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# THE COLLEGE VOICE

A College Tradition Since 1976

Volume XX • Number 21

Connecticut College, New London, CT

Friday, May 2, 1997



Irish memories sing in Lughnasa.  
see page 5.

Inside

## Athletic Director position is offered to still unnamed candidate

Conn still has questions

by Dan Tompkins  
NEWS EDITOR

An offer was made on Thursday for the position of Athletic Director. Art Ferrari, dean of the college, would not comment on the applicant offered the job, but expects a reply within the week. If the candidate turns the job down, a new search has not been ruled out by senior administrators.

Concerns continue to be raised about the Athletic Director search that has lasted the entire year. Several members of the community have expressed beliefs that the process has gone on too long and that decisions have been made that have adversely effected the search at the highest levels.

Ferrari expressed his disappointment that members of the community involved in the search believe that the search should have been completed sooner, adding that the search "just takes what it takes," and that he is "not embarrassed about anything [we've] done."

Ferrari also believes that a lack of understanding is responsible for some feeling that the search committee and Athletic Advisory Board were not taken seriously in the process. Ferrari stated that he felt it was made abundantly clear throughout the process that the search committee was merely an advisory board to

the president and himself.

Ferrari, commenting that the job of the committee was to present a list of candidates to himself and the president in no ranked order, said that the ultimate decision rested in the hands of the president, with heavy consultation from him. Ferrari's position is that the list presented to him should have been a list of candidates to seriously consider, any one of which should have been acceptable.

The Athletic Advisory Board sent their list of preferences, along with a letter strongly urging the president to choose their top candidate, directly to the president. Ferrari felt that, while a technicality, the letter and list should have gone solely to the search committee, who would in turn give their selections to the president.

Marc Zimmer, professor of Chemistry and chair of the search committee, felt that the process up to the recommendations being made to the senior administrators was followed. He believed that the process was out of the committee's hands once they sent their list of four candidates to Ferrari.

The list of four candidates was a composite of the three candidates recommended by the Athletic Advisory Board, and one addition made by the search committee. Both Zimmer and Silas Bauer '98 agreed that the first three names submitted were excellent candidates.

Zimmer stated that the fourth name was added by the search com-

mittee because they felt that narrowing the list to two or three at their stage of the process would be too difficult; and that that decision would best be left up to the senior administrators.

Bauer, however, feels strongly that the process has been handled "in a very unprofessional manner," and that senior administrators

see AD search, page 3



Shirelle McGuire

Photo by Tim Martin

## McGuire wins State Department award

by Joshua Friedlander  
THE COLLEGE VOICE

Connecticut's State Department of Higher Education has awarded its annual Higher Education Community Service Award to Shirelle McGuire, a senior at Connecticut College.

The award was given to McGuire and two other recipients on April 17 at the state capital in Hartford. Governor John G. Rowland and Higher Education Commissioner Andrew G. De Rocco were both present to congratulate the winners.

McGuire was first nominated for this award by Tracee Reiser, the director of the Connecticut College

Office of Volunteers for Community Service. Explaining McGuire's qualifications, Reiser said, "She has always been connected to the social needs of her community and participated in service...." McGuire was also one of only eight students to be nominated by the Department of Higher Education for the National President's Youth Service Awards.

The particular award McGuire received was given for individual achievement and an outstanding record of community service. Extremely active in the New London community, McGuire works during the year as a founding student leader for New London's LEAP (Leadership Education and Athletic Partnership) program. As a senior counselor, she volunteers in an after school program for 7-8 year old girls. McGuire spent her summer in a New London housing project continuing her work with the same children. At the beginning of this school year, McGuire worked as part of a training team for LEAP, helping to train 150 college and high school students in education and social development theory and techniques to plan and implement curricula.

Asked why she volunteers her time and energy to help others, McGuire explained that "It's for selfish reasons...it makes me feel good...I learn a lot from the people I work with," she said, emphasizing the word "with."

As advice to other community-minded people, McGuire says it's important to "do something you enjoy." When she's helping others she does not feel like she's working. McGuire credits some of her community-mindedness to her mother. "If you just have that one person to give you a push it makes a difference...I know, I had my mom there with me...."

## Conn increases its use of unbleached paper

by Chris Redmond  
SPECIAL TO THE COLLEGE VOICE

In the last nine months, Connecticut College has increased its use of the unbleached 100 percent recycled Springhill Incentive DP from almost nothing to nearly 30 percent of the college's paper use, according to Chris Barclay, print shop manager. This dramatic change has largely been the result of an education campaign organized by the print shop, the campus environmental organizer, and Students Against Violence to the Environment.

Since July, the college has used approximately 300 cartons of the unbleached paper and 700-800 cartons of regular white paper (5000 sheets/carton). According to Barclay, faculty and staff tend to order the unbleached paper more than students do, especially for "short run" items such as tests, syllabi and course packets.

Linda Bendfeldt from the registrar's office reported that that office tries to use the grey paper as much as possible, and hasn't had any problems with the paper jamming in copiers. The office uses the Incentive for memos to students and staff, but will use colored paper when it needs to make something stand out, such as differentiating the fall from the spring course catalogue.

The organizers of the unbleached paper education campaign have been battling the inertia of habit for some time. Because of the difference in color, the college community has been slow about accepting the new paper.

According to Diane Monte, an assistant to the faculty in Blaustein, "Initially, many people did not like the unbleached paper, but they have adjusted and the use has become more standard."

The Government department currently does most of its bulk printings on Incentive. Two-thirds of the paper used by the Anthropology department is grey, and one-third to a half of paper used by the English department is recycled. The Chemistry department currently uses half grey and half white.

Yet, while these departments have turned to using the unbleached paper for printing virtually all syllabi, exams, and readings, there is still strong hesitation about using it for correspondence letters, manuscripts sent to publishers, and other items that need to look professional.

see paper, page 10

## Vuocolo appointed Arts Director

by Mitchell Polatin  
ASSOCIATE  
NEWS EDITOR

Connecticut College is welcoming a new esteemed member to its Art department. This past week, Provost and Dean of the Faculty Robert Proctor announced to the campus community the appointment of Jeanette Madeline Vuocolo as Director of Arts Programming at the college.

Since 1986, Vuocolo served as producer and manager at the Whitney Museum of American Art at Philip Morris in New York City. Her responsibilities there included many aspects of museum management, including artistic direction and production, promotion, finance, and administration.

In Proctor's news release to the campus community, he explained that, "Jeanette brings enormous talent and skill as an innovative arts programmer." Proctor went on to

say, "She also has the ability to work with the larger community."

Vuocolo was selected from a field of 125 candidates in a national search. She appears to be extremely experienced in the arts, having worked with more than 100 artists on various projects. Her diverse background stems from her experiences with artists such as George Emilio Sanchez, a writer, theater artist and educator, Savion Glover, the acclaimed 22 year-old tap dance artist and musician, and video director Elliot Kaplan. Vuocolo has also worked with Ann Carlson, a choreographer and performance artist, and together they developed a piece titled "Lunch," a performance about the Philip Morris corporate staff. The piece was performed as part of the fifth anniversary celebration of the Whitney branch at Philip Morris, and later toured.

In the news release distributed to students, Proctor stressed that

Vuocolo "is looking forward to working closely with faculty, students and staff to coordinate the Connecticut College/New London Arts Initiative, which is designed to establish the arts at the core of life and learning on campus and in the community."

The Arts Initiative, which is scheduled to begin in the fall of 1997, is currently in its design phase. The goal of the Initiative is to forge closer working relationships among the various art departments at Conn, while working with other arts institutions in Southeastern Connecticut. Community programs will be an integral part of the Initiative, and projected programs include "international summer and winter arts festivals, Arts Outreach programs in public schools, Saturday morning arts events for the community, and participation in an arts district in downtown New London."



# NEWS

## "Still" evokes images of the Holocaust

by Greg Levin  
ASSOCIATE A&E EDITOR

Those of you who have seen the earlier works of Donna Klimkiewicz '97 would know that, within her mind, the definition of art involves more than one element.

With an interdisciplinary major that integrates art and dance, as well as experience in working with multi media productions, her interpretation involves movement within space, not limited to the use of visual stimuli to illustrate. Her newest work, entitled "Still," deals with a heavy issue that perhaps a vision of art like hers might prove to be the most successful in illustrating: the Holocaust.

Approaching the performance (of sorts), one heard no music, but could not miss the giant, moving shadow-like images upon the harsh outer surfaces of the print shop. The only thing one could see clearly was bodies upon bodies being heaved into a giant pit, although the idea that these doll-like, paper thin corpses were even flesh was difficult to believe.

A brick wall configuration had been constructed on the left side of the entrance, however, it seemed, not only unstable but hastily built. Closer inspection of this structure would lead one to understand that the wall was dripping with water, almost weeping.

The experience continued as one entered the print shop, where wrinkled canvas lined the walls. On the right was a dome of nails

overlaying a brightly lit light bulb, which was weaving back and forth, lingering in the cold air within the rusty nail enclave. Haunting, stirring shadows were splashed over the room's canvas walls and dirt floor. Three scarcely dressed figures lay huddled together in a small chamber on the back side of the chilly room.

Climbing up the stairs, one entered another room with a sitting figure facing the wall, slide images of concentration camps projected upon his bare back. Hay was strewn over the floor, and a bright floodlight exposed 32 pairs of shoes hiding in small compartments on the wall, and hooks implanted into the wall with clothes hanging upon them.

There are seven elements Klimkiewicz included in the piece, each one having a distinct meaning to her and her experiences. Over the summer, she visited Poland and had a bitter taste of the ashes of Auschwitz, getting personal accounts from victims of its horrors. She grew up with her parents speaking Polish, so understanding these accounts was not too difficult. About one victim's description, she stated, "I felt like he was a gold mine of such important information, and that I could even have the opportunity to understand most of what he stated was a valuable experience."

Each element (the clothes, the video projection, the wall, the nails, the people, the barbed wire, and the slides) was a link to those personal accounts. Each was created or put

together through Klimkiewicz's efforts.

One element, the people, seemed a rather daunting task. The idea came from an account Klimkiewicz had heard about what the arrangements for sleeping were in the camps. Space was so limited that the people had to lie in communal beds, bone to bone, in one position, to sleep. If one individual was to move, the entire precarious arrangement had to be adjusted to accommodate him or her. Although one might think no one would be willing to mimic such close circumstances, the four figures illustrated the act with iron wills, despite the solid oak floor, lengthy and odd hours, scarce clothing, and near 40 degree temperatures. "There were no problems with them; everybody had a personal connection, in some way, with the Holocaust," said Klimkiewicz.

While she had a lot of help from her family and people on campus, the majority of the exhibition was produced by Klimkiewicz herself. She took the slides while she was at the camps, and laboriously spliced the film cuts. In order to tone down the graphic content, she altered the focus of the film, but the movements and figures were clear enough.

Klimkiewicz has set up a moving multi-media performance, involving art exhibitions, video installations, and performances, with a message from which the college community can learn.



Photo by Evan Coppola/Photography Editor  
Senior Donna Klimkiewicz outside her exhibit, "Still," Saturday night. Behind her, death camp liberation footage is projected on the face of the print shop building.

