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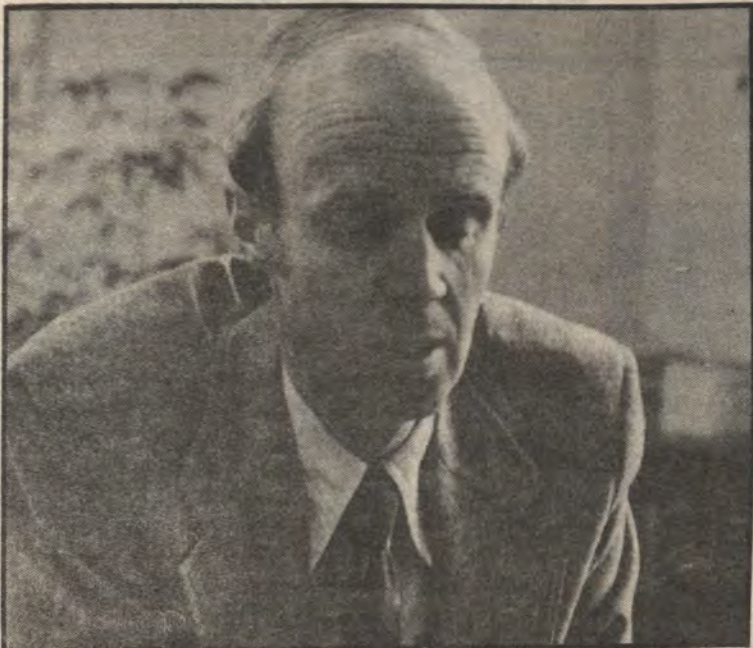
THE COLLEGE VOICE



VOLUME IX, NUMBER 9

CONNECTICUT COLLEGE'S 75TH ANNIVERSARY

NOVEMBER 19, 1985



President Oakes Ames

President Ames' Fundraising Efforts

by Mary Haffenberg

As part of his job as President of Connecticut College, Oakes Ames has raised the endowment up to \$27 million since June, 1981. With the help of others, President Ames has managed to raise the money by having on campus fundraisers; visiting possible donating individuals, foundations and groups; arranging annual gifts from alumni and traveling to various parts of the country for the new campaign kick-off.

The most important fundraising activity has been the campaign for Connecticut College, which started in June of 1981 and will continue through 1986. With the efforts of alumni committees, the 30-city campaign, whose goal is to raise the endowment up to \$30 million for the college, has been travelling across the United States in efforts to familiarize possible donors with Connecticut College. As President Ames explained, "I try to make people feel close to the college so they are proud to be associated with it and be aware of its needs and its goals. If you can do that, then the campaign is likely to succeed."

The campaign kick-offs consist of a cocktail reception and dinner, a speech by President Ames and a slide presentation of the college. Frequently, the Chairman of the Board of Trustees, Mr. Edwards of the Development office and a member of the faculty accompany President Ames in order to better familiarize possible donors with the college.

But according to Mr. Edwards, the President of the College is the invaluable one in the campaign: "There is a big demand for alumni, supporters, etc. to see the president of the college. Mr. Ames takes this very seriously. He talks with just about everybody and it's very draining work. It looks like a great job, socializing and all, but he really has to listen to people, pay attention and inform people of the college's activities. Much of his traveling is preparing people to be more knowledgeable of the college before he asks for money."

When not traveling for the actual campaign itself, President Ames visits prospective donors, mostly alumni, who could possibly give major gifts to the college. A leadership gift is a donation of \$50,000 and above, and a major gift is a donation of \$5,000 to \$50,000. This usually requires a lot of traveling also because, according to President Ames, "Fundraising is first and foremost friendraising. It's very personal. You cannot raise money as effectively on the phone or in a letter as a face to face visit." Also, as much as possible the prospective donors are brought to the campus. Ames said, "There is much more enthusiasm being here. Nothing matches seeing the campus on the spot."

Other sources of income besides alumni gifts comes from the student run telefund, which raised \$1,500,000 last year, but mostly from foundations. According to Edwards, the college doesn't normally have ties with the foundations and that the college is in competition with many other colleges for grants. The foundations also require a face to face meeting with President Ames, and sometimes members of the faculty, before they decide to donate money.

The money from the campaign has already been used to build the Athletic Center, New London Hall renovation, student financial aid, the Blaustein Humanities Center, the Physical Plant and so on. After the campaign President Ames hopes to retain the fundraising momentum and, of course, to continue relations with all donors.

Political Columnist To Speak at Conn

by John Whiting

David S. Broder, national political correspondent and columnist for *The Washington Post*, will speak on "Changing Political Leadership and Direction" on Thursday, November 21, at 7:30 in Oliva Hall. The talk is part of the college's 75th Anniversary lecture series, "The Changing American Scene."

Broder has covered every national and major state political campaign and convention since 1960. His syndicated column is carried by 275 newspapers. In 1972, an American University survey named him America's most respected political reporter.

A 1980 American University survey of the Washington press corps concluded, "David Broder's integrity and hard work have led him to be an-

nointed the unofficial 'chairman of the board' by national political writers...He heads an elite clan whose articles are carefully watched by the public, politicians, and most important, other reporters." Broder won the 1973 Pulitzer Prize for distinguished commentary.

Broder began his career in journalism as a reporter on *The Daily Pantagraph* in Bloomington, Illinois, where he worked from 1953 to 1955. He then covered national politics for *Congressional Quarterly* from 1955 to 1960, for the *Washington Star* from 1960 to 1965, and for *The New York Times* from 1965 to 1966. He travels up to 100,000 miles a year to report on candidates and interview voters in numerous political campaigns. He appears frequently as a panelist and commentator on

radio and television.

Broder is the author of *Changing of the Guard: Power and Leadership in America* (1980), discussing the rise of the new generation of leaders in American politics. He is also the author of *The Party's Over: The Failure of Politics in America*, (1972), and is the co-author, with Stephen Hess, of *The Republican Establishment: The Present and the Future of the G.O.P.* (1967).

Born in Chicago Heights, Illinois, Broder received a B.A. in liberal arts and an M.A. degree in political science from University of Chicago. He has been a fellow of the Institute of Politics at the John F. Kennedy School of Government at Harvard University and a Fellow of the Institute of Policy Sciences and Public Affairs at Duke University.

Abortion A Religious Debate

by Mary Haffenberg

The issue of abortion was discussed at a religious issues forum titled "Religious Perspectives on Reproductive Choice" in the Harkness Chapel Library on November 6. Heading the discussion was Father Laurence La Pointe, Catholic Campus Minister and Protestant Reverend Joan Forsberg, Dean of the Yale Divinity School.

Since the abortion law was passed, Rev. Forsberg stated the main issues against abortion, regardless of religion, as being family morality, when life begins, and the life of the mother vs. the life of the fetus. "There are 166 people born every minute around the world and if we are not responsible, that can be some pretty lethal power for some people."

