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THE COLLEGE VOICE

Non Profit Organization
U.S. POSTAGE
PAID
New London, CT
Permit No. 7

VOL. VII No. 11

De te fabula narratur

FEBRUARY 28, 1984

New Dean Elected

by Voice Staff

Connecticut College's Dean Search Committee has reached a unanimous decision. Herbert M. Atherton, former dean of Ezra Stiles College at Yale University will assume the responsibilities of Dean of the College on July 1, 1984.

Atherton was selected after an extensive interviewing and screening process which involved 273 candidates. The search committee, chaired by Associate Professor of Child Development Margaret Sheridan, consisted of representatives from the faculty, administration and student populations.

Atherton's duties during his eight year experience as a residential college dean at Yale included academic and personal counseling, interpretation and application of regulations, and participation in a variety of both academic and extracurricular activity. His administrative experience at Yale also includes the position of Director of Undergraduate Studies in British Studies, Undergraduate Admissions application reader and evaluator, and member of a grievance board to resolve complaints of sexual harassment brought by undergraduates against university employees.

In addition to his new role of Dean of the College, Atherton will serve as Associate Professor of History (part-time). With a B.A. in History and mem-



C.C. NEWS DEPT

Dean-elect Herbert M. Atherton

bership in Phi Beta Kappa from Northwestern University, a Ph.D. in History from Yale University, and a 17 year faculty position in the Yale University History Department. Atherton has a strong background for this position.

In a December Student Government meeting, Search Committee chair Dean Sheridan explained that the committee was looking for a candidate who embodied the definition of "scholar" as well as "administrator." It is

evident from the long list of Atherton's published materials and public appearances that Connecticut College found such a person.

Dean Atherton and his wife, Caroline Lee Young, and two children, Victoria and Jamie, will be moving from the New Haven area to New London during the summer. Once situated, the new dean will hopefully find time to pursue his interests in golf, jogging, spectator sports, and politics.

A Note to the Community

The motto of the *College Voice*, "de te fabula narratur," this story is about you, reflects its intent to be a forum for the entire college community. Contributions are welcomed and encouraged from all sectors of the college community: staff, parents, and friends. However, no anonymous articles and editorials can be accepted. The *College Voice* is a student-run newspaper and the Editor-in-Chief and the editorial board are responsible for the general policies and the content of this newspaper. For the *College Voice* to be the voice of the college, it needs the participation and interest of the entire college community.

General staff meetings are held Wednesdays at 5:30 in the Voice office on the second floor of Crozier-Williams. Letters can be sent to the *College Voice*, Box 1351, or can be delivered to the Voice office.

Commencement Speaker Named

by Rachel Youree

Charlayne Hunter-Gault, a correspondent on public television's MacNeil-Lehrer report, will be the speaker at the commencement ceremony on May 27, 1984.

According to Jane Bredeson, Assistant to the President, trustee Helen Bittenweiser '27 recommended Ms. Hunter-Gault after a senior class poll, administered by class officials first semester. The results of the poll, which asked seniors to rank their choices of possible commencement speakers, indicated a desire for someone in the media.

Only 25 or 30 seniors responded to the poll this year, according to Sheryl Edwards, senior class president.

Bredeson said although the poll did not provide a very

wide view of the senior class, it was clear that those who responded admired persons of the entertainment and media fields. Many celebrities that were requested are not available to speak at the graduation ceremony. Newscasters MacNeil and Lehrer were both requested. Fortunately, Ms. Bittenweiser has a personal connection with Hunter-Gault and during the week of February 14th, the college confirmed that she would appear at the graduation exercises in May.

Ms. Bredeson described correspondent Hunter-Gault as a "very articulate young woman," and said Ms. Bittenweiser considers her an "excellent speaker." Ms. Hunter-Gault will receive a \$1500 honorarium for her participation in the class of 1984's graduation ceremony.

Our Story: An Editorial View

Over the last three months, student leaders at this college were beset with much more than growing pains. What began as a lack of communication and knowledge about the Student Government Association's and the *College Voice*'s constitutions escalated into the national issue of the rights of a free press.

When a dissatisfied member of the *College Voice* staff informally complained to the student government president about editorial board autonomy on the newspaper, the matter was instantly ushered into a closed session meeting of the student government. The newspaper's editors were not contacted. In the meeting, the assembly decided to regulate the newspaper in accordance with the student government constitution, rather than

allowing for the operation of The *College Voice*'s own constitution. The *College Voice* staff, upon learning of the problem, promptly upheld their constitution, but this still left SGA's orders unfulfilled. SGA responded by taking away the newspaper's funding - funding generated from subscriptions and advertisements as well as funding allotted to the *College Voice* from the Student Activities Fund. This action blatantly violated the press' guaranteed freedoms: without funding, no press could exist.

At the December 7th meeting of the student government, assembly members agreed that their earlier decision "might have been hasty." They were sharply countered by one of the leaders of the assembly's "conservative block" (a

small but influential group of house and class presidents) who contended "It is too late

'You have before you the issue of The College Voice, thanks to several hours of honest communication between...the student assembly and the newspaper staff.'

to change your minds. You had a chance at the last meeting."

Following several days of debate, another "con-

servative block" leader, in a moment of frustration and possible acknowledgement of harsh action SGA had taken, motioned for immediate reinstatement of funding with the provision that the *College Voice* rewrite its constitution within 3 weeks of that day. The motion, which appeared to be the assembly's final "concession," passed, and everyone awaited the newspaper's reaction.

The reaction was predictable. The time stipulation attached to SGA's resolution jeopardized the autonomy of the newspaper. Though reinstatement of funding sounded ideal to many, the carrot was as ineffective as the stick in convincing the *College Voice* to side-step the principles it had originally adopted.

You have before you the issue of the *College Voice*,

thanks to several hours of honest communication between members of the student assembly and the newspaper staff. The student assembly has endorsed the *College Voice*'s stand on the free press issue and has withdrawn the earlier mandate. The *College Voice* is currently overhauling its constitution (ratified by SGA in 1977) to ensure that its leaders fulfill their duties and that no one is denied reasonable access to the newspaper.

In conclusion, we ask you to remember that the *College Voice* is for you and about you. The student assembly is the same. Can you afford to remain silent?

The *College Voice* Editorial Board: Bill Walter, Ann Babcock, Suzanne Bohan, Rachel Youree

Grads As Employees

by Tracy Lee Tebo

Many present employees of Connecticut College are alumni, and have returned with a different view of campus from the one they left with on graduation day.