## Seniors face life with Conn behind them

by Mitchell Polatin  
ASSOCIATE NEWS  
EDITOR

As seniors approach their final weeks at Connecticut College, they are faced with a problem—now what? Seniors have invested their last few years, and most likely dollars, in Conn College. The time has come for them to look back at their past four (quite possibly five) years here at Conn, and wonder what exactly they have accomplished or gained.

Seniors Adriana Torre, Jamie Burns, Ethan Rossiter and Claudia Busto attempted to explain their social and academic progress over the past four years. They all remarked that it was a difficult thing to do.

Busto said that she initially wanted to major in science, but found that she "couldn't stand the labs." She is not alone in this, for the labtimes involved in science courses dissuade many people from taking sciences with labs. Labs take up time that students are unwilling, and often unable, to give up. Freshmen have already been heard cursing the amount of time they must invest in their weekly labs.

Rossiter, an English major and aspiring rock star, explained that he knew by his sophomore year that he wanted to get involved in the education field. Conn does not offer an education major, yet students are still able to get Connecticut Education Certificates while majoring in a different subject. Rossiter explained that students interested in education must decide by sophomore year, because the program

Conn offers takes three years.

Seniors agreed that over the past four years work was not a problem, as long as people kept their priorities intact. Rossiter stressed that students become more serious about their work as they learn to deal with the academic system of Conn. He went on to explain that once students are done with their required courses, it is easier for them to focus on what they truly want to do.

Burns, who is also interested in the education field, explained that students need to make sacrifices, while simultaneously making an effort to get out and be social.

Torre, a Zoology major, expanded on Burns' premise and explained that students will eventually settle into work habits that they will utilize throughout their four years, finding a balance between work and play.

It may take seniors a couple of years to fully understand and appreciate the benefits of Conn, however, it will probably take them more than that to finish paying for it. The true question is, when exactly will Conn begin paying back seniors with the knowledge they should have gained from their experiences here? Most seniors do not know what direction they are going in, yet they are soon to find out if their money was well spent. For the most part, the Class of '97 are pursuing unique paths. Torre plans on possibly entering the medical research field, while Rossiter plans on pursuing his musical career in California, knowing that he will always have his Education Certificate if he should become tired of the music world.

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## Former NATO head Lord Carrington speaks

by Dan Tompkins  
NEWS EDITOR

Lord Carrington, former Secretary General of NATO, spoke Thursday in the Ernst Common Room about foreign relations in the post-Cold War era.

Concerning himself with Europe and the fall of the Marxist system for the first portion of the speech, Lord Carrington listed and expanded upon the problems within the European system, including NATO and its search for a new purpose. He also characterized the US relationship with the European political system.

Carrington felt that the US finally realized its need to remain active in Europe after World War II. Citing the Americans' eventual involvement in both World Wars after initial hesitation, Carrington commented that the formation of NATO with America as a core member was one of the keys to a stable Europe.

Carrington also commented on the role of European Union and the United Nations in conflict resolution in Europe. In his role as the head of NATO from 1988-1993, Carrington was able to see the transition of Europe through the early years of the post-Cold War euphoria that swept over the continent.

Carrington gave clear indications of the end of the Marxist system by citing the 1991 Gulf War and the breakup of the former Yugoslavia. Fear, he said, is what kept Yugoslavia together and Saddam Hussein out of Kuwait. He characterized fear of the Soviet Union and its troops entering Yugoslavia if they stepped too far out of line, and fear of the Americans and Soviets taking too much of an interest in Iraq if the supply of oil were cut to either state during the height of the Cold War.

After a 45 minute speech, Carrington fielded questions from the audience. Several people were concerned about the United States' role in the new international arena and considered the problems facing our nation now that we are our own ideological enemy.

The most inspiring aspect of the speech was Carrington's prediction that the threat of a nuclear war in the foreseeable future had been avoided. He characterized the nature of world history as the present, the horizon, and antiquity. In turning that sentiment around to the future, he stated that in his opinion (bolstered by several decades of international policy experience), the threat of nuclear war had moved out of the horizon.



# NEWS

## BEYOND THE HILL

Gerry Adams expected to win Parliamentary seat

BELFAST, Northern Ireland - After the most crucial election battle of his life, Gerry Adams, the head of the Sinn Fein, the political wing of the Irish Republican Army, is widely expected to win a Northern Ireland seat in the British parliamentary election on Thursday.

There are no independent polls, but virtually all experts, including diplomats and British and Irish Republic officials, say Adams will win the seat in predominantly Roman Catholic West Belfast that he lost five years ago to Dr. Joe Hendron, a mainstream Catholic nationalist who is running for re-election.

Whether Adams succeeds or fails will have a significant effect on the stalled peace talks scheduled to resume on June 3 in a renewed effort to settle the sectarian conflict that has killed 3,212 people since 1969 in this predominantly Protestant British province.

Adams has acknowledged that he needs to win to enhance the image and mandate of Sinn Fein. Whether he wins or loses will affect his ability to deal in the Northern Ireland peace effort with the British government that will be determined in elections Thursday. The Labor Party, led by Tony Blair, is expected to oust the Conservatives in the British election.

Sinn Fein now has no seats in the British Parliament, and its candidates will not actually take the seats if elected because this involves an oath of loyalty to the British Crown,

which they consider an illegal occupier of the province of Ulster. The Social Democratic Labor Party has four seats. The remaining 13 are held by Protestant unionists.

### JonBenet's parents deny role in her murder

BOULDER, CO. - The parents of JonBenet Ramsey denied Thursday they murdered their daughter and pledged to track down the killer of the 6-year-old beauty pageant contestant.

At a secretly arranged news conference with select members of the local media, John and Patricia Ramsey also said rumors their daughter was sexually molested were "totally false."

"I did not kill my daughter JonBenet," John Ramsey said. "I will miss her dearly for the rest of my life."

The girl's body was found Dec. 26, 1996, by her father in the basement of the family's home, about eight hours after her mother said she found a ransom note demanding \$118,000. No arrests have been made and no suspects named.

An autopsy said the girl may have been sexually abused.

The Ramseys have been targets of the investigation amid widespread speculation they may have played a role in the murder. Until Wednesday, when they answered questions from the police, they had declined to be interviewed by investigators.

### 11-year-old boy takes grenade to school

CAMBRIDGE, Ohio - An 11-year-old boy who brought a potentially lethal grenade to show friends at school will likely be suspended, school authorities said Thursday.

"His grandfather had purchased a desk or dresser and this was found in it. He brought it from home thinking it was a dummy and passed it around to his friends to look at," Cambridge Schools Superintendent Thomas Lodge said.

Although the pin and handle were missing, the grenade carried an explosive charge and was detonated safely Wednesday by an ordnance team from Wright-Patterson Air Force Base.

The grenade was discovered by school principal Linda Halterman, who heard the boys talking about it.

"He was in tears for a long time" when authorities decided to press charges, Lodge said of the boy. The school board will decide on punishment, which was likely to include suspension.

### Train carrying caustic acid derailed near Baltimore

BALTIMORE - A train carrying caustic hydrochloric acid derailed and split open Thursday, disrupting rail and auto traffic along an interstate highway during rush hour.

Southbound lanes of Baltimore's Harbor Tunnel along Interstate I-895 were closed. Freight and Amtrak passenger trains were halted

after the CSX Corp. tanker car carrying 23,000 gallons of hydrochloric acid derailed and broke open a little after 5 a.m. EDT.

Freight and passenger trains began moving through the area again by mid-morning, but at a restricted speed. Amtrak officials said they hoped trains would be running on their regular schedules by mid-afternoon.

The accident occurred in an industrial area near I-895 and the Pulaski Highway. No injuries were reported or evacuations made.

### Witnesses depict McVeigh as angry bomb enthusiast

DENVER - An array of government witnesses testified Thursday against accused Oklahoma City bomber Timothy McVeigh, portraying him as an explosives enthusiast outraged at what he thought were abuses of power by the federal government.

A gun dealer, Gregory Pfaff, said he met McVeigh several times at gun shows where the two discussed the 1993 FBI raid on the Branch Davidian compound in Waco, Texas, in which some 80 people were killed.

McVeigh feared the FBI assault was "the start of the government going house to house to retrieve weapons from citizens," Pfaff testified.

McVeigh is accused of setting off the huge fertilizer-based truck bomb on April 19, 1995, at the Alfred P. Murrah federal building in Oklahoma City that killed 168 people.

### Yeltsin asks Albright to clarify NATO's plans

MOSCOW - President pressed U.S. Secretary of State Madeleine Albright Thursday to clarify an "understanding" that NATO would not move military infrastructure onto the territory of new member states, the Kremlin said.

A presidential press statement said that Yeltsin, speaking to Albright by telephone, expressed his satisfaction with Albright's visit to Moscow for negotiations with Foreign Minister Yevgeny Primakov over NATO's expansion plans.

But he added that a lot of work needed to be done to prepare a charter to govern Russia's relations with NATO which he hopes to sign in

Paris on May 27, a few weeks before the western defense alliance invites in some former Warsaw Pact members.

"B.N. Yeltsin noted the need for substantial work to prepare a comprehensive Russia-NATO document," the statement said.

"Especially - to specify the mutual understanding of the Helsinki summit on not moving NATO's military infrastructure and adapting the Conventional Forces in Europe treaty (CFE)."

Yeltsin, who agreed to try to work out a deal with NATO at a summit with U.S. President Bill Clinton in Helsinki last month, wants NATO to commit itself to never moving military infrastructure onto the territory of its former allies.

### Clinton and Congress work on budget accord

WASHINGTON - Democratic President Clinton and the Republican-led Congress Thursday hammered out the framework of a historic accord to balance the budget by 2002, but the White House said there was no final deal yet.

Top Republicans presented the outlines of an accord with Clinton to their party colleagues, saying they hoped to put on the finishing touches later in the day. The plan aims to balance the U.S. budget for the first time since 1969.

Rep. David Hobson, an Ohio Republican, told reporters that the framework included \$85 billion to \$90 billion in net tax cuts, \$60 billion in increased government spending and \$115 billion in savings in the Medicare health care plan for the elderly, all over five years.

The tax portion of a budget pact was expected to include a capital gains tax cut, estate tax reduction and a \$500 child tax credit, he added. Also likely to be included would be provisions for child health care and tuition, he said.

White House spokesman Mike McCurry told reporters at his daily briefing Clinton was pleased by the progress being made by the negotiators, but he declined to describe the pact and said there was no agreement for the time being.

Clinton is encouraged by the progress that is being reported to him but at the same time there are some unresolved issues," McCurry said, saying negotiations were expected to run through the day and possibly into Friday.

## A.D. search, ctd.

continued from page 1

"have just sat on it."

Some questions concerning one of the final candidates are his place in the pool as a part of "pool enhancement" that was ordered by Claire Gaudiani, president of the college.

Zimmer said that the committee's original list of candidates, 120 people, only included three minority candidates. Ferrari cited the College's "aggressive attempt to increase diversity of the campus" as the key factor in the request for "pool enhancement."

The enhancement meant that more time would be needed by the

search committee to look through the applications. With the end of the year approaching, the extra time seems crucial. Two of the final four candidates have withdrawn from consideration.