Rev. Forsberg's pro-choice belief was strengthened when she was working in a clinic that aided pregnant mothers. In her various discussions, she talked to rape victims, people who already had a large family and simply could not afford more children, people with medical problems, and others who really did not want to be pregnant. It became clear to Forsberg that the right to have a choice in whether or not to have an abortion is essential to

our society.

According to Forsberg, the opinions people have are learned early in life, during pre-adolescence. It becomes very difficult to change one's mind on the issue, whether people received their ideas consciously or unconsciously, and their opinion is usually not based upon personal religion.

Fr. La Pointe, speaking for the Catholic Church, is against the legalization of abortion because, according to the church, life starts at conception; therefore abortion would be murder. However, La Pointe believes it is not an easy issue. He stated, "It all boils down to personal feelings and experience. Sometimes it's harder to live with our own decisions than it is to justify them to someone else."

Fr. La Pointe believes that a woman can come to a clearer understanding or make the right decision in four ways. First is to look at the scriptures for they are love letters from God. Second, think of human dignity: everyone is a part of a global family in that everyone has a responsibility to everyone else. Third, look at your own tradition or religion. And fourth, prayers are necessary, for no one is alone

in making decisions: God is there.

Forsberg and La Pointe both agree that it would be best if the entire issue could be avoided in that there would be no need for abortions. Forsberg stated, "Abortion comes out of sex. We need to work on the young people of the world and teach them how they are responsible for sexual activities; that they need to make a decision early on, before the sexual act. We need to teach kids to treasure human life."

Both speakers also agree that abortion has become a very complex and difficult issue over the years. It has become political, as La Pointe pointed out, for it was a major campaign issue last November and it is continually discussed in politics today. Abortion has also become a more complex issue due to modern medicine. For example doctors can now detect if the child is retarded or if it would be unhealthy for the mother to go through the pregnancy, creating complications.

It was concluded that although abortion has become a political and medical issue, it is still an issue most relevant to the individual.

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News

Changes for Volunteer Service

by John Whiting

The Office of Volunteers for Community Service (OVCS) has made a few changes this year, and they are working harder to recruit more clubs to perform community services. The office has received much more space, now located in the Chapel basement, and has its own staff which should make placement of students a quicker process.

The OVCS works to match students up with services in the area which are in need of volunteers. Students are interviewed by the OVCS and are placed in a service which suits their major field of study and other interests. Volunteers may find themselves teaching children to swim, working in a

hospital, the town hall or a daycare center. They may sign up for a semester or for a year. There are no credits offered but many students use the program to fulfill various course requirements. Many services in New London County depend heavily on volunteers from the college.

Another goal of the OVCS is to foster the spirit of community involvement. Barbara Troadec, director of the OVCS, says she is hopeful that this involvement will not just be something that students do while they are in college but will continue to offer their services after they leave school. "Students are interested in knowing what is happening out there," Ms. Troadec says.

"Though they have demanding academic schedules, they are still able to find three to five hours a week to spend as volunteers."

Though almost 100 students volunteer, the demands of services in the area are not being met. The office often works through the academic departments to find students to fill various positions.

Conn. has recently joined the Project for Public and Community Services, an organization of 75 colleges which encourages students to get out and work in the community. The organization also wishes to revive a spirit of civic responsibility: the feeling of responsibility, vital to a democracy, pulling citizens together for the general good.

Bookstore Facelift

by Karen Frost

Much to the approval of students, the Connecticut College Bookstore has been given a facelift. In April, the store was leased by the Brennan College Service, and it is no longer operated by the College. Store manager Gerald Jermoski commented on some changes in the bookstore's appearance which, "make it seem a little bit brighter." Many renovations took place in the bookstore including a different "arrangement of trade books" and changes in the cash register set-up. The stage in the store has been cleared for more efficient use. Jermoski also said that items which didn't seem to sell in previous years were discontinued.

Jermoski commented that "by and large, the reaction has been favorable" to the changes in the operation and appearance of the bookstore. The controversy last year over whether the college should maintain operation of the bookstore seems to have subsided. Last year's bookstore staff has been placed in various jobs throughout campus. As one former employee of the bookstore commented, everything has smoothed over now. "All of the decisions have been made" in regards to the operation of the store.

Many students don't mind the change in operation. Sophomore Wendy Bauer noticed

an elevation in the prices of sweatshirts and various clothing in the bookstore, but agreed with other students in saying that "the prices are reasonable."

Senior Amy Campbell commented that the bookstore "is not as crowded as it used to be." Most students interviewed noticed an improvement in the bookstore's operation. Sophomore Michelle Goldsmith noted that the new employees "are more efficient" and that "they try to help you." Students also mentioned that there is more of a variety of products available to them this year, over last year.

Students suggested a variety of possible improvements for the future. Senior Dan Rini proposed the idea of "longer hours on Saturday." Other suggestions included the acceptance of credit cards and the availability of soda and other food items. One student noted that the opening of a Dairy Mart, or a similar store, either on campus or nearby on Route 32 would be a good asset, as it may be difficult for students without cars to get to a supermarket.

Jermoski is satisfied with the appearance of the bookstore, however, he is "not pleased with the textbook section." He is working on the development of a year round annex on campus. Jermoski said that because of the building structure, the store cannot hold all of the books to be sold.

Telefund: Dialing for Dollars

by Melissa Shlakman

The most ambitious campaign in Connecticut College's history is nearing its end. For the past 5 years the College has been trying to raise \$30 million to provide for endowment, construction, and renovation. The Telefund program is expected to raise almost \$2 million of this goal.

The Telefund program is a fundraising program that raises revenue by calling alum-

ni, current and past parents and asking for gifts to the school. Each person the Telefund program contacts receives a letter beforehand that outlines the campaign and makes a case for giving. They then receive a second letter that gives the guidelines for giving and lets the reader know about the call he/she will receive.

Then the actual call is made. Approximately 25 to 30% of

all people contacted make pledges. Of these pledges, about 15 to 20% are delinquent (never actually paid). According to Rob Purdue Director of the Telefund program, the number of delinquent pledges here is very low.

The Telefund program is managed by the New York based firm, Philanthropy Management Inc. PMI is 'based on the idea of reaching out by telephone to bring the case

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for giving to (the people we call) says Purdue. "Mail fundraising receives only a 3 to 5% response."

Students do all the calling. According to Purdue they are more effective because they have 'emotional connections' with the College and an 'enthusiasm' that is unmatched by people who do not have this personal attachment.

PMI works closely with the College to provide a program that is suitable to both of them. According to David Edwards, Director of Development, PMI has been very successful. The original goal of the Telefund program was \$1.5 million. Due to the tremendous success of the program so far that goal has been raised to about \$1.85 million.

"We are optimistic that we can exceed that goal" said Edwards.

This is the College's first

such telephone drive. In the past there have been 'Phone-a-thons' that lasted one to three days and were voluntary. This is the first long term, comprehensive telephone program. "We have had some wonderful results" says Edwards. The College pays PMI about 10 to 15% of the money it raises for fund raising costs.