Margaret Watson, Dean of Student Affairs, is aware of the many differences between the school she graduated from in 1961 and the Conn of today. "The men have brought a definite change to Conn, but there have been other changes too. The size is bigger. There were only 900 students when I was here. Because students stay on campus, they're more active than we were. Academically, we're broader. We have a broader course offering and more faculty. Overall we've expanded some of the more traditional disciplines and even allow students to design their own majors. The junior year away programs have greatly increased. We were limited to junior year in Paris when I was a student; now there are expanded foreign programs and the twelve-college exchange."

Career counseling aide Jenni Davis '83 feels the current students are becoming more career concerned, while Ashley Powell, an '82 grad who now works as reserve supervisor in the library, notices that the students who come into the library seem more serious about school and more goal-oriented.

Some things remain the same, though. Davis explained, "The ratio of women-to-men is still off balance, and

apathy is also a problem. People don't really care about things that don't directly affect them. The communication between administration, students and staff could also be better," she said.

Davis feels her alumna status has helped her do her job more effectively. "One of my duties on this job is to provide a stronger link between students and the career office and I know the students here, having recently been one, better than someone else might. Also, the students feel I'm accessible because they knew me when I was a student. I had several friendships with professors as a student and because they liked and respected me as a student they're very willing to work with me now at a different level."

Unlike Davis, who views her job at Conn as a stepping-stone to future endeavors, Powell confesses, "I'd like to continue working here for as long as I can. Conn is a great place to work. I like still being a part of the college atmosphere and it's nice to keep in touch with the school I graduated from." She said she also likes working at Conn better than matriculating here because "I don't feel the social pressures I did as a student."

As Dean Watson put it, "I enjoy being a continuity from the past to the present. I enjoy working here much, much more and I loved it here as a student. It's so much fun working here."



Congratulations to 1984 Winthrop Scholars

Summer Job Info Issued

BARNSTABLE, Mass.—The seaside resort areas of Cape Cod, Massachusetts and the off-shore islands of Nantucket and Martha's Vineyard are experiencing a growing problem in finding enough college workers to adequately service a rapidly expanding tourist industry.

This summer Cape Cod and the Islands will be offering over 55,000 good paying jobs to college students and teachers. Many of these jobs require little or no prior experience.

Because it is impossible to fill these jobs with local residents, most of whom make up the year 'round work force, it is necessary to draw from other geographic areas to satisfy this seasonal need.

Jobs for Students and Teachers

The Cape Cod Summer Job Bureau gathers all pertinent facts on available summer employment and publishes this information in a concise Job Directory which is available to college students and teachers by February 1st each year.

Names and addresses of individual seasonal employers are listed in separate job categories from bartenders to yacht crews.

The Job Bureau is a service agency, and therefore charges no fees to employers or employees.

An easy-to-use job application form, which is now familiar to the local employer, is included with the Directory along with important tips on how to land a good summer job.

Housing Information Included

This year the Job Directory has a section devoted to sea-

sonal housing which lists addresses of people who lease rooms, efficiencies, cottages, apartments, and group rentals.

A useful reference map of the area is included as is a summary of educational opportunities for college credit, and cultural classes in the arts.

For a copy of the 1984 Directory send \$3 (includes 1st Class Postage & handling) to: Cape Cod Summer Job Bureau, Box 594, Barnstable, MA 02630.

We cannot cover the news
that you want to hear
without your input.
Before you complain,
remind yourself that
you do have
a Voice.

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FOR
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CIDER**

Waterford United
Presbyterian Church



Presbyterian Church (USA)

GRADUATING SOON?

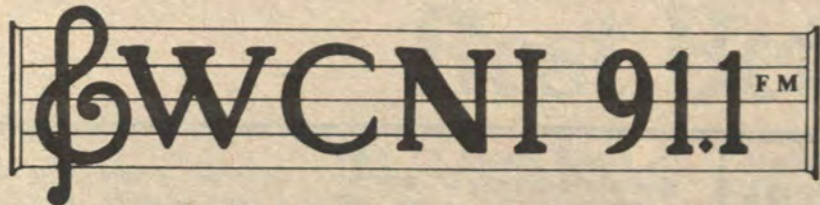
**You're Needed
All Over the
World.**

Ask Peace Corps volunteers why their ingenuity and flexibility are as vital as their degrees. They'll tell you they are helping the world's poorest peoples attain self sufficiency in the areas of food production, energy conservation, education, economic development and health services. And they'll tell you about the rewards of hands on career experience overseas. They'll tell you it's the toughest job you'll ever love.

PEACE CORPS

SENIORS: Sign up today for interviews to be conducted February 28 & 29 in the Career Counseling and Placement Office.

Call 447-7625 for information.



SPRING 1984 SCHEDULE

MONDAY

- 6-9 am Wendy Santis — Morning Rise**
Dave Brubeck, Miles Davis, even a bit of Joni Mitchell -- upbeat jazz tunes to do your morning stretches by.
- 9 am-12 noon Aaron Cohen**
Contemporary and early rock and roll to brighten up that first day of the week.
- 12-3 pm Richard Bruckner — Rarities and Remixes**
This show highlights rarities and remixes by popular artists including The Beatles, Elvis Costello, Squeeze, The English Beat, and many more. Oldies combined with pop favorites complete the package.
- 3-6 pm Chapman Todd — House Broken Pop**
Not always tame, and always pop, but like millions of hooks and ladders that you've never seen. Shimmering - hurry before it melts.
- 6-9 pm Mike Gill - Future Pop**
A little pop, a little punk, a little funk: 3 hours of fun!
- 9 pm-12 midnight Tim McDonough — Vinyl Frontier**
Tune in and expand your musical horizons as we explore the frontier as well as the past. For the best in new music, funk, along with some classic wax, WCNI is the place to be, from 9-12 Mondays. ALL ABOARD!!!
- 12-3 am Paul Mutty — The Not Ready For Radio Show**
Rock, pop, and old pop in the wee hours of Blue Monday.

TUESDAY

- 6-9 am Natalie Mello and Martha Woodward — The Uptown Girls**
Roll over and wake up with The Uptown Girls. Join us for 3 hours of the upbeat music that the New London area wants to hear.
- 9 am-12 noon Vincent Davis**
Jazz fusion, funk and soul to wake up to.
- 12-3 pm Scott Lowell — Scott's 3-D Neighborhood**
All requests, thames, Ask the Rabbi, Celebrity, Mysteries, Romance, and Intrigue, and it's more fun than Jello.
- 3-6 pm Erez Kreitner**
Some old tunes, some new tunes... Well, more old tunes. Anything from Dylan's rebirth to the ambitious Reducers. Music you can vacuum your room by.
- 6-9 pm Eric Feller and Tino Sonora — Schizo-Radio**
Play almost any type of music, ranging from jazz to hard core. Often feature one type of music or one band per show.
- 9 pm-12 midnight The Reducers — Dead Air Radio Show**
A beer-soaked Friday night in New London only it's Tuesday.
- 12-3 am Tom Skehan — Rumbleseat Radio**
Tune in for the great hits of the 50s to wind down a Tuesday late night.