The candidate added to the final list of four by the search committee was offered a job at the University of Minnesota, the other withdrew to remain at her present school. Linda Moulton, the Athletic Advisory Board's top choice, withdrew this past week. Sources involved in the process at Conn believe it was a direct result of the length of the search process.

## MAN ON THE STREET

### QUESTION OF THE WEEK: WHAT DO YOU DO WHEN THERE'S NOTHING EDIBLE IN THE DINING HALLS?

"Pizza Bagel."

"When you're stoned you'll eat just about anything."

"The poor man's pasta: rigatoni and tomato 'sauce' microwaved to limp perfection."

"Cereal is always good. Try having Pops for breakfast, Cheerios for lunch, and Lucky Charms for dinner. You'll gain a different perspective on life. And the sugar high can't be beat."

"I'm not too creative. When the food is bad I just live with it."

"Salad: the anorexic alternative."

"I leave and go to Cro."

"I dunno. I try to find something decent. I'm not a vegetarian, but sometimes I like the tofu stuff."

"Toast it. I make toasted raisin bread, a toasted pita sandwich, and regular toast with all sorts of stuff piled on top. I stop short of toasting fruit."

"I have a car. Ha! Ha!"



# Arts & EVENTS

## Moving Art enlivens Harkness Green

by Kathy Lindahl  
SPECIAL TO  
THE COLLEGE VOICE

Sunday, April 27, seemed to be a typical beautiful day on Harkness Green. People littered the area, enjoying the beautiful weather and time to relax. This particular day, however, people danced. It was A Day of Moving Art, and it was fantastic. The events ranged from large group improvisational dances to Tai Chi to instrumental pieces.

The events began with the Tai Chi class performing to flute music by Nelle Jennings. It was a beautifully done piece, in both music and movement. The performers were very steady and fluid; the solitary flute was a lovely accompaniment. There was a rapid transition to the next piece, providing a nice contrast of moods. Jerry Ziegler's drumming class and Jill Becker's two experimental workshop classes joined forces in a piece that was clearly fun to perform and to watch. It was an improvisational piece, done in a sort of "Simon Says" fashion. The dancers were in groups, following one specific person in the group and switching movements

randomly. They darted swiftly around each other, and sometimes two or more groups would move together. The dance went very nicely with the drums. They provided a strong beat for the dancers to follow.

The audience followed Brenda Johnstone's trumpet to the next site, which was in front of Palmer Auditorium. There, Donna Klimkiewicz and Katie McNamara danced to Tom DeRosa's marimba. The setting of this piece was particularly interesting. The use of light posts and stairs gave the piece an unusual flavor. The next performance was at Castle Court, between Palmer and Cummings. There, seven dancers (Debby Bry, Rachel Dress, Lenore Eggleston, Donna Klimkiewicz, Meagan LoGuidice, Cat Onder, and Amanda Simon) danced a piece previously performed in the Arts and Technology Symposium. The dance was accompanied by original music by Richard Schenk and choreographed by Ann Schenk. The new setting was a nice change for the dance. It had previously been performed in Dana Auditorium, but now it was seen on the circular patch of grass of Castle Court. The audience stood

above the dancers, providing a bird's eye perspective.

Next, an instrumental piece, composed by John Cage and Lou Harris, was performed by the percussion quartet outside Cummings. It was a very intriguing piece, utilizing several peculiar instruments. It was followed by a beautiful dance piece, performed to music from the flute quartet. Kate Cross and Karen DiIuro enchanted the audience with their strong, yet gentle and fluid movements.

The final piece, entitled Framed Perspective, was another joint effort. It was a union of the Percussion Ensemble and Jill Becker's second experimental workshop. This piece provided the audience with much variety, both in the music and movement. It was very interesting to see both nondancers and dancers joined together by rhythm and a common goal.

A Day of Moving Art proved to be an extremely enjoyable event. The performers were blessed with beautiful weather and an attentive audience. It was wonderful to see the beauty of our college's green utilized as a stage for dance and music.



Photo Courtesy of Joy Kellman

Dance Department guest artist Joy Kellman and her student cast will perform "Shift," a dance show inspired by the current midwestern flooding crisis.

## Acclaimed soprano Mandac plays Chapel

by Christopher Moje  
THE COLLEGE VOICE

On Friday night, internationally acclaimed soprano Evelyn Mandac performed to a somewhat sparse, but receptive crowd, in Harkness Chapel as part of Asian Awareness Month's Internationally acclaimed soprano Evelyn Mandac performed to a somewhat sparse, but receptive crowd in Harkness Chapel Friday night as part of Asian Awareness month's Celebration of Asians in the Arts. Her performance was co-sponsored by the Connecticut College Asian/Asian American Student Association (CCASA) and the department of music. Mandac, who has performed with the Metropolitan Opera, among other renowned institutions, was accompanied on piano by Kumi Ogano, a member of the piano faculty here at Conn. Mandac sang from a program of twenty songs, each divided into sets of four. The songs were culled from

several different heritages, such as German, English, Spanish, and the Philippines.

Mandac began with a set by Schubert, singing "Frühlingssglaube" ("Faith in Spring"), "Die Forelle" ("The Trout"), "Gretchen am Spinnrade" ("Gretchen at the Spinning Wheel"), and "Auf dem Wasser zu singen" ("To be sung on the water"). She followed with a set by Brahms (who, by the way, despite his brilliance, I'm tired of hearing). She sang "An die Nachtigall" ("To the Nightingale"), "Auf dem Schiffe" ("On the Ship"), "Immer leiser wird mein Schlummer," and "Meine Liebe ist grün" ("My love is green"). After a brief intermission, she opened with her English set, singing "Simple Gifts" and "Why do they shut me out of heaven" by Copland, and "Daisies" and "Sure on this shining night" by Barber. She moved into a Spanish set by Obradors, singing "Con amores, la mi madre" ("With love, oh mother of mine"), "Al Amor" ("To love"), "Del Cabello mas sutil" (Of the softest hair), and "Chiquitita la novia" ("A tiny bride"). She closed with a set comprised of "Sa ugoy ng duyan" ("While mother rocks the cradle") and "Ako'y pobrang alindahaw" ("I am a poor dragonfly") by San Pedro and "Bituin Marikit" ("Beautiful Star") and "Mutya ng Pasig" ("The Nymph of the Pasig River") by Abelardo.

I found the evening's performance to be somewhat interesting, but it didn't really suit my musical tastes. Mandac had a powerful and beautiful voice, something which I'm not taking away from her, but ultimately the evening was best enjoyed by lovers of this type of music. Like I said, I don't find this music to be atrocious or painful to listen to, but it's not my first choice for an evening of entertainment. International music never really grabbed me before and it hasn't begun to do so now. From a more objective point of view, the evening was well performed. Mandac had good stage presence and, like I said, a wonderful voice. She had those in attendance loving every minute of her show. She bowed to a

see soprano, page 9

## The Chemical Brothers break new ground with *Dig Your Own Hole*

By Sam Foreman  
THE COLLEGE VOICE

The Chemical Brothers, *Dig Your Own Hole*: 4 stars

The next big thing is ready to storm America, and the record companies, music press and MTV are telling us that it's electronica, a genre that encompasses many styles, including techno, house, drum and bass, and trip-hop. Over the next year, we'll see a huge wave of electronic artists bring albums to the shelves, and the first one has just arrived, courtesy of Tom Rowlands and Ed Simons, a duo of British DJs known as The Chemical Brothers. If their new album, *Dig Your Own Hole*, is any indication, then we are in for one hell of a year.

The Chems break new musical ground on *Dig Your Own Hole*. They bring a solid rock sensibility to a heavy and rhythmic electronic sound. Guitars are seamlessly woven in with the drums and synths, and while the beat is important, it's not the only thing - the guitar, funky bass lines and layers of other sounds and effects make the songs really interesting.

The first track, and first single from *Dig Your Own Hole*, "Block Rockin' Beats" is driven by a very funky bass line and intense snare drum, and contains a sample of old school rapper Schooly D chanting "Back with another one of those block rockin' beats!" Don't be surprised if you hear this one being played at the next TNE you go to. In fact, most of the album is destined

for the dance floor. The infectious rhythms of songs like "Elektro Bank," "Dig Your Own Hole," "Piku," and "Get Up On It Like This" make you want to get up and move.

But *Dig Your Own Hole* can be enjoyed away from the dance floor, too. The songs are such a complex patchwork of drums, bass, guitar, distortion and industrial sound effects, that they're fun to just sit back and listen to. Take the song "Setting Sun," a collaboration with Oasis' Noel Gallagher. It's constructed like a regular rock song is, with full lyrics, musical bridges and solos, but this rock song is given a great electronica twist by distorting Noel's vocals and adding backwards loops, powerful drums and a screaming siren.

The later tracks slow down the frenetic pace a bit. "Where to Begin" loops a melodic guitar plucking backwards and features haunting Sarah MacLachlan-esque vocals by Beth Orton before kicking in with the bass and heavy drums. "The Private Psychedelic Reel" is an inventive, layered track that gives off the vibe of something from Peter Gabriel's *Passion* album.

Unfortunately, the album isn't total bliss. A couple of the tracks are extremely repetitive and easy to skip, namely "It Doesn't Matter" and "Don't Stop the Rock." Considering the wealth of really great stuff on the disc, it's easy to overlook those tracks.

The Chemical Brothers have created some of the most fresh and exciting tunes of the year on *Dig*

*Your Own Hole*. The song structures will appeal to rock fans, the beats and rhythms will appeal to dance and techno fans, and the fun vibe that surrounds the whole album should please just about anybody. Spin this once in your CD player, and it will surely be hard to take out.



Photo by Evan Coppola/Photography Editor

Justin Rowan '98 hangs cut out silhouettes during "Fish Bowl" setup Wednesday afternoon. This year's theme: "Escape to Alcatraz."



# Arts & EVENTS

## Lughnasa brings Irish life to Conn

by Jami DeSantis  
THE COLLEGE VOICE

On Saturday, April 26, a crowd consisting of students, staff, and community members filled Palmer Auditorium in eager anticipation of *Dancing At Lughnasa*, the theater department's final production of the semester. The stage had been magically transformed to resemble the kitchen of a small Irish house, and Irish music filled the air. Wrapping up the three night run, the seasoned cast still proved that it still had a lot of energy.

Written by renowned playwright Brian Friel, *Dancing at Lughnasa* follows the lives of five grown sisters who, living together, face the challenges of life, struggling to overcome obstacles. The play is a flashback of Michael's, the only child of Chris, one of the sisters. Played by Matthew Middleton, Michael gives us a mature insight into their lives, helping us to understand their intricate relations. Middleton did a superb job stepping in and out of character, and delivered heartfelt narrations. The five actresses cast as the sisters were superb at bringing each one to life. Stacey Sheldon, cast as Rose, the

youngest sister, brought a youthful vitality to the part that is difficult for many older actresses to do. Meg Sturiano gave a superb portrayal of Maggie, the quick spirited one, whose funny exterior hides her concern for her family. Sturiano never missed a beat and kept the comic rhythms alive. Elizabeth Darby and Becky Brown gave equally fine performances as Agnes, the quiet sister with a hidden passion, and Kate, the strict sister who feels she must take the burden of the family upon her shoulders.