For the students who work there, the Telefund is also a positive experience. "The experience for our students has been very good" recognizes Edwards. The students seem to agree. "It's fun" says one. "And besides, I feel like I am doing something for the College." "It teaches you a lot about dealing with people," says another telephone caller.

So far 27 of the 30 million dollar goal has been reached. According to Purdue "The campaign's success is pretty much insured."

Features

Faculty Kids

by Debby Carr

One of the most difficult adjustments which a college student must make is to move away from his parents. Several Conn students, however, frequently see their parents on campus, and may even listen to them lecture in class. Wendy Fenton, Bill Havens, Jodie MacKinnon, and George Willauer III are among several Conn students whose parents are professors on campus. Although faculty sons and daughters may have met faculty members in non-academic, social environments, or may have grown up near the college campus, they express that, as a whole, their academic and social lives are not different from other Conn students.

Each of the students indicated that tuition remission was probably the most important reason why they chose to attend Conn. Junior Wendy Fenton, whose father David teaches physics, further asserts that she chose Conn because of its "strong liberal arts," and because her brother had attended Conn, she "knew all about it." Senior Bill Havens, whose father Thomas teaches Asian history, specified that Conn's strong history program, as well as its opportunities in technical theater work attracted him to Conn. Although Wendy, Jodie, and George grew up in the New London area, they definitely had to adjust to college life, just as any other student would. George Willauer III, whose father George, Jr. teaches English, noted that although he was "familiar with Conn from another sense, actually being a student (here) is a transition."

Freshman Jodie MacKinnon, whose father John teaches psychology, is the only one of the four who has taken a class with her father. Jodie states that she doesn't get special attention because the teaching assistants do the grading for the class (Psychology 101) and that the "TA's are fair—they treat me like everyone else." She continued that most people tend to "tune out parents," and that she "was surprised" to find that in class her father "is interesting." Because the class is very large, Jodie often shares comments about her father, and often informs him of the feedback because "it's

usually good." She feels "not at all" uncomfortable in this setting because of her "good relationship" with her father, yet recognizes that "if you don't have a good relationship with your parents it can be difficult."

As a whole, however, these students don't seem to receive special attention or reactions from faculty or students. Bill Havens notes that although faculty members "may be surprised because they never made the connection" between him and his father, that "most don't care." Bill also states that "I don't pay attention" to any comments. George Willauer claims that he hasn't heard many comments about his father because few of his friends have taken English courses.

He does recognize that students do react when they realize that his father is a professor; he feels that students can then "see the human side of their professors" and recognize that professors "have lives outside of the classroom." Wendy Fenton contends that she "rarely" meets people who know, but her "friends may joke about it." Wendy and Jodie further wonder about the reactions of those who do not know that their fathers are professors, yet see them together outside of the classroom. As Wendy puts it she "gets strange looks from people that don't know."

Jodie and Wendy also feel added pressure in the classroom, as their professors are often friends of the family. Wendy asserts; "I definitely felt I had to do well at first." Jodie elaborates that class "can be pretty awkward, you feel that you must do really well." George asserts that he doesn't know many faculty members, but he has met them in different situations, and may know more about their private lives. Because Bill Havens attended high school in Philadelphia, he had not met faculty members previous to his enrollment at Conn, yet feels that he "is less hesitant to get to know faculty members." Although Wendy, Bill, Jodie, and George know more faculty members than other Conn students, they really are not different from the rest of the student body. They have the same academic and social challenges as would any college students.

Robison to Teach at Conn

by Andrew Rosenstein
Features Editor

Writer James Robison read from his just published collection of short stories entitled, *Rumor and Other Stories*, last Thursday evening in the Haines room of the Shain Library.

Mr. Robison, who recently received the prestigious Whiting Writer's Award, will be teaching the advanced seminar in fiction writing next semester while the present teacher, Blanche McCrary Boyd, is away.

The chestnut haired author was dressed in a conservative navy blue suit as he read "The Foundry" and "The Indian Gardens," two stories from the collection. "The Foundry" is about a wolfish, but well-meaning foundry worker named George who meets a woman, named Bonnie, while skating on a frozen pond.

As soon as they begin their conversation, Bonnie reminds him that she is married and he had better behave himself. When Bonnie falls on the ice bruising her tailbone, George quickly scoops her up and they skate over to her husband, Neil, who has also fallen, and he threatens to punch George in the mouth as soon as he can get his skates off.

George suggests a compromise and the three of them "go to get chili and beer" at Oswego's, a popular hang-out for the foundry workers. When Bonnie and Neil disgruntlingly enlist George's help in driving some underprivileged children to a Winter Carnival, the story shifts into a fast-paced exploration into

the inner minds of its characters. Mr. Robison's gift for language and storytelling is strongly evident in this piece and he uses some wonderful phrases to describe George's working class sense of adventure and morals in contrast to Bonnie and Neil's upper middle class sensibilities.

In the semi-autobiographical story "The Indian Gardens," this same contrast between classes appear again. While not quite as strong a piece as "The Foundry," it has a similar casual lilt in the style. It is about a movie director scouting locations in Vermont for a film he is planning.

We meet the character as he is being evicted at closing time from The Indian Gardens, a botanical attraction in a town called Rudney. He is desperately hobbling around the Gardens' huge gravel parking lot on crutches because of a sprained ankle and meets a couple from Iowa who give him a ride to his car (a beat up old Mustang) in their brand new "white/off-white" colored carvan. Once they have driven away, he humiliatingly jackknives himself into his car because the doors are dented shut. He continues on his journey visiting friends, among them a poet and a video-chess addicted CPA.

James Robison lives in Providence with his wife, author Mary Robison and has a MA in Creative Writing from Brown University. He has written for *New Yorker* magazine and has published other short story collections. His first novel, *The Illustrator* will be published next year.

From the Infirmary

Do you have Thursday, November 21st circled on your calendar? That is the date of the ninth annual Great American Smokeout, when all you smokers are encouraged to "kick your butts" for at least 24 hours, and if at all possible (and it is possible) for good, and how good it would be!

Non-smokers, which includes the vast majority of students at Conn, are asked to get involved with events of this special day also. This year, we are once again asking non-smokers to "adopt" a smoker for the day. What better way of showing a friend that you do indeed care, helping him or her through what could be a rather uncomfortable day, lending moral support, providing a survival kit of low-calorie nibbles-sugarless gum, fruit, carrot sticks, etc., carrying their books, singing to them, or maybe even sending flowers. This is a day to be

especially kind to your adoptee. Preaching and scolding are taboo (no matter how filthy and disgusting you consider smoking to be).

Smokers, if you have been tapering down on your cigarettes over the past week, should find it surprisingly easy to take the final step of getting the gorilla off your back. Keep physically active during the day; brush your teeth every few hours; take frequent deep breaths of clean, fresh New England air, unpolluted by tobacco smoke; hide your ashtrays; flush any remaining cigarettes down the toilet; and maintain contact with your many non-smoking friends, which should now include many other former smokers who will be joining you in this great adventure of the Great American Smokeout. Good luck to you! You can do it!