WEDNESDAY

- 6-9 am Tim Joseph**
Wake up in the sixties every Wednesday. From Animals to Zombies, hear all the great songs from the era when rock still had some roll.
- 9 am-12 noon Susan Budd and Lynn Hyman**
We help you get through your midweek slump with upbeat jazz, funk, Motown, and basically anything you want to hear. Wake up with Susan and Lynn!
- 12-3 pm Carolyn Howard — The Eclectic/Plyphonic Exposition**
A selection of what is considered best from a variety of musical sources.
- 3-6 pm Dave McDonald and Ned Taylor**
Join in for some great mid-afternoon "blues" to cure your blues.
- 6-9 pm Rebecca Gates — Beat Surrender**
Rock-Blues-assorted: soft and hard, old and new. Rooted to the rhythm section and a strong melodeee...
- 9 pm-12 midnight Doug Evans — Around the Dial**
An exciting, faced-paced blend of progressive rock with a touch of New Wave and Boston's best local tunes. Listen to that "Rock and Roll Music!"
- 12-3 am Marc Manser**
Jazz Rock. Jazz Fusion. Jazz Funk. Jazz Pop.

THURSDAY

- 6-9 am Robin Merrill — Salad: Peanut and Spiders (from Mars)**
Boston Beaned and Bread: The best of Boston's boiling bands and neo-noise from America and abroad.
- 9 am-12 noon Steve Blackwell**
Wake up to rock and roll. Anything from Elvis to Santana and more!
- 12-3 pm Sandy Brown — Roots Rock Radio**
From the Cold War to Bellbottoms, the Beatles to the Blues: a generation of music.

- 3-6 pm Kati and Sean — Things Strange and European**
We'll play anything strange or European or both, Imports, B-sides and lunacy. Brought to you by two strange Europeans.
- 6-9 pm Wiff Stenger — Culture Shock**
Uptempo sounds for today's on-the-go generation.
- 9 pm-12 midnight Paul Wisotzky**
Good music and lots of it!
- 12-3 am Kent Matricardi — Siendo Y Nada**
Confronte tu existencia en la rancheria radioso. Sea de buena fe. Fusilar tequila con Frank Beard.

FRIDAY

- 6-9 am Jeff Idelson**
Start your weekend off with rock and roll that is guaranteed to make your ears bleed. the Stones, Zeppelin, Floyd, Hendrix, The Who. What more could you ask for? Let me know.
- 9 am-12 noon Chris Livingston**
The newest and latest in new wave, punk, pop and funk hits.
- 12-3 pm Kim Newby**
All kinds of music: old rock, new rock, pop and disco. Give this show a listen - if you're not hearing what you want (and even if you are), requests are encouraged!
- 3-6 pm Tom Loureiro — Breakdown**
Drones and syncopation: stuff you may never have heard before but it'll make you want to dance anyway.
- 6-9 pm Peter Livingston**
All the great hits to be and the bands of tomorrow: the latest in new wave fun.
- 9 pm-12 midnight Frank Tutt and Leon Kinlock**
Special remixes of the latest songs in funk and disco.
- 12-3 am Robert Valinote — Reggae Bloodline**
Join Rosta Rob for reggae music that mellows a fun Friday.

SATURDAY

- 6-9 am Ann Dennehy — Fried Bananas**
An assortment of old and new rock to wake up to.
- 9 am-12 noon Peter Moor — Classical Music and Moor**
I will be playing all kinds of classical music. Sometimes Ragtime, Broadway, and other music will be featured. Requests for classical music will be encouraged.
- 12-3 pm Bruce Rutledge**
Plenty of New Wave and Punk music to keep you movin'.
- 3-6 pm Mike Styker — Reaction Radio**
Sex Pistols to Stravinsky, Bach to B-52's, Vivaldi to Violent Femmes; the very best of classical and wave. You may love it, you may hate it, but you will react to the Reaction Radio Show.
- 6-9 pm Kevin D. — 69 Time**
"You Gonna Dance Sucker!"
- 9 pm-12 midnight Cindy Rangoon**
"Well, my friends the time has come to raise the roof and have some fun..." All the best for dancin' and romancin' from Congunkshun to Michael Jackson.
- 12-3 am Ann Resnick and George Pratt**
Late night fun continues with the funk tunes to keep you going.

SUNDAY

- 6-9 am Madge Rossi — Crooked Piece of Time**
Mixture of late 60s songs and various other tunes: the Byrds, Ten Years After, The Zombies, Dylan, Hot Tuna, Traffic and others.
- 9 am-12 noon Lou Wanda Wills — Faded Love Show**
The best in classic bluegrass and country, brought to you with a southern flare.
- 12-3 pm Cliff Meirowitz and Marc Agnifilo — Two Lonely Guys From the Greater New York Area**
New wave, newest wave, old-new wave, fairly new-new wave and DJs who are just as confused as their show description.
- 3-6 pm Rick Wrigley — The Old Wave Show**
The Old Wave Show is an oldies program for New Wavers... and everybody else. My name is Rick Wrigley and I play rock and roll on Sunday afternoons.
- 6-9 pm Peter — Peter on the Radio**
Radio not for the faint of heart or the weak of stomach. Truly subversive music, to end your weekend in a fast if not unpredictable way. Remember: Mommy and Dad won't like me!
- 9 pm-12 midnight Jed Alpert**
Just another reason to burn your TV.
- 12-3 am eden marriott — New Classics**
Music for Sunday nights - Eno, Fripp, Glass, Bowie, Byrne and other fab hitmakers of minimalism. It's the latest, it's the most.

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FORUM

The Fifth Column: An Alternative

by Eleonora Riesenman

During the absence of the **College Voice**, Connecticut College was presented with an alternative publication called the **Fifth Column** which was published by the anonymous basement press. The FC, as an idea, undoubtedly is blessed with potential. As underground literature it has the capabilities of voicing and commenting on an inexhaustible range of issues. However, the FC failed to realize or utilize their potential.