A large portion of the play revolved around the romance between the unwed Chris and Gerry Evans. Gerry is the father that Michael never knew, as he never stays in one place, despite his promises to Chris. Elizabeth Lee gave a heartwarming performance as Chris, a woman whose heart takes over her head, while Peter Fristedt is a convincing Gerry, waltzing in and out of the scenes. Eric Percival also deserves to be commended for

taking on the difficult role of Father Jack, a crazy old man who struggles to remember the past.

Directed by David Jaffe, assistant professor of the theater department, *Dancing At Lughnasa* was a treat for the entire audience, which was transported to Ireland. A dialect consultant was utilized by the cast, who consequently delivered their lines with flawless Irish accents, a difficult feat. Irish and ballroom dance choreographers were also hired to teach the cast the numerous dancing moves that were necessary. The five sisters gave an incredible Irish dance performance in the middle of the first act, looking as if they had been dancing for longer than the few weeks that they had been rehearsing.

*Dancing At Lughnasa* was the perfect way for the theater department to end the spring semester. Jaffe and his actors should be commended for bringing a serious Irish drama to life in a unique and spirited manner.



Photo by Jessica Rogers/The College Voice  
Elizabeth Lee and Peter Fristedt recapture their past in a stolen dance. This was only one emotional moment in the Theater Department's final production of *Dancing at Lughnasa*.

## Faculty Column

### Long Hair Music/ No Hair Music

by Michael Adelson  
PROFESSOR OF MUSIC

On April 13, Irina Telyukova and I performed an unusual chamber music recital. Why unusual? We presented four works from the classical tradition — nothing strange about that. We had great fun — par for the course in chamber music. I heartily disliked a lot of my own cello playing — nothing new there. So, I repeat, what was unusual? Nothing much, except that the four composers whose music we played were all at age 32 or younger when they composed the works in question; this was an evening of relatively young music. It was quite interesting for me, since I myself am exactly that age now. That is a kind of accord I find very honest. I don't mean to say that I know all that Brahms knew at this age, or even that we are at all similar. It's just that there may in fact be some generalizations one can make about human experience at different stages in life, and my present perspective is therefore an interesting one — not better, just interesting.

What are

these generalizations? Simply that at that age, any creative artist is engaged in two interrelated processes: coming to terms with the legacy of past creators, and shaping his or her own course for the future. In this regard, it was fascinating to observe each of these composers.

The first was Beethoven, who composed his set of seven variations on a theme from Mozart's *The Magic Flute* in 1796, when he was 26. At that time, he was beginning to establish himself as a young virtuoso composer and performer in Vienna. This is well before the heaven-storming Beethoven of the *Eroica* Symphony (with whom most people are familiar largely because of unfortunate movies like *Immortal Beloved* — I'd better not get started on my opinions of that film!). No, although certain difficult aspects of his character were starting to appear, the year 1796 found our man Ludwig taking a relatively simple theme from the first act duet between Pamina and Papageno in Mozart's opera and giving full rein to his carnivorous virtuoso instincts. Mozart's innocent melody is put through its paces and made to jump through hoops (as are the cellist and pianist, incidentally). Beethoven seems to be saying "here — let me show you just how brilliantly elegant I can be." Next came Anton Webern, who was represented by

his complete music for  
cello

and piano — total time, about 15 minutes (this was a composer who understood brevity). Again, one can hear so much of his past in the untroubled cadences of his "Two Pieces" and in the nostalgic references to phrase shapes from the Viennese waltz in the sonata. But much of his future is also in place: a freedom from the bonds of tonality and a quirky, telescopic structure.

Noel Zahler's *Rhapsody for Violoncello Alone* (composed when he was 31) is a fascinating document of coming to terms with a question which haunts all twentieth-century composers: how to write in an extended form? In this case, he solved the problem by creating a one movement work in five continuous sections, each of which has very much its own character, but which are related by superimposed tempi.

And then there was Johannes Brahms, of whom we have been hearing so much this year, as we commemorate the hundredth anniversary of his death. His first sonata for cello and piano is a perfect illustration of his struggle to synthesize the Classical and Romantic traditions — both of which figured very heavily in shaping his musical character. In the first two movements, he

see Adelson, page 10

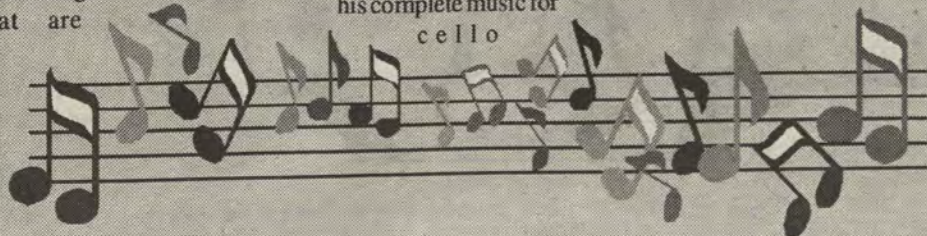


Photo by Jessica Rogers/The College Voice  
Meg Sturiano reminisces about a fond moment while Elizabeth Lee and Beth Darby continue with their domestic duties.

## Poet Mary Kinzie reads from her works

by Peter Gross  
THE COLLEGE VOICE

Although fewer people turned out for Mary Kinzie than Galway Kinnell, the Chapel library was still crowded as people gathered to listen to her work. Most likely it was because the event wasn't well advertised on campus. The lack of publicity might have been due to the fact that Kinzie doesn't sport as impressive a track record as Kinnell, with no Pulitzers to her name, but nonetheless she got a glowing introduction from Professor of English Charles Hartman. He cited her work as a critic, her four books of poetry, and her teaching at Northwestern University, where students who leave her English classes do so with a firm grasp on the essentials of writing and criticizing poetry.

After her introduction, Kinzie took the podium, and began to read one of her poems, "Cilantro." As she described it, it was about tasting cilantro for the first time, and how it could be likened to other "awakenings." A small, almost timid woman, her voice gained strength while reading her work, and she spoke all of

her words clearly and precisely, making her audience listen to every word. After "Cilantro," she read a number of her smaller poems, "In Miniature," "The Fan," and "Tar Roof." Her poem "Bye Bye Blackbird," was about an experience we can all identify with, being put on hold while trying to schedule a dentist appointment.

From there she read selections from a suite of her poems called "Summers of Vietnam," that included, "Bringing Down Quantico," "The Muse of Satire," "Waltzing Matilda," and "The Diner," a poem in three parts. Another poem of hers, dedicated to smokers, was all about bad habits and how hard it is to break them. Her final poem, "Dweller in the Forest," used wonderful metaphors, describing the dweller as "harder to see than early illness." Afterwards, she answered several questions about herself and her work, and admitted that whenever she wrote poetry, it was an effort not to write blank verse.

Kinzie's poetry reading in the Chapel library on Thursday, April 24 was sponsored by the English department.



# OPINIONS/ EDITORIALS

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## Editors' Note

With Spring Weekend upon us once again, the *College Voice* wishes the campus a wonderful twentieth incarnation of the infamous Florialia. Despite the event's having gone under all sorts of criticism and revision, it is probable that Florialia will be much the same as it ever has been. But keep a few things in mind, and it will be as good as it *should* be: Dance even if the music is mediocre, laugh even if it rains, stay out of trouble, and no matter what, remember to have the best time you can while it's still legit to party for a whole weekend.

## The true cost of "merit" scholarships

Imagine the scene. An upper-middle class family, the mother a doctor and the father a lawyer, sit at the kitchen table with their college-bound daughter. A fat envelope that they have been eagerly awaiting lies before them. They do not yet know that it conceals more than their daughter had hoped for. It announces she has been awarded a \$4,500 merit scholarship. That's \$18,000 over four years - Wow! They didn't even apply for financial aid. They don't need it. Their daughter is just getting the recognition she deserves.

This scene is being repeated in kitchens across the nation. A small proportion of these families are African-American; most are white. What is really happening here and why is it wrong?

Financial aid once reserved for those who could *not* afford college is now being awarded as a lure to enroll students who *can* afford the cost of college. Many of the colleges and universities offering merit are taking the funds to offer "merit" aid from the scholarship budget intended for those who truly need help.

Let me explain. For many decades, the nation's most selective colleges and universities covered the full financial need of students who won admission. Tax-exempt gifts for need-based scholarships enabled the institutions to create opportunities for the percolation of merit throughout our society. Thanks to those scholarships, students of all races and ethnicities - from needy, lower, and mid-level income families - achieved the elite education that positioned them for leadership in all fields. Leading African-Americans like Skip Gates, Jessye Norman and Cornel West were scholarship students along with thousands of other successful African-American professors, doctors, lawyers and business and professional

leaders across the United States.

Students and our American society benefited from the contributions of scholarship students' achievements, and from the witness each student is to American ideals of justice and opportunity made real.

Through the 1980s, two trends appeared. The cost of college education continued to climb and a generalized resistance to income redistribution grew. Many expensive colleges found fewer families willing or able to pay tuition. Colleges needed to meet budget goals, enrollment goals, diversity goals, and cost reduction goals. One part of the solution developed was turning need-based financial aid into merit aid awards.

The simple mathematics shows these merit awards are smart business for colleges and universities. The \$27,000 that used to go to meet the full tuition, room and board costs for one very poor student now becomes an investment used to bring in six students! Offering six students a \$4,500 "merit" scholarship each year for four years, the college recognizes and flatters all six and then receives \$22,500 in tuition, room, and board per student each year. In other words, a \$27,000 investment in six students brings in \$135,000 in income each year to the college's bottom line.

By contrast, awarding a \$27,000 full-need scholarship to one full-need student costs the college \$108,000 over four years - a net loss in business terms. The six "merit awarded" students sharing that same \$108,000 bring in tuition dollars of \$540,000 over four years to the college budget. The no-need students given "merit" aid turn what would have been a loss into a productive investment. The approach helps the college meet its budget goals.

If the college is one with enrollment problems, the merit scholarship approach fills six beds instead of only one. If the college selects students of color for merit aid, the funds add six students to the college's diversity goals instead

of only one, so enrollment and diversity goals are helped.

Believe it or not, there is another smart angle here. Since they are from no-need families, these merit scholarship winners are statistically less likely to drop out, more likely than high-need students to graduate on time, and less likely to cost the college's budget the counseling services needed to help students adjust to college. In short, merit offers give the college six lower-risk, lower-cost students. Cost reduction goals are helped.

Some of the parents of the merit-gaining families have not only achieved professional salaries and lifestyles, but they came from homes which sent them to elite schools on scholarships 25 or 30 years ago - in the previous generation. Today, instead of being expected to pay their own way and bear witness to the strength of their success, they are being offered money, this time not for their benefit as much as for the college's. If they are African-Americans, they are losing an opportunity to push back the stereotype that wrongly equates black students with scholarship students.

Why should parents of means care? First, most schools cannot afford to expand their financial aid budgets so they are simply moving funds they would have given to need-based aid at all levels and putting them in a fund for merit-based aid. Some schools are giving as much as one-third of their financial aid dollars to merit awards.

For years, less prestigious schools have used aid money to lure students who do not need it. Now, the list is expanding to the more selective colleges. When families take this kind of "merit" award from colleges, they are actually helping the colleges to achieve their goals. But they are making it harder for financially-disadvantaged students to achieve *their* goal of a selective higher education.