Dr. Fred McKeehan

The college infirmary offers confidential contraceptive services comparable to Planned Parenthood and the private sector. Anyone is eligible provided he/she attends one forum which focuses on a range of women's health issues

including birth control. They are conducted every Wednesday at one p.m.

Birth control pills, condoms, diaphragms, sponges and contraceptive suppositories are offered at cost (considerably less expensive

than off campus services).

If you are interested in the contraceptive/gynecological services of the infirmary or would like to sign up for the Wednesday discussion contact Gay Stanislawski (OB/GYN practitioner) at the infirmary,

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by Berke Breathed



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Forum

Weapons In Space

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Please Mr. Reagan, do not give promises to the world that we can not keep. Please do not give false hopes to the people that "Star Wars" will be the weapon to eliminate nuclear weapons. You sound too much like our predecessors who referred to World War I as "The War to end all wars." You have forgotten the painful lesson that the French had to learn in World War II with "impenetrable" Maginot Line. The French after completing the two hundred mile long wall never dreamt that the Germans would easily skirt around the fortress. The Soviets in a similar way could circumvent SDI.

My point, Mr. Reagan, is that a new system of defense will never be the answer. The change to save the world must be made within ourselves. We must accept that a nuclear exchange must never, ever, happen. MAD is based on the fact that we all must live together or die together, there is no other alternative. SID merely makes the exchange of nuclear weapons more "acceptable." The human species is not mature enough nor rational enough to deal with the ability to have a "limited nuclear war."

We must face the horror of the nuclear nightmare now, before it is too late. SDI is not the answer. Such a weapon would elevate the cold war immeasurably; to the point of no control. If we do not utilize the control that we, as a nation, have now, it may become too late, and we may all lose.

Renner Johnston '89

Dear President Reagan,

Although I'm sure that you will never read my deepest plea, I send you a letter of absolute desperation. Mr. President I can not understand your policy for security.

The SDI or "Star Wars" system will never protect the world from nuclear weapons. There are many other arguments that have already been stated with which I will not bore you. Mr. President, there is one aspect of SDI that especially scares me; the threat that SDI poses to Soviet security. For the last twenty years nuclear war has been avoided by the deterrence factor of Mutual Assured Destruction (MAD). Though MAD is sickening in its principle; it has been the only law to prevail with the United States and Soviet Union. Yes, a sickening principle to counter the sickening principles of American and Soviet Union. Yes, a sickening principle to counter the sickening principles of American and Soviet leaders since the last World War. From the "Red Scares" in the Fifties, to the Cuban Missile Crisis in the Sixties, to the Vietnam War in the Seventies, to the Korean airliner in the Eighties, the only thing that has kept us alive is fear - fear of MAD. SDI threatens to disrupt the delicate balance of our peace based on MAD.

I have heard your proposal, Mr. Reagan, that SDI would be shared with the Soviets. You claim that SDI would be in the hands of the U.N. or some "neutral group" to protect everyone. I have problems believing that the Americans would be willing to surrender our fif-

Chisholm Controversy Continues

To the editor:

With disappointment I read Antigone Samellas's criticisms of my letter on Mrs. Chisholm speech. Antigone Samello begins by saying-and it is worth quoting her-that "it is sad that a white man speaks of being more objective than Shirley Chisholm." She implies that the color of my skin and my experience disqualify me from expressing credible views on issues such as discrimination and the conditions prevailing in minority communities.

I happen to believe that as a liberal arts undergraduate I have the obligation to try to understand experiences different than my own and familiarize myself with the surrounding world. By understanding, of course, I do not mean nodding approvingly whenever an eminent personality speaks ex cathedra, but rather asking questions and challenging answers. It is in that context that I wrote my letter on Mrs. Chisholm.

Unfortunately, Antigone failed to consider any of the real points of this letter. Instead of blaming anybody I argued that problems facing the black community are complicated, existed

before Mr. Reagan's rise to power and that there are severe limitations to what the state can do to solve them. Glen Loury, a black political economist at Harvard in a recent article in the New Republic argues convincingly that "while most of these difficulties are related to our history of racial oppression, they have taken a life of their own and cannot be effectively reversed by civil rights policies." He goes on to say that "black Americans cannot substitute judicial and legislative degree for what is to be won through the outstanding achievements of individual black persons." In another article in the New Republic, Jeff Howard, a social psychologist and Ray Rammond, a physician (both blacks) state that "blacks will have to rely on their own ingenuity and resources." Now I might be a "white man" albeit, being a Greek, of a somewhat darker complexion-but has to admit that my views and remarkably close if not identical with those expressed by the above mentioned experienced and much respected black intellectuals.

Antonis Kamaras
Harkness Dorm

College Press Service

OPAC



Fortress Registration

If that was registration, the World War I was a picnic in the park.

It all began with the seige of the athletic center. The Soldiers —The Students— pushed against the fortress gates, hurting the soldiers and threatening the safety of the campus safety officers who guarded the doors. In an atmosphere of utter chaos, the doors swung open, the troops poured in. It soon became a contest to see how many people could enter a building at one time through one small door. Seeming to be the German push through the Ardenes, students hoped to "conquer" and "capture" the athletic center in one bold, quick, and totally dangerous strike. Campus Safety officers stood by helplessly as the mob entered the building. Finally, all the soldiers entered Forstress Registration. They reached their objectives—the registration lines—and followed to rape and pillage France. (The courses, that is).

Just as World War I was a disorganized mess, (not to contend that wars can be otherwise), registration dissolved into anarchy. Could something be done to remedy this situation in the fall? We think so. The following suggestions might help put an end to this problem.

First, split registration into a three-day program. On the first day, students will register only for 100-level courses; on the second day, registration for 200 level courses will take place; and on the third day, all 300 level courses will be taken care of. Since few students will have to register for all three levels, much congestion will be avoided.

Second, have Pre-registration occur one week prior to Registration. Professors will then have more time to choose which students on the pre-registration sheet will actually be allowed into the course. Then, once the selection process is over, students can be notified of the results through campus mail. This will dissipate much of the students feel about getting into courses.

THE COLLEGE VOICE

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 Distribution Staff Cary Eng, Rob
 Balzebre, Andrew Skeen

Publication Policy: All articles and letters submitted for publication must be typed, double spaced, have a word count, and be signed. Neither solicited nor unsolicited articles and letters can be returned to the author. The deadline for all submissions is 5:00 Monday evenings, Room 212 in Crozier-Williams.

Registration Fiasco

Dear Editor,

One wonders who is in charge, when registration turns into a Who Concert Repeat. This past registration was a classic example of weak authority on the part of the administration and mass hysteria on the part of the students. The mob scene that tried to push through one open door, security and students alike pushing people around, people falling and being stepped on, having no sense of where one's feet are—literally being moved by the crowd; a more chaotic scene couldn't have been planned if someone tried.

I hope the administration has learned that this registration procedure doesn't work. Since registration is on a first come first serve basis, students are paranoid, they are afraid that they won't get the courses they want. To make matters worse the free for all mass hysteria seems to be building every year.