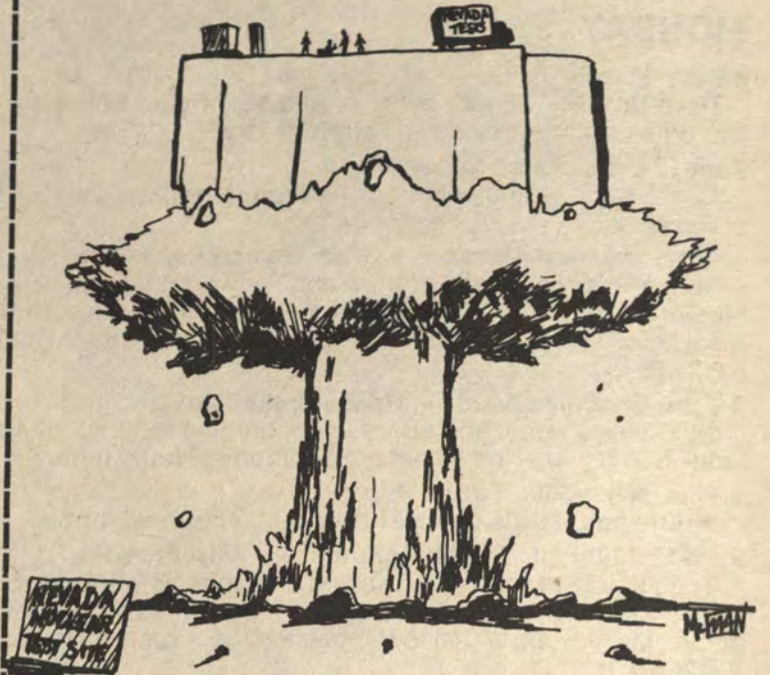
The FC staff opted to present a semi-amusing, light hearted publication. The paper, one double-sided page, was filled with articles about college food, heating,

prolonged holidays, America's perspective of the Soviet Union, and futile press coverage. Additional 'meat-filler' consisted of sardonic remarks aimed at the SGA, Oakes Ames and the sports teams.

The general consensus is that the FC has, to a limited degree, succeeded in getting recognition. It made a feeble attempt at making any impression- the proof of this being its contents. The interjection of 'cute quirks' such as 'special thanks to the SGA for getting those phonebooks out so early!' aroused a mere chuckle from the student population. The FC's stated purpose is 'to be a forum for ideas, to inspire thought.' Yet exactly what degree of inspiration can be gained from a

poem about hangovers?

Granted the FC, as an alternative, does have a refreshing quality to it. It is a valiant effort at being 'different and individualistic.' One point is obvious; their so-called 'forum for ideas' is very limited in scope and quality. The FC leaves a lot to be desired and there is definite room for improvement. A purely radical paper is not being suggested. Perhaps a more structured, focused and intellectually demanding paper is preferred if any relevant impact is to be made on the student population. As far as substance goes, if the FC continues along its present lines, it will remain in its predicament ranking with classics such as *The Star* and *Mad* magazine.



"IT'S THE PRESIDENT, SIR. HOW ARE WE GOING TO EXPLAIN THIS ONE?"

Great Expectations

by Tony Chiaravelotti

In accepting the resignations of the former editors, SGA has sidestepped some important questions concerning the propriety of their actions against the **Voice**. While I do not wish to rain on SGA's parade, I think their intrusion into the affairs of the **Voice** has a darker side which needs exploring.

When Will Kane asked the student assembly to approve his proposal to mandate a vote of confidence, the reason he gave to justify this action was internal dissatisfaction within the **Voice** staff. It should be noted that other solutions were available to deal with disharmony such as the petition, a procedure in the **Voice's** constitution whereby dissatisfied staff members submit an official statement to the editors who must then resolve this complaint. No petition was ever presented. This is curious because if SGA really wanted to avoid an all out conflict with the **Voice**, one would think that they would work constructively along lines of the **Voice's** constitution to see that a solution was found. But the idea instead was that if the **Voice** could squirt water on SGA all semester, then SGA could respond by pulling out a cannon.

SGA charged that the **Voice** had violated its constitution by not holding a vote of confidence after the third issue, as it says in the **Voice's** constitution. As a result, SGA

*In our eagerness
to see the
former editors
overthrown,
separating
we crossed the line
justice and
justification.'*

suspended the **Voice** constitution and new procedures for a vote of confidence were mandated. This caught the **Voice** off guard. Since no **Voice** organization had held a vote of confidence since 1982, the editors were unaware of the procedure. During the dispute, the editors passed a

vote of confidence in accordance with their constitution which they reasoned was still in effect. Furthermore, they argued that "after the third issue" was indefinite, meaning that a vote should be held **anytime** after the third issue.

Having passed a much stricter set of guidelines for a vote of confidence, the SGA was in no position to accept the remedial actions of the **Voice**. Doing so might have settled the dispute, but SGA had already gone out on a limb. Having ruled the **Voice** illegal, they expected nothing less than total cooperation on their mandates. To accept anything less would give an impression of inconsistency and weakness, impressions SGA felt they could dispell with a firm stand.

Instead SGA precipitated a long involved conflict, that need not have occurred. The most disturbing element in all this, is that at that crucial moment when SGA decided on the **Voice's** constitutional standing, they did so with complete faith in Kane's interpretation of the constitution. The assembly never received copies of the **Voice** constitution to study, and Kane never encouraged alternative interpretations. On Nov. 29, with few facts in

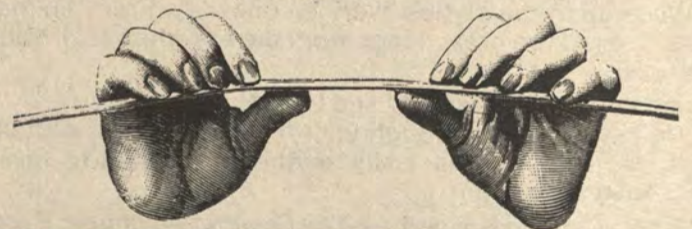
hand, the assembly agreed with Kane, and ruled that the **Voice** was in violation of its constitution. This ruling provided the grounds on which SGA would suspend funding three weeks later.

Curiously, Kane would later admit that both the SGA and **Voice** interpretations were possible. When SGA finally took no more interpretations seriously, the matter was turned over to John Sharon, parliamentarian, for a final decision. Sharon returned with a verdict that merely restated the obvious: that SGA's interpretation was possible.

Thus, throughout these "hearings" the question was never whose interpretation was right or wrong. Rather, the question for SGA became: is it possible under this ambiguous constitution to justify our acts of intervention? SGA decided the answer was "yes."

The problem with this self-referential interpretation of SGA powers is that it violated a standard of justice that is written into the Conn College Bill of Rights as well as the

Continued on page 5



THE COLLEGE VOICE

The Voice is a non-profit, editorially independent, student-run newspaper and is published weekly during the academic year. Editorial offices are located in Room 212, Crozier-Williams. Mailing address: Box 1351, Connecticut College, New London, CT 06320. Phone: (203) 447-1191, Ext. 7236.

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Letters to the Editor on

any worthy topic will be printed.

However, the editor reserves

the right to edit all copy received.

Best Bets in Books

by Tim Pratt

For book lovers, the 80's have, so far at least, been a congenial decade. Already, several important works have been published, including three by well-known authors: **Overdrive**, by William F. Buckley, Jr., **Personal Impressions**, by Isaiah Berlin, and **Ancient Evenings**, by Norman Mailer. Each book is an unusual departure from its author's previous works, and represents a significant literary achievement.

