiators. A man told me in a bar over beers that he feared radiators.

One night, alone, he decided to make sure the thing didn't get again.

But I wonder—

in his room, he dreamed

he didn't start again.

I know little more than a radio, but could not.

...and turned it off.

Watful, he heard the radiator—watful—making sure the thing didn't get again.

And though it was January in D.C.
**Arts & Entertainment**

**Tolliver’s Dancing Intensity**

by Sarah Napier

Any Connecticut student who has attended a Dance Department concert, or even just walked by, has been aware of the Tolliver’s Dancing Intensity. Carol Tolliver, a native of Rochester, New York, has been dancing for thirteen years. She began her training by studying ballet with George Francini and Heidi Morgan. During high school she was also involved in the music and drama departments, performing in musicals.

Carol also played the cello for twelve years. "I have always been involved and disciplined in some sort of performing capacity, either music or dance," she says. It was in high school that Carol’s interest in dance became more intense, she eventually quit the cello and began to concentrate on dance.

Carol came to Connecticut College in the fall of 1980. "I could continue her dancing while receiving a liberal arts education. From the beginning of her freshman year, she has been very involved in the Dance Department. Carol has performed in four pieces with the repertory company and has chanced in nearly all the junior and senior majors concerts. Carol sees herself more as a performer than a choreographer. "I love performing: it’s what I do best."

During the summers of 1980 and 1983 Carol attended the Alvin Ailey summer dance program, studying primarily modern dance under notable teachers such as Bill T. Jones. She was on partial scholarship during her second summer at Harvard.

While at Aliley, Carol met the well-known members of the company such as Jamison and Donna Wood, and has also met Alvin Alley himself. Seeing the company perform four times at the Metropolitan Opera House was also a valuable experience.

Studying in the Aliley company "...made me stronger than I’ve ever been before. The teachers were constantly working with me." The company was a factor in Carol’s experience, but as she says, "It was competitive because everyone was so good. I also made it competitive for myself."

At the end of her summer at Alvin Alley, Carol was encouraged to return after graduation to continue dancing on her scholarship. Carol plans to do this and continue her training on her own ladder and into the Company. She states, "Aliley is the company that I want to be a good place for her to dance, since everything about the company is appealing to me."

Carol also hopes to audition for Broadway shows and will probably be working at night to support herself. Carol will be using her scholarship to do an internship for three weeks this January.

Carol Tolliver is an intense person and dancer with a great deal of concern for her devotion to training and her constant hard work have obviously paid off. Her forces at Alvin Alley is a promising and bright one. Talking to Carol, I realize that her devotion to and determination she offers her commitment to dance in this way: "It’s everything that I am, something that I’ve always associated myself with doing. Dance keeps me healthy. It helps me express what I can’t express in any other way."

Two teachers here at Conn, Fred Benjamen and Marcus Schallkind, have had a strong influence on Carol as a dancer: "Marcus helped me a lot, and he expected a lot of me. He wrote my recommend- ation to Aliley and has definitely been my guiding light."

During her sophomore year Carol suffered a knee injury. "I was hurt for a time and just got back into the program. When I was injured and couldn’t dance, I wasn’t a good person to live with," she says.

In January of 1984, Carol went to New York to take classes at Alvin Alley. She was see Tolliver page 10

**Film Forecast**

by Elizabeth Curran

Next semester’s crop of Connecticut College’s Film Society’s movies has quite a few surprises in store for both the cliche and popular classics. After a somewhat erratic and disappointing fall semester, the spring semester’s roster looks to be a breath of fresh air, with many familiar titles, stars and directors.

Some of the American and British drama classics include the quintessential Western, “High Noon,” the last Hepburn-Tracy film, “State’s Who,” Comino to Dinner?; a David Lean war pic, “The Bridge on the River Kwai” and the sophisticated Hitchcock thriller, “Notorious.”

The musicals are definite audience-grabbers: Gene Kelly’s masterful “An American in Paris” and the movie which we all love, children, and many love even more as adults, “Wilkie” and the Chocolate Factory.” What a great idea for a theme party!

Two of the most interesting odd-ball movies that will be shown next term are “The Battle of Frankenstein,” one of the best in the horror genre, and “Bedknobs and Broomsticks,” a lively Disney feature. (Remember the walking broomsticks?!) Finally, foreign films are all well known and critically acclaimed with the vast majority of them directed by masters in the field. At the top of the list are Jean-Luc Godard’s “Breathless” and Federico Fellini’s “8 1/2,” both masterpieces and cornerstone of the French and Italian cinemas, respectively.

Also, a tribute to the late Francois Truffaut, his “Shoot the Piano Player.”

An extra bonus is Peter Weir’s Picnic at Hang- ing Rock. It was released rather recent one, released in 1977.

Made in Australia, it ushered in the new era of wonderful Australian films, which today are attracting audiences worldwide. Other foreign films are from Brazil, Sweden and Japan, as well as France and Italy.

Overall, the film forecast is mostly sunny for the next semester, final fun extra: the Film Society has scheduled amusing film shorts to be shown prior to some of its spring movies. It’s not telling what are they or when they’ll be shown, however, so expect the unexpected this coming term!