In dealing with registration I suggest, easing the tension by creating a situation where one class at a time enters the building, starting with seniors and working their way down. If each class had to present their I.D. at the door, security could control the flow of people. Also, give each class a hour or more to pick their classes; and when the time is up and most people are gone, then let the next class in.

My final suggestion is to use the entire gym in a linear fashion. Since departments were placed so close together and some at catty-corner to each other, the lines became mixed and troublesome. For example, the English and French Departments were so close together that the mob at the English table prohibited any one from nearing the French table. Also department tables should have more than one or two teachers. If three or more teachers were at each table, the process would be speeded up ten fold.

Registration this year was inexcusable, and should not be repeated at any costs. Rectifying the situation is not that difficult; as long as the administration realizes the paranoia that they are dealing with, and act accordingly.

Respectfully,
Heidi Sweeney, Class 1987

'Twas the Night of the Summit

by John Sharon and
Bill Hoffman

'Twas the night of the summit, and throughout the world
All eyes were watching as the drama unfurled.
The place was Geneva, where others have met
To talk about weapons or countries in debt.

*

The stakes they were high, and both sides agreed
The world was a mess, and a big one indeed.
West would meet East and East would meet West,
To harp on the issues and decide what was best.

*

It has been quite a while since leaders conferred;
There had been lots of talk but no progress was heard.
It was '79 when they had talked last,
There was SALT on the table, but it never got passed.

*

Afghanistan fell under Russian control;
For Flight 007 the death bell did toll.
More missiles were placed with our NATO Allies
To challenge the enemy and threaten their skies.

*

Then came a plan to put weapons in space
To defend against missiles and end the arms race.
We said "Plan it now so it isn't too sloppy,
Then send it up later and give them a copy."

*

So leaders agreed it was time they should meet,
But to set an agenda has proved quite a feat.
Mikhail wants to limit a race to new heights,
While Reagan's concern is about human rights.

*

Expectations were high a fortnight ago
With talk of concessions on both sides, you know.
But then they had trouble with all the details,
Like two ships afloat with no wind in the sails.

*

There are some who have called it a pseudo-event,
With all of the money the networks have spent
So Rather and Mudd and the rest of the press
Can stir up a hoopla—dear God, what a mess.

*

No more can be said of a nothing occurrence
But that its design is to give reassurance
That both sides will talk and will argue what's right.
Happy summit to all and to all a good fight.

Voter Apathy

To the Editor:

Most Connecticut College students consider themselves to be politically and socially aware. Our college sponsors events as Congresswomen Shirley Chisholm's speech, discussions on Soviet dissident Andrei Sakharov, and Social Awareness Week. Government is the most popular academic major at this school. However, only 35 of nearly 400 registered voters at the college bothered to cast a ballot in this month's city council election.

I was both surprised and disheartened by the lack of participation by the college community in what was perhaps the most important local election in the history of New London. In my four years here, voter turnout has never been this low. The fact that the Mayor of New London, Jay Levin, and the Deputy Mayor, Carmelina Kanzler, are graduates of Connecticut should have provoked special interest from students.

This election was a referendum on the Waterfront Redevelopment Project. This program has the potential to revive our city's ailing economy. Bank street could be converted into a busy tourist center attracting visitors from all over the state. Bilingual education and programs for the handicapped and retarded were also important issues in this election. Unfortunately, Connecticut College chose to remain silent in this crucial contest.

Seventy-five years ago concerned citizens of New London founded the college. They donated land and money so that future generations would receive a sound liberal arts education. Last Tuesday, students were asked to repay their obligation to the town by voting. This plea fell on deaf ears. The meager turnout for a reception of city council candidates shamefully indicates student's lack of concern for a city which is responsible for the college's existence.

I heard two common excuses from students who refused to vote. They could not spare the time or had no knowledge of the issues and candidates. Rides were offered to the polls every half hour until 8 p.m. on election day. The whole voting process takes no more than 15 minutes. I spent more time convincing students to vote than the actual time it would have taken time to go the polls. The Voice's coverage of the campaign was excellent. The tabloid provided in depth interviews and critical commentaries to help students understand the race. Students merely had to read the college newspaper for an accurate summary of local events.

College interests on the city council may suffer as a result of poor voter turnout. More importantly, Connecticut's commitment to the community is seriously called into question. I hope that in future elections students will recognize their patriotic duty and support their beliefs with civic action.

Richard Kassel
Treasurer, Young Democrats

2 Into 1 Won't Go

To the Editor:

We took a random poll of our immediate friends and found that 86.3% of them without a double bed in their room wanted one. According to Phil, a senior, who doesn't have one, "I wish I did have one!" Those who already had full or queen size mattress in their rooms paid anywhere from \$40 to \$120 for them. In our rigorous study we even happened upon one female with a king size mattress. . . guess she's got her priorities straight! We decided then that we needed a plan for people who shared Phil's problem. That plan took the form of the Double Mattress Development Program (DMDP).

We are of the firm belief that the school can provide double beds for every student in need of one, excluding of course, the freshmen, who probably couldn't find a use for one if they tried. When the school goes to buy mattresses in the future the ones purchased should be exclusively larger than single size. Over a relatively short period of time the school would build up its stock of available double beds, providing for everyone with Phil syndrome.

After consulting with the manager of our local Railroad Salvage we became aware of the fact that double beds are more expensive than single ones. The nice man on the phone at Vera Brothers confirmed this for us. Gromyko's on Rt. 32 was unavailable for comment. In order that the school does not lose any money, the difference in price between a single and a double mattress would be the extra charge levied on the student in need. This would not in any way diminish the demand for double beds, for, as our aforementioned poll showed, so many people are already willing to pay more for them. Since the college replaces only a few mattresses per year, a lottery system would have to be implemented in the early stages of DMDP. In time every student who wanted one could have a double bed with no added cost to the school.

The success or failure of DMDP is in the hands of you, the students. Only through your active support, such as continued letters to the Editor, can it work, and can the productivity of Connecticut College be increased.

Ned Hurley
Darius Wadia

Arts & Entertainment



Paul "Pidge" North

Unmasking Pidge

by Heidi Sweeney

By combining dance and art, Pidge (Paul North '86) has created a dance and choreography style that is wholly his own. The crux of his style centers around his use of masks and costumes and the ways in which the character he creates responds to the mask or the absence of it.

A double major in art and dance, Pidge "brings dance and art together in a hopefully new way. Instead of having an individual dance in front of a picture, I want to combine the dancer with the picture and somehow make a dancer into the sculpture. I do this by costuming."

Masks and costumes are the very visible way in which Pidge explores relationships on stage. "Masks and costumes are the starting point (as in any relationship); and these masks need to be taken off. I think the audience can get a lot out of seeing someone go through this process of exploring themselves."

Pidge explained his particular interest in using masks and costumes as, "every day of my life I see how so much is taking on and pulling off of masks and the costuming of words. Everyone to some extent knows what it is like to unveil their characters to people. And I think it is very powerful to portray

this process on stage."