Personal Impressions by Norman Mailer

Ancient Evenings is a long and complicated novel set in Pharaonic Egypt around 1290-1100 B.C. The reigning Pharaoh, Prah-Nem-Hotep, decides, on a whim, to celebrate the Feast of the Night of the Pig, at which guests are allowed to speak their minds, no matter how offensive their thoughts might be. The book's hero, Menenhetet, takes full advantage of the opportunity, regaling the dinner guests with tales of exploits from his four lives. We hear of his adventures as charioteer for Ptah-Nem-Hotep's ancestor, Ramses II, whom he fights under at the battle of Kadesh, his career as overseer of Ramses harem, and his theories on magic and reincarnation. There is no real plot to this book in the usual sense of the work; it is more a vehicle for Mailer's ideas, and a showcase for his awesome mastery of prose. The action, aside from a rousing account of the battle of Kadesh, is second-

dary. As Harold Bloom observed, "If you read this book for the story, you'll hang yourself." It's a book to be read in small sections at a time. The ideas are so concentrated, each page so stuffed with lean, well-crafted prose, that one needs time to linger over and ponder each chapter. Mailer spent ten years on this book, and it offers real rewards to anyone willing to give it the serious study it deserves.

Unlike **Ancient Evenings**, William F. Buckley, Jr.'s **Overdrive** is light reading. A beguiling and entertaining description of a week in his eventful life, it will fascinate his fans, and amuse (maybe irritate), his enemies. Part of Buckley's

Overdrive

by William F. Buckley, Jr.

unique charm is the unabashed pleasure he takes in his life of wealth and privilege. He cheerfully describes his custom limousine, his chats with the President, his dinner engagements with prominent celebrities. But he also does a tremendous amount of work, which the book amply documents. No sooner, it seems, does he finish giving a two hour lecture, than he must sit down and write his syndicated column, and prepare for tomorrow's T.V. show, and edit his magazine, and so on. His energy is impressive. **Overdrive** is Buckley's most innovative venture into the field of writing, and destined, I think, to be his most popular.

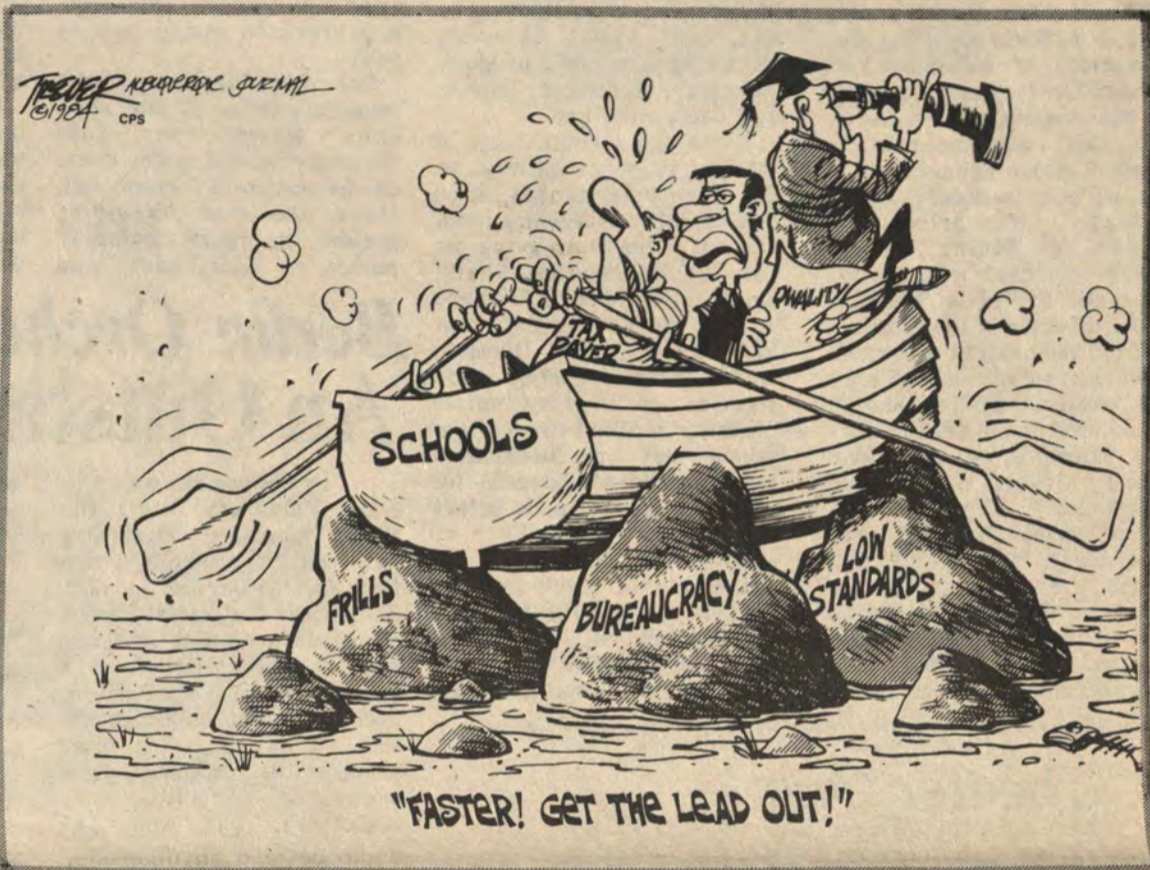
Isaiah Berlin's **Personal Impressions** is more sober work. Mr Berlin, a fellow of All Souls at Oxford Univer-

Ancient Evenings by Isaiah Berlin

sity, offers penetrating portraits of several of the famous statesmen, artists, and intellectuals he has

known throughout his long career. Included in this collection are essays on Roosevelt, Churchill, Einstein, and Huxley, as well as sketches of several Oxford professors. Mr. Berlin is a brilliant scholar who does more than merely record the mannerisms and personal idiosyncracies of these men; he expounds on the moral and philosophical implications of

their lives and works. He also provides, in his portraits of his colleagues, an intriguing and seductive glimpse of Oxford University: its quiet, cloistered atmosphere, its rigorous attention to scholarship, its aura of history and tradition. This is a book steeped in the academic spirit. Anyone interested in the life of the mind will find it enthralling.



Continued from page 4

U.S. Constitution. The college community has the right to a free press. For a free press to exist, the college must fund it and they have. But in their zest to take a stand against the **Voice**, SGA trampled all over the rights of a free press at Conn. Intervention, mandates and suspension of funding of the paper do not seem like solutions that were going to settle the problem SGA said they were trying to settle: internal discord on the **Voice**. What these actions succeeded in doing, was denying the campus a paper, and jeopardizing the principle of free press. These are not precedents over which we can be proud.