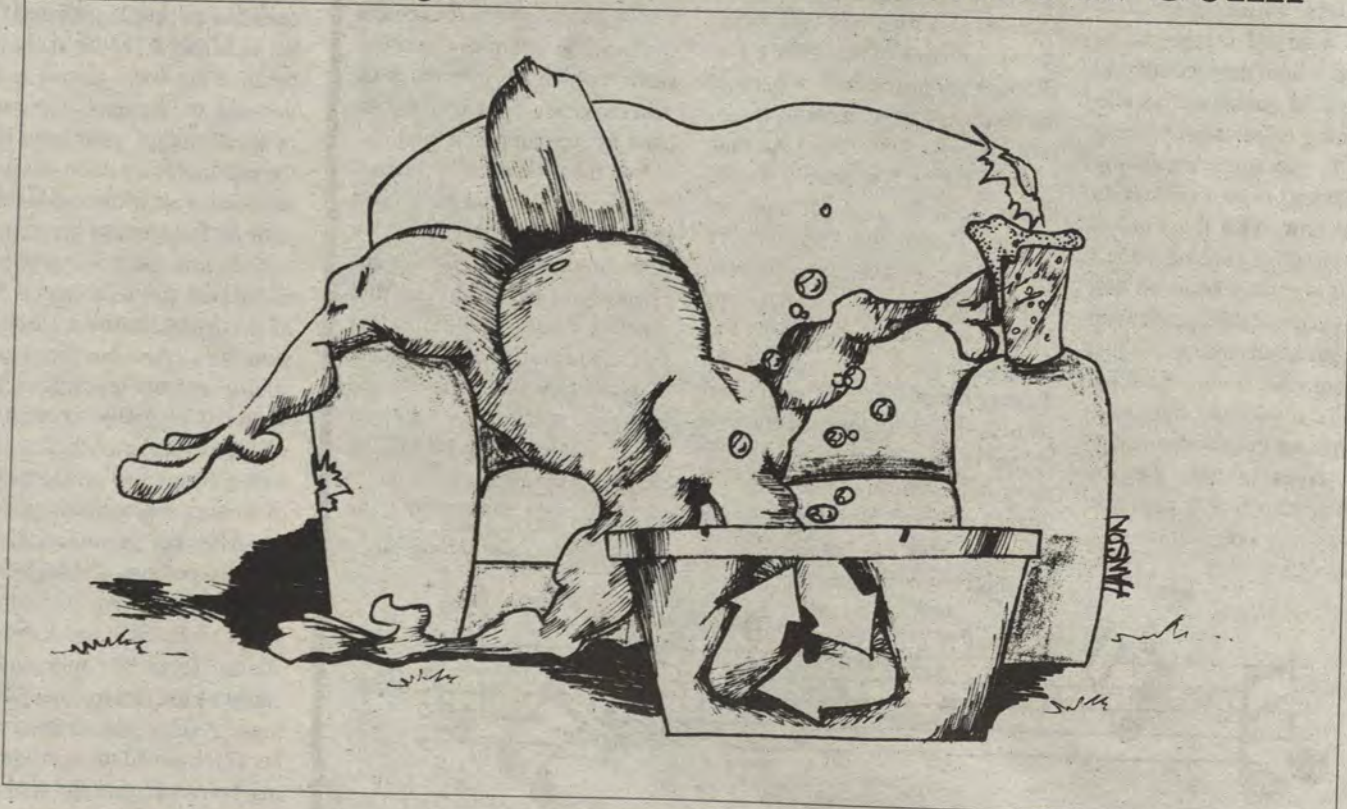
The merit award process risks pitting successful and not-yet-successful families of color against each other competing for limited resources. It leaves behind larger numbers of needy students of all races. The practice may be good business for colleges. But is it in the best interests of our society?

Colleges are not businesses. They are non-profits and should use their assets wisely - but for social transformation, not their own bottom line.

Back to the kitchen table - what should any family do? Call the college - ask what percent of the freshmen admitted to the class got merit awards and the range of dollars in these awards. Ask if all the merit award money is newly gifted for merit awards or if any funding has been moved from need-based aid to give merit awards. Ask whether families with incomes of less than \$25,000 are expected to take loans.

These answers will tell the family if they are receiving funds that should have gone to a student

## Florialia: Not just another weekend at Conn



Art by Josh Hanson



# OPINIONS/ EDITORIALS

from the projects or from a low-income working family whose son or daughter did not get in trouble, who took tough courses, did homework and was told that her [sic] or she would have a place in one of the great colleges because they give need-based scholarship aid.

It will take tough, clear questions and courageous decisions to refuse colleges that offer this kind of merit scholarships, but that is how to ensure that higher education keeps the dream alive.

Claire L. Gaudiani  
President of the College

## Curing Exam Allergies

Like allergy season, exam time is in the air, and it's undoubtedly causing reactions. This column is offered as an antidote, but with the following caveat: Your academic health is determined by you and you alone; the only way to avoid negative reactions to exams is to DO what you have to do.

Now is a good time to begin preparing for exams. There are many ways to do this. First, you can begin reviewing your notes for each class you have an exam in, keeping in mind the type of exam you will be taking. If an exam requires some memorization, compile the relevant information from your notes onto flash cards (index cards). Print one bit of information on each card, using both sides as necessary. For example, if you need to memorize vocabulary words, write the word on one side and the definition on the other. If you have to remember answers to specific questions (say, for an essay exam), write the question on one side and brief answers on the back side. Carry the flash cards with you at all times so you can whip them out and flip (or flash) through them while you're waiting in a lunch line or sitting quietly before a class.

If your exam is going to ask you to synthesize a lot of ideas, you can reorganize your notes into "idea maps." Various known as clusters, mind maps, and bubble charts, idea maps visually display complicated concepts by showing how different ideas, each enclosed in a circle, connect to each other. To make an idea map, you write a central idea (in a bubble) in the center of a page and arrange related ideas (also in bubbles) around it. Each related idea can act as the center of yet another array of ideas, each connected to the center by a line. If you want to get really fancy, you can identify the nature of each connection by labeling the lines between ideas. This study method works best for exams that will require thorough conceptual understanding of the subject matter, that will ask you to synthesize a lot of diverse pieces of information. It's also best used by visual learners.

If you want to stick to your good ol' notes, try writing a question for every important chunk of information you review. By writing a question that a particular note answers, you will force yourself to think about the subject matter from a broader perspective. Why is this piece of information important? How does it relate to the course as a whole? How might the professor use this information in the exam? (Might it appear in a multiple-choice question, a short answer question, or an essay prompt?) Write your questions in such a way that you can cover your up notes, ask yourself each question, and answer it without referring to the note. Reviewing your notes in this way gives you practice at answering questions that just might be on the exam.

An excellent way to prepare for exams is to organize a study group. Studying with several people increases your likelihood of covering all aspects of the course and entering the exam with accurate, well digested infor-

see allergies, page 10

## Nickname is offensive

I wish to express my utmost disgust at the Intramural Update article in the last issue of the *Voice*. I have spent much of my freshman year being taunted with the vicious nickname "Sweaty Tits." Numerous people that I have met this year have somehow known me already because of this horrible label that was so kindly bequeathed to me by a select group of the most polite "white-hats" I had the fortune to meet early on in the year. I think I have endured this issue with the highest level of maturity possible of those boys who so lovingly call me "Sweaty," "Sweaty T's" and "ST's." I am to the point now where I just write it off when people I know call me this, as much as I would much rather appreciate being called by my given name, Sarah. What I believe to be unacceptable is when people I have never even exchanged words with take it upon themselves to publish this disgraceful nickname when referring to me in an article in the campus newspaper. I have always enjoyed reading these IM update articles and I consider myself to have a pretty good sense of humor. The writer of these articles tears apart his friends and people he hangs out with and as boys, I'm sure their feelings don't get hurt as much as the feelings of a sensitive girl as myself would. However, it is just wrong for the author of this article to rip on someone he doesn't even know. Thank you to the *Voice* for letting me express my opinion.

Sarah Gemba '00

## No excuses, says Conn Artists member

As a member of the Conn Artists, I would like to take an opportunity to clear up some issues addressed in Evan Coppola's article about us last week ("Conn Artists Mature Musically"). Every group of performers has to start somewhere. Obviously, time and experience will give an ensemble the possibilities for maturity and confidence that raw talent simply can't. However, I am disturbed by the tone of *The Voice's* article; it demeans us with by [sic] blatantly inferring that the Conn Artists are the "new" group, and therefore remain in a class below the other groups. It is an assumption I believe is false.

I want to address the belittling tone of Coppola's article. A "half full chapel" is mentioned in the first sentence. I noticed last Sunday that there were about 20 of us in the audience for the Brahms bash - does that speak for the quality of the concert? *The Voice* exalted it as a flawless performance. Crowd size is irrelevant - crowd response is everything, and we had a marvelous audience Saturday night.

Though we enjoyed our guests' performance, I don't think we went on with the attitude that the Ephlats were a "tough act to follow." We were honored to have them open for us and excited to sing for them. A concert is not, despite popular belief, a competition between performers. As for the "road not being easy," I don't think it was appropriate to cite the example of Zach, a cadet. The Conn Artists invited him into the group with full knowledge that his duties at the Coast Guard would keep him from attending some rehearsals. He is not a reason for any difficulty within the group.

If Barrett Myers "tended to push the jokes too far," whose opinion is that? The audience loved it. And that's who we sing for. As for Courtney's voice, I have to say your sweeping generalizations and gross assumptions about "talent" and "nerves" fell short of any kind of newsworthy criticism - that paragraph was just ignorant and rude. Next time if you want to make an article a musical

see Artists, page 10

## Release the Hounds

by Dam Clem

### The Bridge of Death

You know that gate that's built into the fence/ railing at the very end of the foot bridge that takes us over Rte. 32 to the AC? Maybe you haven't noticed it but it's there. It's locked, and I've never seen it open at any time. Why is it there? It opens from the bridge out into the wild blue yonder. What purpose could it have? Perhaps it is there so that the aliens who have infiltrated our campus (e.g. Aaron Guckian) can be picked up there by a hovering spacecraft. I don't know. That bridge is a weird place.

It has inspired rather wild death fantasies on my part. The most obvious being the fall over the railing. The gate, or course, adds a whole new realm of possibilities to this simple idea. A more elaborate death fantasy came to me while jogging to the AC. I had my keys in my hand, and for some reason I thought I might accidentally toss my keys through the fence, in the same irrational way that one feels the canyon pulling you over the edge of a cliff. Then I imagined the keys falling onto someone's car, which would screech to a halt, and the driver would wait for me to come down the stairs and then shoot me through the head. All this came to me within seconds, because of that damn bridge.

Another fantasy (and I should stress that I don't mean fantasy in a positive way) of mine is of the giant truck with the 50-foot-tall trailer that will smash into the bridge right as I am in the middle of it, turning me into something like corned-beef hash.

Obviously my worries are the symptoms of my own neurosis, or perhaps my imminent insanity, but I think some changes should be made to the bridge. First of all, get rid of that Gate to Hell that seems to have no purpose. Like the creepy vents in the Plex showers, it inspires nothing but bewilderment and irrational fears, at least in odd people like me. Secondly, why not make it an enclosed bridge so we can stay dry and windproof when it's cold, and so I can walk across without fear of some absurd death?