On stage Pidge goes through the process of shedding a costume and then revealing the other less visible masks within his character. "I feel that once the physical mask is off there are other masks on the body and face. That is where I feel I differ from just another dancer; I want to deal with first showing the audience the actual mask coming off and then to see if I can show them some mental mask."

Pidge works with three stages of character unmasking. The first is the physical mask of his character, and the taking off of the character's costume. Then he progresses to the character's mental mask; which when removed reveals the inner character. The final barrier that he tries to destroy is the mask between the audience and his character, his objective is to create a sense of simpatico between audience and his creation.

The barrier between audience and dancer is an area that Pidge likes to explore on stage. He uses the power generated by the audiences' amazement "to show the audience where that barrier can go, how it can be made larger and how he can break it down."

While using masks and costumes Pidge likes to combine opposite emotions; sad versus serious, serious versus silly; because he feels that "they bring each other out a lot."

Besides interpersonal relationships Pidge incorporates world issues into his choreography. As he says, "I feel that it is important to deal with world issues; I've done many pieces on war, especially nuclear war. But more than being a no-nuke dancer, I try to show what it's like to be alive in this point in history. I feel that it's such a bad time to be alive and it's an amazing time."

In an era where nuclear war is a possibility, Pidge sees our time as a transition period, where we can either destroy ourselves or build a new future. It is in this transition era that Pidge "feels a lot of his pieces deal with breaking out of a world where there is no cure at all, but you can see progress if you choose progress and creation over destruction."

For his solo pieces, Pidge's creative process begins off the dance floor. He listens to the music he wants to use, thinks for a long time about what he wants to say, does most of the choreography in his head and then goes on stage. But "when he works with one other person, the choreography comes out of how I relate to that person" during rehearsal.

Pidge's creativity is stimulated by his environment; for that reason he chose to come to Connecticut College. "From the beginning I felt that the faculty at Conn. were interested in the dancers as people. And within that I knew that I could grow in my own way and that the people surrounding me would be free to evolve in their own way too. I need my own freedom, but equally as important I need my environment to be just as free. Conn. has this environment. It's basically geared towards modern, and because of Martha Myers, the dance major is geared towards each individual finding their own style."

As to the major influences in Pidge's choreography, Pidge hails Charlie Chaplin as his first inspiration. "When I see Charlie Chaplin in a film, I really feel he is a dancer. He is someone I could relate to, because he conveys so much without ever saying anything."

Pidge performed in the Dance Club Concert on November 15 and 16. In this show Pidge did a minute long piece that involved a four legged costume. In the Winter Dance Concert he will expand upon this piece, and he will be performing a duet with Michael Wilde.

Shepard

by Tony Ward

Curse of the Starving Class, an award winning play, by Pulitzer prize winning playwright Sam Shepard, will be presented Thursday, Friday, and Saturday, November 21st, 22nd, and 23rd at 8:00 p.m. in Connecticut College's Palmer Auditorium.

The Connecticut College cast features Jaime Arze as Wesley Tate, Pamela Eliasoph as Ella Tate, Stephanie Stone as Emma Tate, and George Pratt as Weston Tate. In supporting roles are; David Fendig, Saul Fussiner, Robert Calhoun and Chris Livingston.

The students are working under a professional director, Michael Smith, who has specialized in directing plays by contemporary writers including Sam Shepard (**Icarus' Mother**) Ronald Tavel (**Bigfoot, The Life of Juanita Castro**), Jean-Claude van Itallie (**Eat Cake**), and Maria Irene Fornes (**Tango Palace**). He has also directed more than a dozen of his own plays in New York, Denver, and Taos, New Mexico. Mr. Smith had edited three anthologies of new American plays, has written a book about the Living Theatre, and has served as a critic for the Village Voice, the Taos News, and the New London Day.

The author, Sam Shepard, is most popularly known as a successful film actor, having appeared in such recent works as "Country," and "The Right Stuff." Shepard's real reputation though, is that of one of America's most important and innovative contemporary playwrights. He also has a new play soon to open off-Broadway entitled **The Lie of the Mind**. Shepard's stark depiction of American life is best suited to mature audiences.

For tickets, call 447-7610 or visit Palmer Auditorium's Box-office on the Connecticut College campus.

Chinese Opera Comes to Conn

by Peter Falconer

Two Chinese opera performers gave a lecture and demonstration of the techniques of Chinese opera on Wednesday, November 6. Sponsored by the departments of Chinese, Dance, and Theatre, the program covered acting, acrobatics, singing, and stage combat. Speaking through an interpreter, Sue Zhi and Qu Yongchun explained in detail the principles of opera and also performed some scenes.

The costumes worn by the performers were multi-layered and incredibly ornate. Both Sue and Qu painted their faces with long black eyebrows and red paint on their cheeks, giving them a fierce looking expression. They also wrapped cloth bands very tightly around their heads to make their faces look more narrow. Sue, dressed as a lady general, wore a many-tasseled, gold-embroidered, blue floral robe. She had a colorful head-dress dominated by 2 five-foot pheasant feathers which she used in her performances. Qu's costume as a male general was even more spectacular. His clothes were red with very elaborate gold-embroidered patterns. He also wore a heavy head-dress with 4 flags which was tied to his chest with 4 ropes

for stability. He wore boots with 3 to 4 inch high rubber soles which were similar in design to ice skates. He said that these take much practice to learn to use properly so one doesn't lose one's balance and sprain an ankle. He also wore shoulder pads like a football player to make him look stronger and taller.

The movements in Chinese opera are not realistic but artistic. For example, in scenes where there was a lot of action, there were frequent pauses when all motion would stop and slowly begin again, representing the peaks and valleys in the action of the opera. Spear fighting was one of the conventions demonstrated. The two combatants twirled their spears around like batons before and after the flight. During the confrontation, they were perfectly synchronized with each other in their movements.

The singing in Chinese opera is not at all similar to what Americans think of as opera singing, such as that in Italian operas. Much of the time that the players are on the stage they make frequent bird-like sounds to help them keep in time. Qu constantly repeated "gung tai, gun tai." This type of singing is primarily used to moderate the action, keeping everything in

time. The story of the opera is presented when the characters sing more continuously. This type of singing, in Chinese of course, is not a series of melodic, lyrical linked tones like Italian opera. Rather, it is much more like an emphatic and toneful speech. This is probably because the Chinese language relies on tones to denote the meaning of words and, therefore, the singer must restrict himself to singing each word in its proper tone to preserve its definition.

Chinese opera is a combined art, so for a player to be good, he must be able to sing, act, and dance. The performers are chosen at about age 10 and must train for many years to learn the proper conventions of the operas. Usually, about 18 players are needed to stage an opera, and the first character to appear is usually the main one. All actions must be done a certain way and are considered incorrect if they are not done exactly as convention dictates. Chinese opera is truly a fascinating thing to watch. It gives one a sense of how ancient and complex Chinese culture is, as well as a respect for those performers who have the talent and determination to master this extremely difficult art.