Finally, the **Voice** conflict provided the opportunity for members of the student assembly to display moral fiber and conscience with regard to the larger issue of free press that was at stake. The assembly as a whole could have made a brave stand, not in favor of the **Voice** editors,

but in support of the paper to exist free of SGA mandates. Instead, the official SGA position held that the **Voice** was a club that had stepped out of line and had to be straightened out. This was an easy and logical way for SGA to justify its actions against the press.

But is this all that our sense of justice demands - an "official explanation" and justification? By not answering these questions, we in the community have spoken; the answer is yes. In our eagerness to see the former editors overthrown, we crossed the line separating justice and justification. SGA justified their actions to us and most have accepted it. But in doing so we have also accepted a community in which free press is not guaranteed.

Sure, maybe this case of intervention was the exception; but why should it have been? If SGA's true ends were the mending of internal harmony to a club, could this not have been achieved through actions that respected

the freedom of the press. Dialogue, discussion and recommendation, sound more like the tools toward resolving a conflict than mandates and shutdown. Perhaps in their haste to carry out the cause of justice, SGA never thought to use these means of communication.

Rather than proving to its critics that SGA is effective, SGA's actions have only shown us what we already know from our acquaintance with history: that power seeks to preserve and maintain itself - a mundane but potent lesson. While a handful of outstanding assembly members continuously voted their conscience, the vast majority that opposed them, regrettably upheld only one principle: the right of a central authority to use its power when it feels it must.

But realistically, how can we ever expect a government to overlook its short term interests for long range principles?

SGA has lived up to our expectations after all.

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ARTS & ENTERTAINMENT

A Trip Down South to the Lyman Allyn

by Anita Erwin

It may be a long way to go down South, but the Lyman Allyn Museum is worth the trip. It is located just minutes beyond Cummings Art Center, and admission is free. It is an excellent museum of the decorative arts.

The museum does not take long to walk through, but has a variety of exhibits. The ground floor consists mainly of the American decorative arts, with an emphasis on South-Eastern Connecticut. If you've ever wondered what actually comprises a Federalis Dining Room, now's your chance to see for yourself. Professor Mayhew is the director of the museum and his specialty is American interiors, so you can be sure the exhibits are authentic. Also found on the ground floor are examples of American glass, silver, china, and paintings.

The museum's most recent acquisition is a Cherry Tall Clock, made in 1795 by Erastus Tracy, the only known clock of its kind made in New London. Finds like this are rare, but the museum

staff is always looking for examples of the decorative arts which have been manufactured in the New London County area.

Other galleries in the museum, located upstairs, include Greek, Roman, and Egyptian antiquities, Medieval and Renaissance Art, Oriental Material, Primitive Art, and European paintings, furniture, silver, and decorative arts.

There are special items of interest in every gallery. In the Chinese Art exhibit, there are samples of pottery from several dynasties, going as far back as the Shang Dynasty, 1523-1028 B.C. There is also an interesting item called the Ivory Doctor's Lad. This reclining nude figurine was used by female patients in China to point out where they hurt because it was considered indecent for women to appear nude before the doctor.

A special feature of the museum is the Islamic exhibit which will be open until March 14th. One of the galleries contains the actual art of Islamic culture, and the

other gallery is comprised primarily of what the West thought Islamic Art was. In the latter part of the 19th century, it was considered stylish to have a piece of art resembling something from the Middle East in your home, and there are some good examples of how misinformed many people were.

One of the highlights of the Islamic exhibit is the slide show which runs continuously. As the slides come on the screen of Islamic Art, there are real examples around the room, including pieces of tiles, rugs, and

religious books. Another unusual aspect of the exhibit is the 'Turkish cozy corner.' This is a tent-like structure which has been set up facing the entrance to one of the galleries. It contains a resting mannequin dressed in Turkish garb and surrounded by Islamic objects. Other items of interest are a Bedouin maiden's mask, and a four-sided bag from Yemen.

For those students interested in antiques, there is an unusual doll house collection, including furniture, dolls and toys. This is located on the lower floor of the museum.

On March 4 there will be a lecture on the past and future of Islamic Art, called 'From Artifact to Social Justice: The World of Islam Looks toward the Future.' It is being held at 3:00 in the auditorium at Lyman Allyn. The guest lecturer will be Professor Howard A. Reed from the Department of History at the University of Connecticut.

The museum's regular hours are Tuesday through Saturday, 1 to 5, and Sunday, 2 to 5.

Berlin Orchestra: An Outstanding Performance

by Colleen Matan

On February 14th, the Berlin Chamber Orchestra gave an outstanding performance as part of the 1983-84 Concert and Artist Series, which differed both in sound and in presentation from a performance by a symphony orchestra. Not only was the size of this East German group smaller than a regular orchestra (as its name suggests), but also the twenty-five musicians performed without a conductor. As if to emphasize their lighter sound, the musicians, except for the cello players, performed standing.

The first piece on the program was the Symphony in E-flat Major by J.C. Bach. In each of the work's three movements the orchestra struck just the right balance between the strings and the small woodwind section. The small size of the chamber orchestra as well as the rippling sound of the Baroque music made the audience feel as if it were no longer in Palmer Auditorium. Instead, we felt as if we had gone back in time to a drawing-room in Bach's era.

The jovial mood of the concert was broken, however, by the next work on the program. Shostakovich's Chamber Symphony (Opus 110) is adapted from his Eighth String Quartet, which

was heard last year in a concert by the Alexander String Quartet. It is dedicated to "the memory of the victims of fascism and war," and was completed in 1960. This work became the centerpiece of the concert.

The five movements of this work are all connected,

*... we felt as if we had
gone back in time
to a drawing room
in Bach's era.'*

creating much tension. Scored for chamber orchestra, the work is not as intimate as it is for string quartet, although the orchestra itself broke down into smaller groupings, preserving the qualities of a string quartet. The musicians played so smoothly that one could forget that there was no conductor.

The music itself was full, at times dissonant, and always

melancholy. It was sadness transmitted directly to the listener. The first movement featured an expressive violin line (played by Artistic Director Heinz Schunk) over a drone in the cello and bass. The second movement was a machine-like march, and the relentless drive of the motive was carried through different tonal modulations and dynamic ranges. The third movement was a horrifying dance in triple meter. In this movement the solo violin and cello carry on an otherworldly dialogue. The mood of the previous sections returns in the concluding movements.

Two works by Mozart made up the second half of the program. Both the Divertimento in D and his Symphony No. 29 were presented with precision and energy. The light quality of the Divertimento was emphasized by the texture of the strings alone, and it helped to dispel the mood evoked by the previous work. The woodwinds returned in the symphony, and the Berlin Chamber Orchestra sounded as fine as one could wish.