Yes, this is a very strange and silly subject for a column but I am hoping someone will tell me what that damn gate is for, and that maybe the College planning/development think tank will decide to invest in a teleportation device so we don't have to walk all the way down to the AC. Imagine being able to say, "Beam me down, Malekoff!" Or perhaps we could have a chairlift system, or a Teflon™ slide running from Cro to the track. Any of these would be much more fun than the Bridge of Death.

## Conn College Writing Center

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Dear Ms. Write,

I have approximately 1,235 pages of papers due in the next two weeks and am really worried about plagiarism. I don't intend to copy anything, but I gather I could be nailed even for paraphrasing. And what about citations? I want all 1,235 of my pages to be aboveboard. Can you help? Signed, Harried Here

Dear Harried,

Plagiarism can be scary precisely because the line between your work and someone else's can seem so fine. Well, it is fine, if not completely blurred, since no one truly possesses an original idea. We all influence each other so completely and, at times, so subtly, that it can be hard to say where an idea really comes from. Still, we live in a capitalist society that views ideas as commodities, and, as long as that is true, you're going to have to respect other people's intellectual property or be hauled before the J-Board (or worse).

The issue of plagiarism, it seems to me, can be divided into two sub-issues: how to cite and when to cite. How to cite requires technical knowledge and the discipline to look up formats you don't already know, for example, the proper way to cite a brochure that has no author and no page numbers (as I helped one hardy soul do recently). For every paper you write, you should know what citation "style" your professor prefers. As a rule, papers in the social sciences tend to follow the APA (American Psychological Association) guidelines, while papers in the humanities tend to use the MLA (Modern Language Association) style. There are also the Chicago Manual of Style and the Council of Biology Editors (CBE) Style Manual, the latter of which writers in math and the hard sciences follow.

The technical subtleties of citing are too

numerous to summarize here; the only way to make sure your citations are correct is to consult the appropriate style manual and pay attention to the commas and periods and parentheses (parenthetical citations, footnotes, and lists of works cited can be tricky, as the information they present must conform to a strict format). The tougher question is when to cite sources, as this requires a certain feel for what your reader needs in order to follow your train of thought.

This might help: Think of your thinking and knowing as a play. There are many performers in your intellectual play, many voices contributing to your thinking. Using references is like giving each voice a line. In order to understand the action, your audience (that is, your reader) needs to know who says what.

In a play, the writer simply writes a name and a colon followed by the words to be spoken by the performer. In a paper, you follow a more stringent procedure. When you quote exactly what someone has said, you introduce the quote in a way that blends it into the rest of the paragraph, use quotation marks, copy the words exactly as they appear in your source material (marking mistakes you find with "[sic]," meaning "thus" or "so" or "this is how it really was" in Latin), and citing the source. How you write this citation varies depending on the "style sheet" you use, as previously discussed.

Sometimes, you use a direct quote in your paper exactly as you found it. If the quote is longer than four lines or so, you set it off in a block (without quotation marks, since the indentation of the quote serves instead); if it is fewer than four lines, you introduce it with something like "As so-and-so said," and use quotation marks. But what if you need to change an author's words to fit better into yours? This is often done, but it is your job to indicate the changes you made. Here's an example:

see writing center, page 10



# CAMEL PAGE

## In the Stars...

**TAURUS** (April 20 to May 20) You probably won't be in the mood for large get-togethers this week, as socializing isn't in the stars. Intimate tête-à-têtes will suit you fine. A business proposition is not what it appears to be.

**ARIES** (March 21 to April 19) You'll find something you like in a mail-order catalog while browsing this week. Avoid petty bickering with a family member later in the week. In romance, it's best to keep your feet on the ground.

**GEMINI** (May 21 to June 20) A spur-of-the-moment shopping expedition could lead to an exciting purchase for the home. A business proposition may have strings attached, so tread lightly. Exercise good judgment.

**CANCER** (June 21 to July 22) You'll be receiving some helpful information from a business associate this week. However, you may feel that a child or a romantic interest is not giving you the full story. Get to the bottom of this.

**LEO** (July 23 to August 22) It's a good week to shop for yourself.

Buy something that will make you feel good and bolster your flagging morale. A friend may seem demanding. Guard against fuzzy thinking this weekend.

**VIRGO** (August 23 to September 22) You may not be in the mood to handle a work project this week. Interesting news comes from someone who lives at a distance. A weekend concern may have you a bit bewildered.

**LIBRA** (September 23 to October 22) Impatience could mar work efforts this week. Slow down and do a good, thorough job. Avoid disputes about career concerns. You'll treasure extra time for yourself this weekend.

**SCORPIO** (October 23 to November 21) Partners make decisions this week involving the use of joint assets. Guard against overspending

on pleasure later in the week. You could feel someone is not telling you the truth.

**SAGITTARIUS** (November 22 to December 21) A friend entrusts you with a confidence, but later in the week, you could encounter some misinformation. You'll want to spend some time now on completing an unfinished task.

**CAPRICORN** (December 22 to January 19) Be willing to ask for help if you need it this week regarding a do-it-yourself project. Not everything is clear this week about a job concern. A relative may get on your nerves.

**AQUARIUS** (January 20 to February 18) You may find a work project tedious or difficult this week. A co-worker could extend you a weekend social invitation. It's best to be clear-headed where romance is concerned.

**PISCES** (February 19 to March 20) You'll be socializing this week with family members. Extra expenses may arise in connection with travel. A domestic concern seems a bit confusing this weekend.

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## KING CROSSWORD

ACROSS	1	2	3	4	5	6	7	8	9	10	11
1 List-shortening abbr.	12			13					14		
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22 A, B, C, et al.	45	46	47			48	49				
26 Half a '60s quartet	50					51				52	
29 Author Buscaglia	53					54				55	
30 Prior night											
31 Cupid's forte											
32 Anatomical duct											
33 Entreaty											
34 Zilch											
35 Predicament											
36 Scoffs											
37 "Mission: Impossible: star (TV)											
39 Meadow											
40 Actress Lupino											
41 Houdini's specialty											
45 Vaccination											
48 Appreciative											
50 Croupier's tool											
51 Simplicity											
52 Branch											
53 Admitting customers											
54 Start a garden											
55 Old Olds											
<b>DOWN</b>											
1 Future phalaropes											
2 Spelling of "...90210"											
3 Brat's Christmas gift											
4 Perfumery creations											
5 SoHo housing											
6 Ostrich's cousin											
7 Floods											
8 Oklahoma											
9 Mimic											
10 Extinct New Zealander											
11 Moreover											
16 Chest material											
20 Paid player											
23 Take out of context?											
24 At any time											
25 The Red and the Black											
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38 Prancer's yokemate											
39 Flat paper?											
42 Place of worship											
43 100 percent											
44 Boy in Dagwood's neighborhood											
45 Back											
46 You can't stand having one											
47 Guitar's kin											
49 "Norma —"											

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## The Camel Heard

"It's not a kiddie pool, it's a midget pool."  
-heard in Cro

"If it's raining, people drink more - so it's sunny in your own little world."  
-Voice office

"He's a really nice guy, but he smells."  
-heard in Harris

## Student Health Services Reminder

The Health Service will close for the summer on May 23 at 4 p.m. For those who need birth control pills, allergy serum, etc. please make sure you CALL for an appointment or pick up your serum before 4 p.m.

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# CAMEL, CTD.



Courtesy of King Features

## soprano, ctd.

continued from page 4

standing ovation and graced the audience with an encore. Had I appreciated the type of music more, I probably would have gushed as much as the rest of the audience. I must comment, though, that it was a privilege to have Mandac here.

Someone of her stature coming to perform is certainly nothing to scoff at. It's a shame that opera doesn't have a larger fan base therefore creating a larger turnout for the concert.

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# CAMEL, CTD.

## track, ctd.

continued from page 12

Larochelle also helped to lead the 4x100 and 4x400 relays to eighth and fifth place finishes respectively. As a true sign of Conn's overall depth, all three of Conn's relays placed well at the meet, and all qualified for the New England and ECAC division III championships behind Latoya Marsh, who anchored all three of the relays including the 4x800 team that finished eighth as well.

Coach Bishop's team was able to take a lot out of the meet. The 4x400 team got the best time for a 4x400 team at Conn in 8 years, and senior Angela Grande's impressive improvement in the heptathlon moved her into second place all time at Conn for that event. Grande's 200 time in the heptathlon was more than 1 second faster than her previous personal best, and the 4x400 team finished the meet on a positive note with their best time and a fifth place finish. Coach Bishop stated, "[Grande] and the 4x400 team were our biggest improvements at the meet, and the 4x400 team had the best time in 8 years and finished the

meet for us on a real positive note." He also gave a nice pat on the back to Clarissa Henry '00, who improved in the 200 meter run and finished seventh in the 100 meter run. Bishop's thoughts on throwing standouts Newhall and Grassl are "Kerry has thrown against [Heather Bumps] from Bates who is third nationally and who has competed against Kerry many times, but this is the first time this season. [Bumps], Newhall, and Grassl are clearly the top three throwers in NESCAC." Kerry Newhall also seemed pleased with her performance at NESCACs. "I thought Bekah and I both threw very well, and [Bumps] is third in the country but didn't throw as well as usual...I am a little disappointed that I could've beaten her with a little better performance, but I did not have a bad meet," she stated.

Next weekend Bishop will take 16 members, the most he has ever taken, to the New England Division III championships at Tufts. "This season has been so good with so many people contributing, it has been very satisfying," Bishop said.

## paper, ctd.

continued from page 1

and Italian Professor Nelly Murstein, who said that she uses the Incentive for everything she prints or copies. "I feel perfectly comfortable sending it out of campus," she said, "and would feel good receiving it!"

Students are split on this issue as well. "I tend not to use it for papers, since I am afraid professors will find it unprofessional looking,"

said Nami Dunham '99. "I will use it for making copies though." Bethany Caputo '99 said, "I prefer to use the grey if it is available, and I don't mind using it for papers."

Apart from concerns about looking professional, the second issue has been the higher rate of copier jams when using the unbleached paper. The Chemistry department, for example, uses white paper for double-sided copies.

## Adelson, ctd.

continued from page 5

achieves this by casting passionately romantic material within a strict classical framework. And in the last movement, he curiously reverses things: one of Bach's most austere fugue subjects (from the Thirteenth Contrapunctus in the "Art of Fugue") is given a very

different sort of fugal treatment — the kind that would become, for Brahms in his later years, a signature. And through this, the theme is revealed to possess a hitherto untapped potential for romantic rhetoric.

All in all, an unusual evening of chamber music.

## Artists, ctd.

continued from page 7

review, send a musician to write it.

I'd like to clear up, simply to get facts straight - and facts are important in a newspaper - that our dedicated pitch, Maren Innis, was not handed her position, but was chosen by group members. As for our performance, if you're going to point out that we sang something flat, at least get the name of the song right. "Possession" (our final song before the encore) was not sung flat. Our first song after the Ephlats' performance was "Reflections," and though we sang the first few measures flat, we pulled it together. It was insulting to read that when we stop being "nervous," we substitute "wild gesticulations." When other groups "gesticulate," the crowds roar, as they did for us on Saturday.