Album Review

J.T. is Back

by J. Nicholson

Although James Taylor has been touring yearly, he has not produced any new material since the release of "Dad Loves His Work" in 1981. Taylor's current release "That's Why I'm Here" is a cheerful, upbeat collection of songs which shows a drastic change from earlier albums.

The reason for the four year silence is because of Taylor's problems with writing new material. He admits to having had a writer's block and it becomes obvious, after listening to the new album, that he is not the deep, poet songwriter he once was. On this, Taylor's eleventh album, there are three songs he did not write. "The Man Who Shot Liberty Valence" is an old western tune from 1962 which is very uncharacteristic of Taylor, and in my opinion is unnecessary on the album.

"Everyday" on the other hand is an excellent remake of a Buddy Holly number in which Taylor's powerful voice and affable style really shines. This song will be released as a single and hopefully will be as successful as Taylor's previous remake of the Drifters song "Up On The Roof."

The third song is "Going Around One More Time" written by James' brother Liv-

ingston Taylor. This choice of song seems ironic because Livingston Taylor's career has always been plagued by having James as the successful older brother. Although Livingston has a completely different style to the one James has had in the past, he was still accused of trying to follow the fame of his brother.

Oddly enough, on "That's Why I'm Here" James sounds more and more like his brother Livingston. This point seems to be emphasized by putting one of Livingston's songs on his album.

Early in his career James Taylor could not really be compared to other musicians but his music now seems to be taking on characteristics of others. The lyrics are simple and at times poor, the internal rhyme he was once so renowned for now seems much more forced, and the deep, self-revealing folk narratives have changed into a more generic subject matter.

But there is a difference from Livingston's and other's music which makes this album very worthwhile, and that is, 'It's James Taylor.' His voice is as strong and beautiful as ever, the music is creatively mixed and well produced. A cheerful, pleasant attitude comes through on the album making

it a pleasure to listen to.

The difference with this new album is simple and one I think most James Taylor fans will accept. Taylor's life has changed, he has grown up. The old albums reflected James' pain and troubles, this new one reflects his pleasure.

James Taylor is no longer trying on the roles of people he wondered if he was; the walking man, sweet baby, mud slide slim. He knows who he is now. He is no longer crooning about depression, breakdowns, and mental hospitals. He is no longer battling with drugs, drinking and confused relationships.

Cigarettes and heroin have been replaced with excessive exercise and a positive outlook on life, which is largely due to his present relationship with Catherine Walker. He simply does not have as much to pour into his writing, nor does he need to anymore.

As Taylor showed in his recent concert tour, he loves what he is doing, he has lost none of his warmth and sen-

sitivity, he can rock and roll, and he is an outstanding talented musician. He is now really just singing for the fun of it and for the people, as he says "I break into a grin from ear to ear and suddenly it's perfectly clear, that that's why I'm here."

In this new light the seven original songs can be truly appreciated on the album. "That's Why I'm Here," "Song For You Far Away," and "Only One" are well mastered and well sung tunes by Taylor. Perhaps the most pleasant surprise on the album is the well written "Only A Dream In Rio," which was spurred by Taylor's visit to Rio de Janeiro when the country was rejoicing after having held its first elections in 20 years.

This song proves that James Taylor has not lost all poetic ability and that he merely needs a strong incentive to write powerful songs.

The musicians helping James out on the album are

7
The College Voice, November 19, 1985

basically his regular band with the return of Russ Kunkel (Carly's new love) on drums, a pleasant addition to the group. Also appearing are David Sandborn, Billy Pane (ex-Little Feat) and Fingers Taylor from Jimmy Buffet's entourage. Guest appearances include Don Henley, Joni Mitchell, and Graham Nash, all on background vocals.

As a James Taylor fan I highly recommend "That's Why I'm Here." It may not be James Taylor the composer many of us grew up with, but it is a happier James Taylor with the same beautiful crooning voice and exceptional acoustic guitar. I only hope he can come up with enough material for another album. Many of us may wish for the poetry and confessional boldness symbolized in his music, but we will just have to listen to his old albums. James Taylor may not make us think about ourselves and life on this new album as much as he did in the past, but he certainly can still make us smile.

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Sports

Fall Sports Banquet

by Carl Carino

At the annual Fall Sports Banquet on November 12th at Harris Refectory, Athletic Director Charles Luce opened the awards ceremonies explaining that he wanted to keep the entire affair brief. And though the approximately two-hour banquet was less time consuming than the banquets of previous years, it was more than enough time to honor the personnel involved with the seven major teams that comprise the fall athletic program: Women's Tennis, Women's Field Hockey, Men's Cross-Country, Women's Cross Country, Women's Volleyball, Men's Soccer, and Women's Soccer. Before Luce gave way for the coaches to award certificates and special honors to their respective teams, Luce complimented all those who played a part in making 1985 "one of the most successful fall seasons in Connecticut College history."

Women's Tennis Coach Sheryl Leary described her squad as "one of the best teams she has coached in Connecticut College. With an 8-3 record, the 14 member group earned five shutouts and finished a commendable seventh in the 21-team New England Tournament. Elected Most Valuable Player was Chris Sieminski '86 who ended with a 15-4 mark.

Sieminski holds the Conn record for most consecutive wins with 16 that spans from October 7th, 1982 till October

2nd, 1985. Captain Mary Ann Somers, also a senior, will graduate topping the 1st career wins with 41. Though three seniors will be leaving, the remaining members hold much promise. Especially impressive was Marcy O'Brien who posted a 22-6 mark for the Varsity and along with Sieminski made the finals of the main draw at the New England. The final match on October 29th was especially notable for Coach Leary. The 9-0 victory over Southern Connecticut was Leary's 100th win.

The Women's Field Hockey team had what Coach Peel Hawthorne described as a "most successful season highlighted by the victory at the Smith Invitational Tourney." The team's final record was 8-3-1 in the NESCAC and 10-3-1 overall including their first four and 7 of their first eight. Additionally, 15 team or individual records were established. Sarah Lingeman, the only freshman on Varsity was elected Rookie of the Year partly on the basis of her 8 goals and 2 assists.

Despite numerous nominations, the Most Improved Player and Unsung Hero awards went to Robin Legge '88 and co-captain Judy Houde '87 respectively.

Unanimously chosen MVP was Caroline Twomey who graduates with the career total points record of 31. Awards were also given to the JV by their coach, Dorothy Harrop. Rookie of the Year was Julie

Cahalane '89, Unsung Hero was Sue Evans '88, MIP was Sandy Pfaff '88, and Regina Duffy '88 was named MVP. The coaches also announced the 1986 Varsity tri-captains: Lisa Menegon '87, Sue Landau '87, and Judy Houde.

Both cross-country teams had impressive seasons. Tim Dodge '88 was named Most Improved Runner and John Barnett '88 the Unsung Hero for a group that had a 10-6 record going to the New England's. Barnett is presently sixth on the all-time list on the Camels' course with a 29:13. Fifth on this list with a 29:04 is Most Valuable Runner Geoff Perkins. Coach Mark Connolly praised Perkins' ability to "come through in the clutch" and added that the sophomore "exemplifies what this team is all about—success!"