The audience illustrated its appreciation as the orchestra was called back for two encores, ending with a virtuosic version of a piece familiar to everyone, Pachelbel's Canon in D.

Theater One:

Blitz

The Connecticut College Theater Department and Theatre One will present "Blitz," an original play by Stuart Browne, on March 1-3, 1984. Performances will be held on the college campus in Palmer Auditorium.

"Blitz," is a story about three English women of different social classes who are forced to live together during war-time circumstances. Their tragic experiences and varied attitudes of life join them together into a unique fighting force. Effie, the young, timid wife and mother, fears for her family while diligently driving an ambulance. Strand, a Cockney hooker, tells things as she sees them. Lady, an affluent writer of Piccadilly, has strength and fight in her. The women learn to get along in these difficult and frightening circumstances and encounter the pain and shock of war. The question remains, however, as to whether the three have actually gained anything from their experiences together.

"Blitz" is directed by Stuart Browne, a playwright, director, and actor from England. His education includes an M.A. from Cambridge, England, and MFA from the Yale School of Drama, and an MFA in media arts from the University of South Carolina. Browne began playwrighting in late 1977. His first play, "Dancing Bears," was performed in a staged reading at the SETC in Columbia, South Carolina. There, he taught a course in media studies, acted in community theatre, tried his

hand at journalism, and lived on a forty acre farm growing feed corn. In 1979, he continued his education in the playwrighting programme at the Yale School of Drama where he wrote eight plays. He is currently working on a film project and a new play. In addition, he has been playwright in residence at Hampshire College and Brown University, and producer of their New Play Festivals. He will be giving seminars in playwrighting at NYU in the near future. Browne was the winner of the 1982 Kazan prize for best new play of the year at Yale.

The role of Effie will be played by Jane E. McNeaney, a senior this year who has played in numerous Connecticut College productions including "Metamorphosis," "Overtones," "Tennessee," and "On the Town." Jane worked as an apprentice at the Dorset Theatre Festival this past summer. Sophomore Jessica Hecht will appear as Lady. Jessica also held an apprenticeship with Dorset this past summer and has appeared in "Metamorphosis," "Night of the Iguana," and "On the Town," at Connecticut College. The part of Strand, the Cockney whore, will be portrayed by Alison Crowley. Alison is a sophomore and has most recently appeared in "On the Town" and "Overtones" at Connecticut College. Tickets may be obtained through the Palmer Auditorium Box Office at \$2 for students, and \$3 for general public. Curtain time is 8:00 p.m.

by Marc Martin

1983 was a year in which pop-music was rejuvenated by diverse musical sources. Funk, punk, reggae, rockabilly and synthesizer-pop all dramatically affected the pop-music industry. Artists such as Michael Jackson, Prince and Grand Master Flash became phenomenally successful due to a new acceptance of different musical styles. Innovative groups like the Talking Heads, New Order and R.E.M. attained peak levels of success largely for the same reason. A small survey of Conn College

students reflected this acceptance of different musical styles.

The recent survey asked students to list their favorite albums and singles of the past year. The Police's Synchronicity won the top album position by an overwhelming margin, followed by Michael Jackson's "Thriller." The other popular albums of the survey included, in order, The Talking Heads, Genesis, U2, Lionel Richie, and Elvis Costello. Other responses from the survey ranged from Def Leopard's "Pyromania" to Let's Active's "Afoot" EP. Michael Jackson's "Beat It" was distinguished as the most

popular single, closely followed by the Police's "Every Breath You Take" and the Talking Head's "Burning Down the House." The students' selections of favorite singles ranged from Olivia Newton John's "Twist of Fate" to Afrika Bambaata and the Soul Sonic Force's "Looking for the Perfect Beat."

Overall, 1983 was a year that displayed positive change in popular music. Rather than being dominated by one movement (i.e. punk, disco, etc.) it was a year that many different styles were widely accepted.

Music 1983

Dance Therapy

On Monday, February 6, Ms. Mara Kapy, a Dance Movement Therapy practitioner at Antioch-New England, conducted a symposium concerning the field of Dance Movement Therapy (DMT). The program began with a film that defined DMT, its principles, and applications. A question and answer session followed where Kapy talked more specifically about DMT and explained the special graduate program offered at

Antioch-New England. Kapy concluded her program with an experiential DMT session. The audience was given the opportunity to express its own feelings by moving to the beat of the music.

Dance Movement Therapy is a form of psychotherapy which uses the art of movement as a medium for both therapeutic and individual purposes. Through movement, DMT allows individuals to express themselves and release their

tension. The settings for DMT vary from rehabilitation centers to nursing homes and private offices.

Mara Kapy majored in Dance at the Julliard School of the Performing Arts in New York. After working with children who had Cerebral Palsy, she decided to go into DMT as a profession. Kapy is presently a practitioner of Dance Movement Therapy at Antioch-New England and is also in private practice.



STEVE KUPRITZ

Dance therapy is by Cecilia Fernandez-Carol



Telling Tales

by Steve Kupritz

On Friday, February 3, "Storytelling Through Movement," a workshop with Yaa Johnson was held in Connecticut College's East Studio. The workshop was the opening event of the Connecticut Storytelling Festival.

The workshop, which was attended by both Connecticut College students and non-students focused on dance as a medium through which ideas or "stories" may be communicated.

Yaa Johnson, who spent 1972-73 in Ghana studying African culture and who now specializes in West African stories and dance, is

currently the Social Service Coordinator and Movement Specialist for the Headstart Preschool Program of Montclair, New Jersey. Johnson is also an active member of the Sene-Gambian Sulaimaan Dance Company based at Rutgers University, Newark. Yaa recently choreographed and acted in "Ain't Going to Die a Natural Death" for the Theater of Universal Images.

Yaa was assisted in Friday's workshop by Johnny Jones, a New Jersey based jazz percussionist. The workshop was sponsored by the department of Education, the department of dance, Unity House and the Connecticut Storytelling Center.