It's nice that the article mentioned we're improving and growing and getting better - and I'd like to add that all the groups are doing these things. But we must up our standards; telling someone they're "getting there" is nothing but condescending. We're there, prepared to take boos and cheers alike - and being there is more than having a mailbox and an extension and being part of group concerts. Being there means that we take ourselves seriously and have established ourselves as part of the cappella community at Conn. I honestly didn't think anyone would write an article about us or any of the other groups like the one I read tonight. We sing our hearts out not to prove ourselves to anyone, not to "give the more established groups a run for their money," but because we love to perform and want to entertain. Also, though I'll admit we have diversity in our members in terms of personality, we are all singers. It's what we have in common that stands first: our love of singing. We are not The New Group, but we are, without excuses, the Connecticut College Conn Artists.

Anne Stameshkin '00

## allergies, ctd.

continued from page 7

mation. As an assignment, have each member of your study group come to a study session with five possible exam questions in hand. As a group, ask each question and discuss the answer. Help clarify ideas for each other; remember that the best way to learn is often to teach. And keep in mind that if two or more students bring the same question to the table, chances are good that it will appear on the actual exam.

Finally, develop and practice relaxation techniques that you can use before and during your exams. Visualization is a particularly powerful technique that many high-stakes performers, including athletes, use. As often as you want to before your exam, picture yourself going through every motion of the exam: entering the exam room early, choosing a comfortable seat, reading through your exam, moving smoothly through the questions, feeling relaxed and confident, reviewing your answers with time to spare, and handing the blue book in triumphantly. It is very important that you picture yourself doing all of these things in a relaxed, confident fashion. If you cannot picture yourself doing these things, you may not be able to actually do them. Visualizing can help you break through your mental blocks, as the very same force that creates the blocks (your mind) can bring them down.

If you begin to feel nervous during your exam, take a moment to

deal with your feelings before they overtake you. Sighing is a wonderful relaxer. (Try it right now: take a nice full breath and notice how great you feel immediately afterwards.) Jiggling your hands can release physical tension and, simultaneously, shake out the kinks that develop from writing too long and hard. Standing up and walking around can also relieve tension stored in your body. If your mind begins to race, yell (silently) "STOP!" and gently bring your attention to one specific thing: your butt in the seat, the finger your pen is resting against, your breath. Focus on that one thing, concentrating all your energy on it, and breathe. When your mind has cleared, assess the source of your anxiety - shortage of time? failure of memory? curiosity about the students who seem to be swarming to the front of the room to hand in their blue books when you still have three questions to answer? - and deal with it. Do you need to budget your remaining time? Do you need to move onto another question? Do you need to forget about other students and commit completely to yourself? Keep breathing and return to your exam. Working steadily in an aware, relaxed state is the best approach you can take to any exam.

While there are many Band-Aids you can apply to exam allergies, solid preparation is the only cure. Good luck this season!

Betsy Burris

## writing center, ctd.

continued from page 7

One way to understand plagiarism is to "[t]hink of your thinking and knowing as a play" (Write, 1997, p. 1). NOTE: I use the APA style because I am a social scientist. Notice two things: first, the way to indicate textual changes in a quote is to put square brackets ([]) around the change. Second, there is no need to use ellipses (...) at the beginning or ending of a quote; use them in the middle of quotes when you've left out irrelevant words. (By "irrelevant," I do not mean words that, if included, would completely change the meaning of the quote! You must be ABSOLUTELY SURE the quotes you use, especially those you change, accurately represent the original author's idea and intention.)

Paraphrasing is a common and efficient way to integrate source material into your own thinking. The definition of paraphrasing, unfortunately for rushed writers, is NOT "replacing some central words with synonyms." Effective paraphrasing means restating what an author has said in your own words in order to make your own point. If you find yourself focused on the quote rather than your idea, you might stop and refocus. The key is to develop your own idea and solicit the help of others along the way, not to let someone else's voice dominate your paper.

As with direct quotes, all paraphrased information must be cited. In some papers, that means a lot of citations. But the more complicated the play inside your head is, the more lines you're going to have to give to the players. (And your readers will appreciate the citations, which often promise even more interesting reading.) You are off the hook, though, when you state common knowledge, which can be defined as any knowledge that is so common that you can find it uncited in three different sources.

Sliding down the slippery slope into plagiarism can be disastrous but, alas, understandable. Often, it seems as if no one could say it as intelligently and effectively as the original author. Sometimes we're in a rush and feel as if the part of the original document we're copying is too trivial to cite. My guess is that plagiarism happens when writers don't feel very invested in what they're writing; they're just putting something together to satisfy an assignment (a sad state of affairs). If you find yourself feeling this way in the middle of any of your 1,235 pages, Harried, reorient yourself. If you simply cannot get interested in your paper, at the very least put one hand on your style guide and the other in the air and promise to cite, cite, cite.

Yours, Ms. Write

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### Answers to King Crossword

ETC	SLED	TAMA
GOO	COME	UPON
GRACEFUL	LEAD	
SILENT	UPS	
DTS	GRADES	
PAPAS	LEO	EVE
AMOR	VAS	PLEA
NIL	FIX	JEEERS
GRAVES	LEA	
IDA	ESCAPE	
FLUX	GRATEFUL	
RAKE	EASE	ARM
OPEN	SEED	REO



## SPORTS

## National Hockey League playoffs

by Garrett Scheck  
SPORTS EDITOR

While all of you fools are laying out on the green dry heaving and listening to substandard music, I know where I'll be: curled up in front of my TV watching second-round NHL playoff action. As an absolute loser in high school, I had a lot of time to myself. Luckily, I did not spend this time honing some skill like playing the guitar or reading great works of literature. Rather, I watched every Rangers, Devils, and Islanders game possible on TV, watched and rewatched Hockey Week, and bought and obsessively played every hockey video game from NHL Hockey to NHL 97. After four years of friendless weekends, I am a hockey maven.

Thus, this weekend will be heaven for me, especially since my beloved Rangers advanced past the Panthers in five games. Unfortunately, they play the Devils, who have a big mobile defense, Martin Brodeur in net, and three physical lines when healthy. Fortunately, the Rangers are looking a lot like they did in 1993-94, when they brought the Cup home. With Mark Messier, Wayne Gretzky, and a rejuvenated Mike Eastwood at center, the league's top powerplay, World Cup MVP Mike Richter between the pipes, and soon-to-be two-time Norris Trophy winner Brian Leetch

all over the ice, these teams match up well. The Devils just aren't what they used to be, and while Doug Gilmour is more skilled than Claude Lemieux, he won't be grating enough to overcome the Cinderella Rangers, who have scoring talent and playoff savvy up and down their lineup. Rangers in seven.

The other series in the East, Flyers versus Sabres, is just as interesting. The Sabres have the look of an expansion team, and bring back

more predictable. The Wings will not have a cakewalk with the Ducks, though on paper they should. Outside of Teemu Selanne and Paul Kariya, the Ducks are mostly old like Brian Bellows or Jari Kurri, or plumbers like Ted Drury and Joe Sacco. On defense, Dmitri Mironov is the Man, usually a bad sign. Meanwhile, the Wings have the Little Odessa unit led by Sergei Fedorov, plus deposed Whaler Brendan Shanahan and slick Steve Yzerman.

The blueline, with veterans Nik Lidstrom, snarling Vlad Konstantinov, and Larry Murphy should be good enough to carry the Wings and Mike Vernon past Hamilton alumni Guy Hebert and the Ducks. Wings in six.

The Oilers should be a mere speed bump for Joey Sakic and the Avs, who got a rude awakening from the Blackhawks in the first round. Colorado has a load of talent, with Sakic, Peter Forsberg, Adam Deadmarsh, and Valeri Kamensky. The Oilers have some unrecognized talent, like Doug Weight, Jason Arnott, Andrei Kovalenko, and Bobo Mironov, and Curtis Joseph is a money goalie, but the Oilers have no go-to guys. Pat Roy has three rings though, and I expect him get his fourth. Avs in five.

Semifinals: Rangers over Sabres, Avalanche over Red Wings. Finals: Avalanche over Rangers.

*The Devils just aren't what they used to be, and while Doug Gilmour is more skilled than Claude Lemieux, he won't be grating enough to overcome the Cinderella Rangers.*

memories of the 1995-96 Panthers. They have a nameless team, led by fierce Mike Peca, former Hobey Baker winner Brian Holzinger, and the streaky scoring of Miroslav Satan and Donald Audette. They also have grit galore in Rob Ray, Brad May, and Matt Barnaby. The Flyers are in for a tough time. Garth Snow does not match up well with likely MVP Dominik Hasek in net, and outside of the Legion of Doom and Pat Falloon, the Flyers have no secondary scoring, especially after losing Vinny Prospal. Same old story for the Flyers: solid team, horrid goal tending. Sabres in six.

Out West, things should be a little

## Camel Round-Up

## Men's Track

Despite finishing last overall in the field of 11 at the NESCAC Championships, the men's track team had its moments of brilliance. Included in the team's 22.5 points on the day was an impressive win by Matt Santo '98 in the 3000 meter steeplechase in 9:31.57. Other notable performances included a seventh place finish by Michael Smith '00 in the 800 meter run, a sixth place finish in the high jump by Andy Sprunger '97, and an eighth place finish in the pole vault by Tom Hammond '97. The men will next compete along with the women's team from Saturday to Sunday, May 3-4, at the New England

Division III Championships at Westfield State College.

## Men's Tennis

The racketeers of the men's tennis team closed up their season last Sunday with an impressive third place finish at the NESCAC Championships at Amherst College. The finish was the Camels' highest in the event since 1988, when they took second. Behind only winner Williams and host Amherst, head coach Ken Kline was happy with the result. "We were a bubble team going in. Everybody achieved what they should have, while several overachieved." Highlighting the tournament for the Camels was the

performance of top doubles team Gian Giordano '97 and Alex Nagler '99, who lost 6-3, 6-4 in the finals to Williams' #1 nationally-ranked team of Andrew Fagenholtz and Sherman Lim. In No. 6 singles action, Matt Sizemore '00 reached the finals, only to fall in a close match 6-4, 7-6. The team is 13-4 overall and ranked 12th in the ITA/NCAA Men's Division III Poll, but will have to wait until May 4 to find out whether they get the all-important NCAA bid. Kline likes his team's chances. "Heading into NESCACs I knew we would need a strong effort to get recognized for an NCAA berth...hopefully what we accomplished as a team last weekend will transpire into greater possibilities," he said.



Photo by Evan Coppola/Photography Editor

## Men's lacrosse pummels Roger Williams

by Garrett Scheck  
SPORTS EDITOR

Bouncing back from a heartbreaking loss to Williams 11-9 one week before, and a 7-6 defeat at the hands of Amherst two days later, the men's lacrosse team got a measure of pseudo-revenge by destroying another member of the Williams family, poor sorry Roger Williams University, ripping them 25-6. The drubbing featured goals and substitutions galore, and the result was never in doubt.

On paper, the 7-4 Roger Williams Hawks looked somewhat threatening, but once they stepped onto the field, you could tell the game would be ugly. Visually, the squad didn't look like a quality lacrosse team, and in terms of play, they were little better. Conn jumped out to an 8-0 lead in the first quarter, compounding the lead to 15-2 by the end of the half.