With six reserves on what is a 7-woman team, Women's Cross-Country Coach Ned Bishop looked back on the 13-5 record prior to the New England's and noted the team's "strength in numbers." The team finished 8th in NESCAC led by MVP Ripley Greppin '87, described by Bishop as "the top runner in the past three years." Laura Nirtaut '86 was named the Unsung Hero and Betsy Hedberg '89 the Most Improved Runner.

After dropping their first six, the Women's Volleyball team was never able to rebound and finished 6-18. Still, Coach Amy Campbell praised "a team of players who learn-

ed from each other and continued to work and push themselves." She also expressed confidence that the team would continue to improve considering that besides one junior, the team was made up of freshmen and sophomores. Anne Horton '88 was chosen Most Improved Player, Rona Kirshbaum '88 the Unsung Hero, and Maura '88 the MVP.

1985 was a special year for Men's Soccer Coach Bill Lessig. Firstly, his team posted a 9-5 record including their first four matches. Secondly, despite his claim that more scoring is needed, the squad scored 42 goals—more than in the past three seasons combined. Finally, on October 9th, Lessig earned his 100th career victory in dominating fashion by routing Anna Maria 9-0. Lessig especially commended his senior captains and his respect for the group of five was clear in the awarding of special honors.

Dan Selcow, Gary Andrews, Mike Rosenberg, and Jim Crowley share the Unsung hero honors, and the MIP was given to Tom Lipstack. The team has two MVP's: Jeff Geddes; '89 and Kevin Wolff '88. Geddes scored 18 goals and had 6 assists. Goalkeeper Kevin Wolff spearheaded what Lessig called "a sound defensive squad" earning six shutouts, two assists, and a spot on the New England All-Star team. Overall, Conn keepers gave up 18 goals for a

1.3 per game average while the offense scored 42 or 3 per match. Lessig also revealed the captains for next season: Sean Fagin '87 and Greg Ewing '87.

The final awards of the evening were given to the Women's Soccer Team. The group finished 2-11 in a transition year in which they had to learn to adjust to first-year coach. Ken Kline and a new system of play. As in Volleyball, sophomores dominated the special awards. Midfielder Alicia Ching was named the Unsung Hero, Debby Lagerquist the MIP in her first year of competition, and Lisa Peloso and Claudia Page shared MVP honors with co-captain Deb Link. With Link the only senior, Kline has hopes for the future. Already he has named his captains for 1986: Peloso, Page, and Renee Kempler '87 who was a co-captain this season.

Charles Luce concluded the banquet with a request for an ovation to salute all the Seniors who partook in what was overall a fine Fall season. Three seniors won MVP's (the classes of 1986 and 1989 each had one and 1988 had five). Five of the seven teams finished with winning records and forty-two individual or team records were established. Hopefully, the teams that comprise the Winter and Spring programs can fare as well if not better.

-CONFIDENTIALS-

The Real Story

O! Jack left our hill,
And elsewhere did find Jill;
Spent his weekend at S.L.;
To relieve that hard dry spell.

J.A.—rm 401:—We're ready,
willing and best of all, we're
free.

J.A.—rm 401:you're out of
control—Maby

K.M.—It can't go on like this!
I must know the truth! Uncertain-
tainty graws at my very
soul—J.K.

To P.K.—Roll down your
window, I want you baby!
Meet me at Chuckies—2 am
any night—Danny.

Pam & Victoria—Congrats!
Hang in there!—Chris

To Ellen & Kim—I yearn for
you with hot anticipation—Pookie

Looking for 2, 4, 6, & 8. In
search of the perfect "10."
Contact 1, 3, 5 & 7.

To the Virgin Black Bun-
ny—How about some carrots
& a roll in the hay?—The Blue
Horse

Da Doo Run Ronnie—running
late at night, Jvan-dering Cro
boulevard looking for Mr.
Right.

I'm interested in your grecian
sofa.

Distribution—a career pro-
position: Take care of my kids
and I'll mix your
drinks—Operations

Distribution and opera-
tions—Can production get in-
to the act? Have great layout
abilities. For references ask at
Chuckies post 2 a.m.

Wanted—Naive sailor for fun
and games. Contact Sauron

S.W.—I'll wax yours if you
wax mine!—Eunice

Mother Superior—How is
your LUKE warm love
life.—Cardinal Sin

R.S.—I believe in life
And I believe in love
But the world in which I live
Keeps trying to prove me
wrong—M

T.P.—"And as it was in the
beginning
So shall it be in the end
And bulls—is bulls—
It just goes by different
names!

You really are fresh—Thanks
for
All your help.—M

Jock—Prospective lunch one a
month? Right! Future traffic
controllers? Maybe I.C.F.

J.A.V.—Take me, I'm yours,
Because dreams are made of
this. (UB40)—MUF

No, Zepa,
Pookie is yours.—The
Authors

Missy,
You missed our appoint-
ment—Mr. S

K.M.E—Hope the Cod was
wicked good.—MAE

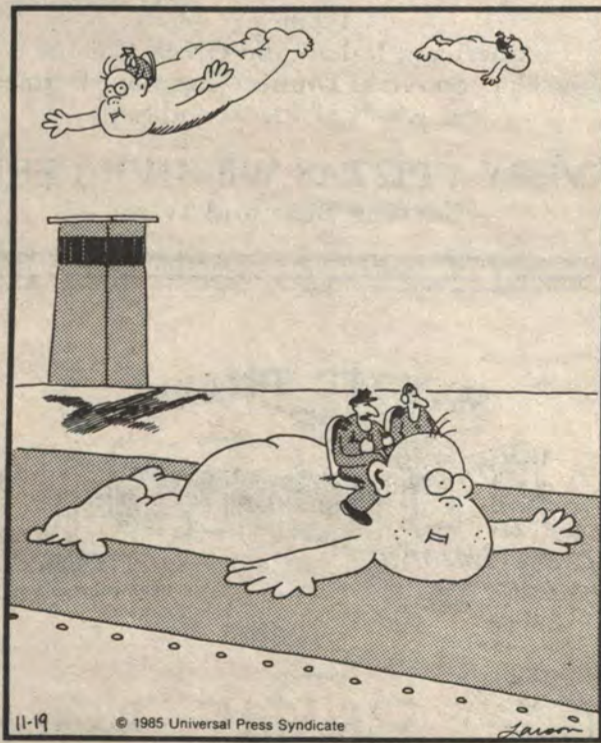
Plant Vegetarian—Keep look-
ing forward, dawn is just over
the horizon. You are doing
fine, we are doing well.—N

El amor duerme en el fondo
del alma y una voz espera que
le diga Levantate y
anda! —a friend.

K.M.—Well you know I'll
always love you
But it would have been a lie
If I said that I could please you
Every moment that I
try—A.D.

THE FAR SIDE

By GARY LARSON



"Fuel ... check. Lights ... check. Oil pressure ...
check. We've got clearance. OK, Jack—let's get
this baby off the ground."

BLOOM COUNTY

by Berke Breathed