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by Elizabeth Curran

Finishing off this semester's schedule of movies are two light-hearted films. On Wednesday, December 12, the CCFS will present the famous French comedy, "Mr. Hulot's Holiday" directed by and starring Jacques Tati.

The movie concerns itself with Mr. Hulot, a clumsy fellow trying desperately to have a nice, quiet vacation at a French beach resort. The plot however, is secondary, the main focus being a series of comic mix-ups and casual caricatures, revealing how solemnly and strenuously people go about the business of enjoying themselves.

The dialogue, in both French and English, is at a minimum, Tati using speech only to satirize the silly and pointless things that summer people say. But sound it used quite a bit, becoming firecrackers and being tossed in for comical points. The gags are many, and as such are amusing.

The situations which Mr. Hulot gets himself into are often silly and absurd, the running gags are also amusing. "Mr. Hulot's Holiday" creates the hero in the style of Chaplin's Little Tramp. After the success of "Mr. Hulot's Holiday," adventures continued in "Monsieur Hulot," "Playtime" and "Trafic."

Tati spent up to 4 years preparing each film and spent much of the time walking about in Paris, studying people. His style of comedy is a natural, affectionate one.

Take a break from studying Wednesday and sit back and enjoy this one. It will be shown in Dana Hall at 8:00. Admission is $1.50.

The final movie shown by the Film Department is Frank Capra's mystical "Lost Horizon," which will be presented in Dana Hall Sunday, December 16 at 8:00 pm in Dana Hall.

Based on the novel by James Hilton, the film presents a British diplomat escapes a burning Chinese city only to be hijacked to Shangri-La, the Valley of the Blue Moon hidden somewhere in the mountains of Tibet. There, he and the other passengers discover paradise, a moderate climate, peaceful society and a magnificent palace that contains all the world's art and writing. Shangri-La is ruled by a 200-year old High Lama. There is no aging in Shangri-La. The film then follows the passengers as they adapt to this paradise from the burdens of work and time, they become more fulfilled and better people.

When this movie was made, it was four times more expensive than usual, costing about $2 million dollars. This was in the back in the days when on-location shooting was unheard-of, and thus the breathtaking scenery of the Tibetan mountains had to be recreated with rear-screen backlots. The sets are painstakingly elaborate and impressive.

"Lost Horizon" is a breath- taking and epiphanal picture, the ideal movie to get your mind off upcoming exams. It is a grand adventure film masterfully staged, beautifully photographed and capably performed. Admission is $1.50.

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To allow you the opportunity to apply for overseas employment, we have researched and compiled a new and exciting directory on overseas employment. Here is just a sample of what our International Employment Directory covers:

(1) Our International Employment Directory lists dozens of cruise ship companies, both on the east and west coast. You will be told where to apply and the number of passengers the cruise ship companies hire, such as deck hands, restaurant help, cooks, bartenders, just to name a few. You will also receive several Employment Application Forms that you may send directly to the companies you would like to work for.

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NAME... ADDRESS... APT... CITY... STATE... ZIP...

Chocolate covered from F.A.S.F. for New Year's...and a little extra for Old Year's!

13 Water Street Mystic, 536-8114
to the Emporium...and a little extra for Old Year's!

Tolliver continued from page 9
couraged by Anna Marie Forsyth to audition for the summer dance ... art and 
chocolate covered 
fortune cookies for New Year's 
13 Water Street 
Mystic, 536-8114
next to the Emporium

Carol's summer at Alvin Alley was one filled with constant and intense hard work, as well as the excitement of living in New York City. She took three classes a day studying modern, ballet, and jazz for more than nine weeks. The Horton technique, a modern dance approach taught at Alvin Alley, was especially valuable for Carol: "Studying Horton is the modern technique for me. It helps me express myself better in my choreography." Being in New York helped on the lower east side was full of trials and tribulations for Carol, but she found it an exciting place to be in the summer time.

Dance Concert continued from page 9
Linda Tarnay, member of the Dance Faculty, concluded the concert with "Ocean." Sergio Cervetti's music began with strains of windwood instruments warming up, and developed into a warm full orchestration for the piece. The dancers began by playfully wandering and looking at seashells, then the scene changed to one of waves. This effect was created by the dancers rolling alternately upstage and downstage on the floor; the opposition of movement suggested the turbulence of oceanic currents. Each isolated moment in the piece was distinct, and a sense of unending cyclical changes resulted. The lighting alternated from sky blues to deep sea greens to emphasize the breathtaking scenery of the Tibetans mountains had to be recreated with rear-screen backlots. The sets are painstakingly elaborate and impressive.

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Our International Employment Directory is sent to you with this guarantee. If for any reason you do not obtain overseas employment or you are not satisfied with the results of your order...simply return your Directory within 90 days and we'll refund your money promptly...no questions asked.
Secret Santa Cheer
by Megan Santosus

Well, now is the time when we're all dreaming about a white Christmas, and one to a path of destruction. Fiel Pero DeodIchoIO.

T.M.