The pounding allowed Coach Fran Shields to lengthen his bench, sitting his big offensive guns and giving the youngsters a chance. Highlights of the second half included the on-field generalship of

middie Ause Dyer '00, and the blistering shot of middie Jamie Keough '99, which caused Assistant Coach Bob Driscoll to say, "That thing is ridiculous. He could kill small children with it. And he doesn't know where it's going."

The final score of the game, 25-6, was indicative of the gap between the two sides. In the scoring column, Dylan DePeter '98, Sam Hopkins '98, Chris Abplanalp '98, and Jason Horwitz '00 all notched hat tricks.

For Abplanalp, the three tallies brought him to 28 on the season, adding to his career best. It was his second hat trick in a row, coming three days after an 11-3 home win over Trinity. In that game, Chris Capone, who sat out against Roger Williams, also had a trifector, giving him 95 goals for his career, eclipsing the record of David Krakow '83 for third all-time in Conn College goal-scoring history.

The Camels are now 7-4 on the year, but a disappointing 3-4 in NESCAC play. They have only one game left against a conference foe, May 3 against tough 8-1 Colby at home.



Photo by Evan Coppola/Photography Editor

The men's and women's crew teams will travel to Worcester for the New England Championships this Saturday while the rest of Conn enjoys Floralia.

## Clark, ctd.

continued from page 12

mance like a dance, with regard to grace and a continuous climb, not what he called "stop-starty." There is an obvious difference between scrambling up the rocks and using powerful moves, like Sylvester Stallone in *Cliffhanger*. Clark rates his achievement with regard to how he feels about it, judging "the ability to which I climbed."

Andi hopes that next

year he'll find more Conn students to climb with. He would even love to teach interested people to appreciate this less popular sport. Andi is involved in many different activities, like theater and the senior dance performance next weekend. However, he finds it unfortunate that more Camels aren't involved in rock and mountain climbing. Conn students could benefit from his vast experiences and unique outlook on life. Wouldn't you love to write home about your climb on Cro?



# CAMEL SPORTS

## Athlete of the Week

For the second time this month, midfielder Chris Capone '97 earns Athlete of the Week honors. In recording a hat trick in an 11-3 win over Trinity, he passed David Krakow '83 for third place in all time goal-scoring at Conn, with 95. Over the course of his career, he's used blinding speed and an uncanny field sense to baffle opponents. This season, he has 41 points on 21 goals and 20 assists, and needs only five goals to become the third member of Conn's exclusive 100 goals club. Hats off to Capone and best of luck to the rest of the Camels!

## Throwers lead surge through NESCACs

by Michael Müller  
THE COLLEGE VOICE

With the coming of May we can all expect a lot of excitement on the lacrosse field, on the Thames, and on whatever parking lot the club baseball team happens to be playing. But most of us don't get overly excited about what has been happening and what will continue to happen at Silfen Track. In the first season that the women's track and field team has had a home of their own, they have been able to live in near obscurity in their little palace with a view. A sure sign of the unfamiliarity of this team to our campus is the fact that two of the women javelin throwers, Bekah Grassl '00 and Kerry Newhall '98 have been allowed to go all season nationally ranked yet unrecognized by most people on campus. Last weekend Newhall and Grassl led the Camels through the murky waters of the NESCAC championships at Middlebury College. The team suffered a slight setback with a somewhat disappointing tenth place finish, but will charge on with 16 members of the team heading to Tufts this weekend for the New England Division III championships.

The NESCAC championships are generally treated as a really big deal in all sports, and the same is true for track. With eleven schools gener-

ally equal in both academic and athletic caliber, abilities the NESCAC championships usually are a good barometer for how well a team has performed over the season. To an uneducated fan of track the tenth out of eleven at NESCACs would seem like an extremely disappointing finish, but don't overvalue the place as much as the performance of the athletes. The team was only four points away from eighth place, and twenty points away from seventh place Trinity, who the women defeated earlier this season. The team had also defeated ninth place Wesleyan earlier in the season, and coach Ned Bishop stated that his team could defeat both teams in a dual meet again today if given the chance. In large track championships such as NESCACs, the true teams are forgotten in place of the individual athletes who are allowed to excel in multiple events and catapult their teams past obviously stronger teams which have much more depth. The Camel women have shown all season long that they have the depth and the unity it takes to win dual meets, but lack the stars and multiple event athletes it takes to win championships. The team has stars, but most are not very versatile athletes who can come in the top three in multiple events at big championships. Grassl and Newhall, for example, have only been in seven events this season,



Kristina Alcock '99 at Silfen Field.

Photo by Evan Coppola/Photography Editor

yet have recorded 51.25 and 53.5 points respectively on the season. Newhall is first on Conn's all-time list and is ranked fifth nationally, and Grassl is second on Conn's all-time list and is also ranked in the top fifteen nationally, but they do not have the ability to lead the team to multiple event victories. Coach Bishop echoed this thought, saying, "I thought that we could finish somewhere between seven and ten; and of course finishing tenth was at the low end of my prediction." He con-

tinued, "...we had beat Wesleyan and Trinity earlier this season and both had single athletes that led the way for them." Trinity, who finished with 45 points, had one athlete who got 29 of those points, and Wesleyan had one athlete who had 23 of their 28 points.

Surprising Kathie Larochelle '00 has led the team all season in the triple jump, long jump, and relays, but is not yet the powerhouse the team needs to help lead the pack past the star-studded NESCAC

powerhouses. Larochelle is first overall on Conn's all-time list for the triple jump with 35'3.25" and is third overall in the long jump with 16'5". This past weekend she finished seventh in the long jump and eighth in the triple jump, upping her season total points to 99.5 and qualifying her for New England Division III championships in both events and the ECAC Division III championships in the triple jump.

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## Climber Clark pursues his sport on campus

by Lauren LaPaglia  
THE COLLEGE VOICE

Would Campus Safety kick Conn's swimmers out of the pool? Are our runners forced off the track? Well, it does seem that one of Conn's most accomplished outdoor athletes is occasionally harassed because of his training location. You may have noticed a nicely built, dark haired freshman scaling up the side of Cro. If it wasn't an attempt by a post-TNE prospective, it was most likely Conn's Andi Clark. This area, near WCNI, is Clark's favorite place on campus to rock climb. "All the buildings [on campus] are made for rock climbers," he calmly explains.

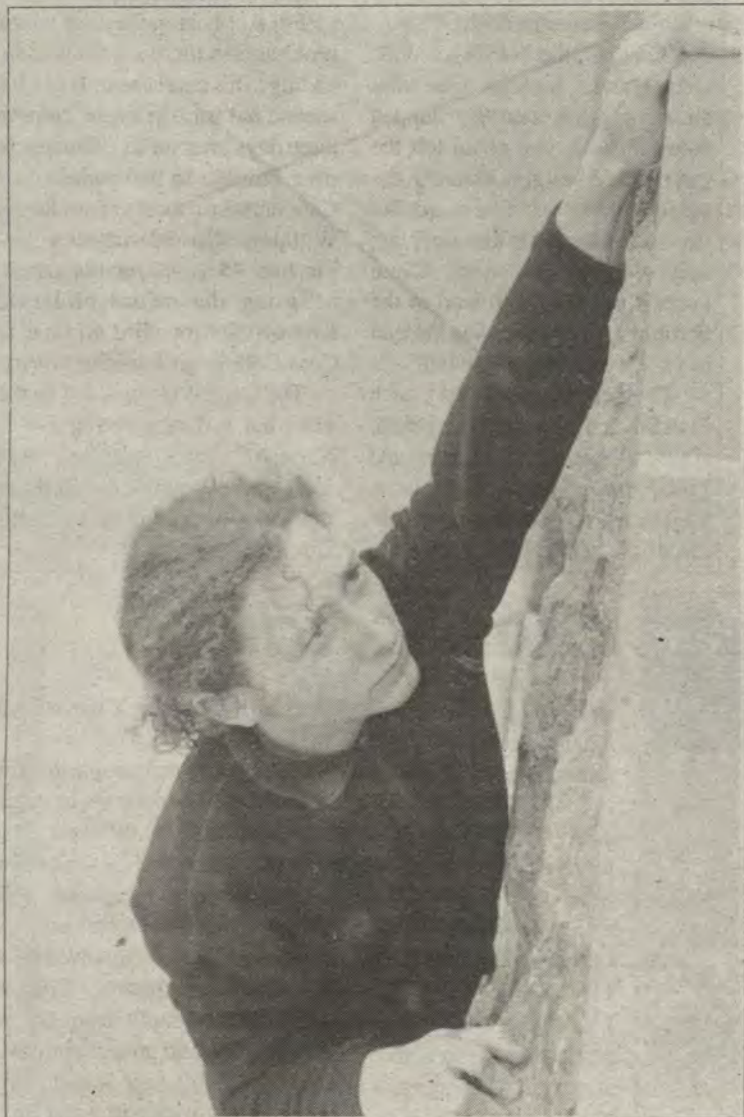
This skilled mountain and rock climber loves the freedom associated with his sport. As he described the feeling, "it's the same as swimming. You're not tied down to the earth." Clark is definitely not bound to the land. He is at one with nature and himself. An environmental studies major, he often walks the campus barefoot, usually in dark attire. Upon talking to him, one might portray Andi as a quiet and well-spoken Conn student. His perspectives on mountain and rock climbing are unique, his love of the landscape and wildlife evident in his stories. Clark's physical outlook on

life has literally been altered by his love of mountain climbing. One morning he and a friend awoke in their portaledge. Attached to the side of the rocks, they lay in their tent. The eagles circled below them.

Clark began mountain climbing recreationally with friends. Upon his introduction to the sport, he knew this was something he loved to do. Weekends at Small Cliff in Central Connecticut got more serious. He became really involved in outdoor activities. However, these sports are quite costly; Clark was forced to limit himself to his one obsession with climbing. Rock and mountain climbing require the same equipment, expensive equipment to which you entrust your life. Since arriving at Conn, Clark has ventured to the Shawangunk Mountains several times. The Gunks house some of the best places to climb in the East. However, without access to a car, or many companions to climb with, Andy is making do by climbing the stone buildings here.

According to Clark, "rock climbing is one of the only things where you can compete with yourself. . . . When you're 1000 feet in the air you're only competing with yourself!" For Andy, each climb feels different. He "grades" his perfor-

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Andi Clark free climbs the front of Cro.

Photo by Evan Coppola/Photography Editor

### Upcoming Sports

Women's Lacrosse  
SAT. 5/3 VS. BATES,  
10

Men's Lacrosse  
SAT. 5/3 VS. COLBY,  
NOON

Men's Track and Field  
SAT. 5/3 @ Trinity,  
Trinity Invitational  
SAT. 5/10 @ Tufts,  
NE Div. III Championships

Women's Track and Field  
SAT. 5/2-3 NE DIV. III  
CHAMPIONSHIPS

Men's and Women's  
Rowing  
SAT. 5/3 @ Lake  
Quinsigamond, NE  
Rowing Championships

Sailing  
SAT. 5/3-4 @  
Dartmouth, NE Team  
Race Championships,  
National Qualifier