A New Addition

ACROSS

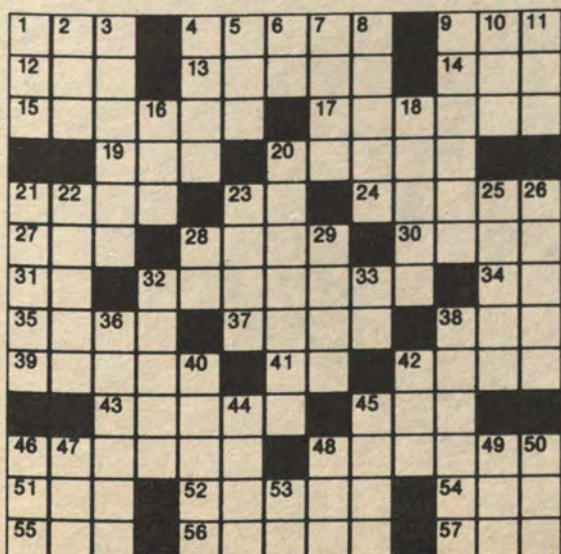
- 1 Viper
- 4 Once more
- 9 Deposit
- 12 Sign of zodiac
- 13 Sew lightly
- 14 Devoured
- 15 Figures of speech
- 17 Avoiced
- 19 Speck
- 20 Inclination
- 21 Kind of cloth
- 23 Chaldean city
- 24 Parts in play
- 27 Beverage
- 28 Unlock
- 30 Depression
- 31 Note of scale
- 32 Pledge
- 34 Preposition
- 35 Play leading role
- 37 Not one
- 38 Pronoun
- 39 Weird
- 41 Note of scale
- 42 Additional
- 43 Transactions
- 45 Man's nickname

DOWN

- 1 In music, high
- 2 Weight of India
- 3 Small dog
- 4 Encourage
- 5 Aeriform fluid
- 6 Conjunction
- 7 Roman road
- 8 At no time
- 9 Oar
- 10 Southwestern Indian
- 11 Spread for drying

ACROSS

- 16 Vessel
- 18 Positive pole
- 20 Earthquakes
- 21 Imitation
- 22 Raise the spirit of
- 23 Preposition
- 25 Go in
- 26 Retail establishment
- 28 Conjunction
- 29 Baseball team
- 32 Lifts with lever
- 33 Compass point
- 36 Enthusiastic
- 38 More torrid
- 40 Mollifies
- 42 Small rug
- 44 Old musical instrument
- 45 Gaseous element
- 46 Arid
- 47 Fish eggs
- 48 Music: as written
- 49 Beat down
- 50 Before
- 53 Paid notice



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SPORTS

Hockey Drops Two

by Tom Nusbaum and Vicki Morse

A season of frustration continued for the men's ice hockey team as they lost home games to Bentley (5-6) on Feb. 15 and MIT (2-4) three nights later. The two losses brought the Camels' record to 5-11 in the ECAC and 7-12 overall, thereby eliminating any chance of a winning record for the 1983-84 season. "We're better than a .500 team," said a discouraged coach Doug Roberts after the 4-2 loss to MIT. "We were capable of winning the last two games but we seem to have lost our momentum."

In the Bentley game, the opponents opened the scoring at the 5:53 mark. The Camels then dominated the rest of the first period. Chip Orcutt scored Conn's first goal midway through the period, assisted by P.J. O'Sullivan and Mike Fiebiger. Four minutes later, Conn took the lead as Orcutt scored again, set up by Steve LaMarche and Dan Collins.

Bentley tied the game early in the second period, but the Camels gained a 4-2 lead on goals by Ted Anastas and Greg Donovan. Bentley seemed to gain momentum with their third goal as they cut Conn's lead to one going into the final period. The Conn team was unable to hold onto this lead as Bentley took control of the game, putting two more into the net. Trailing 5-4 with a minute left in the game, Roberts pulled goalie Bill Charbonneau in favor of an extra attacker; however, Bentley's Mike Robie picked up a loose puck and dumped a goal into the empty net with 14 seconds left. Off the ensuing face-off, Rick Olson received a pass from Greg Donovan and scored what would have been the tying goal for Conn with four seconds remaining. Although the Camels played a clean, fast-paced game, they were hurt by defensive lapses late in the third period.

In the MIT loss, such breakdowns were negated, for the most part, as goal tender Charbonneau kept Connecticut in the game with some sparkling saves. In the

first period, Charbonneau slid across the crease to prevent a sure MIT goal. Moments later, he deflected away a wrist shot by MIT's Tom Lewis, who skated in all alone.

Pat Foley, the MIT captain, was the first to score as he gathered a rebound to the left of Charbonneau and fired the puck just under the cross bar. Both teams had good scoring chances throughout the first period, but MIT held its one-goal lead until Chip Orcutt deflected Gaar Talanian's shot past Pokorney with 58 seconds left in the period.

In the second period, Conn found themselves a man down due to penalties and Foley scored his second goal on a deflected shot from the right point. The game's decisive goal came minutes later, with Connecticut on the powerplay. Ted Wood-Price's shot from the blue line was blocked and MIT forward, Paul Dinnaye, recovered the puck and raced down the ice. He fought off Talanian who had chased him down and backhanded a shot between Charbonneau's legs putting MIT up 3-1.

As the period wore on, the Camels' play sagged, and again Charbonneau had to make good saves to keep MIT from running away with the

game. Connecticut finally began to exert pressure on a powerplay late in the third period: a Lee McLaren slapshot was blocked by a MIT defender, but the puck bounced out to Orcutt who fired a hard, low shot for his second goal. Head coach Roberts cited Chip as playing an "exceptionally good game." But Orcutt's performance was one of the few bright spots in the Camel performance. Eight Conn players were missing due to a suspension, thus allowing a lot of ice time for a number of less-experienced players. "It's pretty late in the season to play guys who haven't had much game experience," said a disappointed Roberts.

Although the Camels outshot the Engineers 43-31, the home team seemed to tire late in the game, failing to produce many good scoring chances. When Conn did put on offensive pressure, MIT goalie, Tom Pokorney stopped them cold. MIT finally put the game away, with less than three minutes remaining on Dinnaye's second goal of the game, a quick shot from between the circles.

The team ends its season tonight (Feb. 28) taking on Amherst College at 7:30 p.m. in Dayton Arena.



SPORTS DEPT.

Women's Basketball Team spark-plug Tracey Finer ('87) supervises play in the Conn/CGA game

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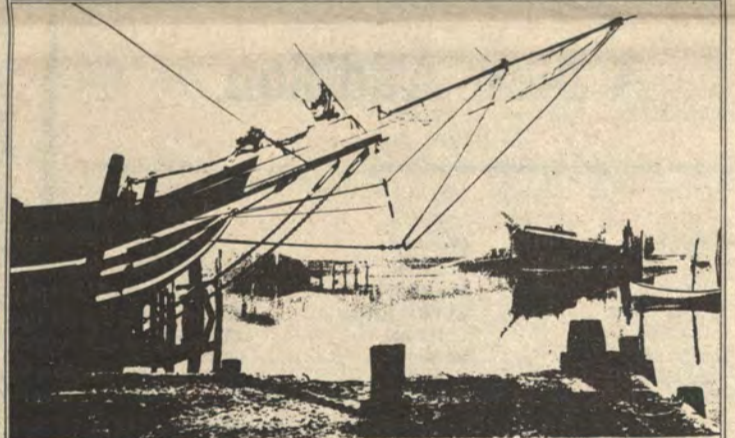
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