$TAlLEY H. KAPLAN
AIEPITATIN TIAT

on an open fire, not to men-
ing exams overshadow the ly, some people let the upcom-

nt final exams. Unfortunate-

about those chestnuts roasting we're all dreaming about a

Mohegan Community College will fulfill the 'meeting of the season'....

will

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PEOPLE WITH AIDS: One down, one to go. It's been fun. Relax well. AKB & JMC.


Ba, Me- Thanks. Good luck with ex-

"Third floor: shopliftin''

Personnels

PEG, UJS, MB, CGPA, LAL: One Semester down, one to go. It's been fun. Relax well. AKB & JMC.


To The Voice Staff and All:
One down, one to go. Hang in there we, have just begun. Thanks for your aid and support. Have a good one and we'll see you next semester.

T.M.

Tu Sabes Quien Soy: Perceived threats are dangerous. They might lead one to a path of destruction. Fial Pero Desidious.

Make A Child's

HOlIDAY SEASON

Shine A Little Brighter

By providing a gift of love this Holiday Season to our children, you will be giving them a very memorable and joyful experience that will fulfill the meaning of the season.

Many of the children have life threatening diseases and to realize their dreams, we need all the support that the Holiday spirit can provide.

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STANLEY H. KAPLAN
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Basket Belles

by Leigh Larsen

The Women's Basketball Team captured first place honors in the Connecticut College Women's Basketball/Subway Classic, which wrapped up Dec. 1.

On Saturday night, Conn defeated Salve Regina 68-53 and was followed by a match-up featuring the Coast Guard Academy and Bates.

In the Championship game on Sunday, the Camels defeated Bates 77-45, to capture the tournament victory. Conn was followed by Bates, CGA and Salve Regina, who placed second, third, and fourth respectively.

"One of our best games of the season (vs. Salve Regina) was typical for any team," said Coach Bill Lessig. "Our starting line, including: All-New England center Laura Brunner, last year's Freshman All-American Roxie of the year Tracy Finner, Jill Zawackie, Lynne Quintal and Beth McKernan played an inconsistent game. Our bench players: Liz Irwin, Christine Turner, Melissa Upton and Suzanne Murray also didn't do as well."

But in Sunday's game vs. Bates the starting line played more consistently and the bench proved to be very valuable, including the work of point guard Melissa Upton, who aided in pulling the Bobcat's defense.

Conn traveled to Nichols College on Dec. 4 and brought home a 64-32 landslide victory. High scorer was Laura Brunner with 15 points.

The Camel's last game was at Mt. Holyoke on the seventh.

Psyched Swimmers

by Lauren Melzer

"I'm just psyched" said co-captain Margaret Dugan after breaking Conn's 28.36 record in the 50 yard butterfly event, with a time of 28.36 in the first women's varsity swim meet against W.P.I. on Dec. 1.

After diving into the season with a whopping 72-49 victory, Coach Clifford Larabee, a five year veteran of the team, said, "The girls are working hard and doing a good job. We're focusing on enthusiasm and skill, he expects the Camels to live up to last year's 9-3 overall slate.

Of last year's 19 member team is senior Captain Priscilla Fulford and Zimmerman, who are gone. However, as seen in Saturday's event, this year's swimmers have the ability and desire to have a successful season.

Besides Dugan's record breaking time, Donna Peterson also cracked a college record in the 200 yard freestyle posting a time of 2:10.2. The rest of the team performed well, adding depth and extra points essential for the team's future (see chart for results).

Thus, the season seems to portend more broken records, enthusiasm, improvement, spirit, and victories, and according to Dugan, the team is "just psyched."

YOGNASTICS LOOK STRONG

by Kathi Helm

Let's face it, Connecticut College has never had a bona fide gymnastics team. This year, however, the Camel Campus will be treated to some of the finest gymnasts in Division III on the East Coast.

Under the coaching of veteran gymnast Jeff Zimmerman, the 1984-85 team will do what it's predecessor never did: improve on the year before. The team will be working to top a second place in New England, Division III, and a first place on the East Coast, again in Division III. "This team is capable of doing that," said Zimmerman.

This is the most talented, young team ever to hit Cro gym. Carrying over from last year's team is senior Captain Priscilla Lombardo, junior Joyce Finer, and sophomore Sue Fender, Maria Leot, Necie Llewellyn and Caroline Samson, all of whom are working to compete all around.

Adding to an already strong base are: Anna Johnson, Laura Feller, Kim Elbuss, Eliza Arridt, Diana Simpson, Fritzi Frey and Pam Brunsaid. All of these freshmen are already seasoned and talented competitors and like their sophomore counterparts are looking for all-around slots. Also hoping to return to this year's team, after a semester in England, is junior all-around Kate Fien.

Every one of these gymnasts could take a first in any, or all events in the New Englands, and Zimmerman is just ecstatic about the incredible depth and talent of this year's team. "There's just so much talent in this gym that I can't select any one group of individuals to compete in all the meets, so the line-up will be changing every meet, said Zimmerman. "It's going to be the most exciting season we've ever had!"

Take it from Coach Zimmerman, (and a veteran gymnast from last year's team), if you want to see some exciting athletics, stop by Cro gym and check out the Camels. Gymnasts, and their very French 'masque,' Francois!"