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South Park and friends succeed musically.

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THE COLLEGE VOICE

VOLUME XXII • NUMBER 15

FRIDAY, FEBRUARY 19, 1999

PUBLISHED WEEKLY BY THE STUDENTS OF CONNECTICUT COLLEGE

CONNECTICUT COLLEGE, NEW LONDON, CT

Winter Formal

Rising Above the Fray



Jesse Evans '99 hoists a friend on his shoulders for a better view of the festivities in the 1962 Room at the Winter Formal.

Presidents Restrict NCAA, Eliminate ECAC Post-Season Play

Athletes, Coaches Confused by Decision

By BRET COHEN

staff writer

The Athletic Advisory Board, at a meeting held last Wednesday, announced the decision of the New England Small College Athletic Conference (NESCAC) presidents to eliminate team participation in the East Coast Athletic Conference (ECAC) and allow only the top NESCAC team from each sport to enter into National Collegiate Athletic Association (NCAA) post-season play. This information was revealed to students of NESCAC schools at a February 8th conference.

The Wednesday, February 17th meeting was attended by students, coaches, members of the Athletic Advisory Board (AAB) and officers of the Student Government Association. The AAB explained the decisions made by the presidents of the NESCAC schools and how these decisions will affect Connecticut College's athletic program.

Student Government Response To NESCAC Presidents' Decision

Debate over the issue of post season play began as early as last November when representatives from the student governments of all NESCAC schools met to discuss the decisions made by NESCAC presi-



SGA President Brent Neve '99

dents. The presidents' decisions included the centralization of the conference, creation of a conference coordinator and central office, the decision to make each team in the conference play every other team during a given season, and the ruling

SEE NESCAC

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News Analysis

Who Are the People in Your Neighborhood?

CT Department of Public Safety Unveils Sex Offender Web Site

By KAREN GILLO AND KAREN O'DONNELL

staff writer & associate news editor

Through a web search for "Connecticut Sex Offenders" or by logging onto the site at www.state.ct.us/DPS/SOR.htm, anyone with computer access can see the personal statistics and photos of area sex offenders just as easily as checking movie listings. While some Connecticut residents appreciate knowing where sex of-

fenders reside, a controversy over the ethics of an on-line sex offender database has arisen.

The main page of the Connecticut Department of Public Safety Sex Offender Registry greets its visitors with the PA98-111 law which "mandates that the Connecticut Department of Public Safety maintain a central registry of sex offenders required to register under this public act and to make the following information about those offenders available to the public: name, address, photograph,

date of birth, identifying characteristics and crime for which convicted."

In blaring blue print at the top of the page sits the search database for offenders. This is where the controversy begins. A double-click on the search database leads to a page that allows the visitor to search for convicted offenders by entering a first or last name of any offender. Or, by selecting a Connecticut zip code, the visitor gains access to a complete list of a particular area's sex offenders. 06320, Conn's zip code, hosts 36 convicted sex offenders with two residing on Williams Street.

Aside from the general statistics and photographs of each offender, the site also gives descriptions of the crime committed, the date of convict registration and the most recent verification.

The Sex Offender Registry brings up privacy issues for those found on the site. Some people argue that the access to people's private information is a violation of privacy. Others claim that the site brings about an issue of false fear. The site can be frightening for people who see several listed convicts in their residential areas.

However, regardless of these concerns, the Connecticut Department of Public Safety mandates the public's right of access to such information for the general safety and awareness of the population.

The Vagina Monologues began as an acclaimed one-woman show by Eve Ensler, who conducted and compiled interviews of women throughout the world about female sexuality. Past Broadway performers have included Whoopi Goldberg and Glenn Close.

In this, the second year that the *Monologues* have been performed at Connecticut College, students Liz Eckert, Megan Keith, Sara Bouchard and Jen Edwards performed the monologues while English Professor

SEE MONOLOGUES

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Vagina Monologues: A Unique Twist on Valentine's Day

By LAURA STRONG

associate news editor

Vagina. It is a word that has the ability to cause grown men and women to giggle, squirm in their seats, blush, and even leave the room when it is mentioned.

On Valentine's Day, while many happy couples were still celebrating their love over dinner at Bravo Bravo, a sizable crowd gathered in Harkness Chapel to listen to four students and one professor climax through *The Vagina Monologues*, sponsored by the Gender and Women's Studies and English Departments.



Kristine Cyr Goodwin meets with students of Larrabee House on Wednesday night.

Bioethics Debated at CC Downtown

By KATIE STEPHENSON

news editor

In many instances, there is a question over whether or not the words "medicine" and "ethics" belong in the same sentence. One such instance is the case of organ donation and allocation. On Thursday, February 11, Assistant Professor of Philosophy, Rachel Ankeny, addressed these topics in a speech at Connecticut College Downtown.

Before coming to Conn, Ankeny was a clinical ethicist at a transplant center in Pittsburgh, Pennsylvania. In her discussion, Ankeny explained to the audience the "realities of what happens in transplants." As a transplant ethicist, her job was to keep the transplant process in balance with the ethical factors of justice, autonomy, and utility. She explained each of the terms in regard to organ donation, justice as allowing people to get equal treatment due to the scarcity of resources, autonomy due to the need to "respect peoples' decisions," and utility, "maximizing the greatest good for the greatest number of people."

There are numerous problems in this area of medicine. According to Ankeny, "there's a conflict between practices and policies of transplants." Donation centers face problems such as financing, candidate selection, and allocation and procurement of organs. Others problems arise for people on the waiting list like lack of money and insurance, treatment center location, medical conditions, and long term coverage.

Due to these factors, being selected to receive an organ is as much about luck as it is about need. Geographic area becomes a large consideration because if people live too far away from their registered center, there can be issues with whether or not an organ will still be good when the candidate arrives. Because of the risk of losing an organ's "freshness," the ability to reach candidates also becomes an issue.

If the person on the top of the list is unable to be contacted, the next person is called in. The transplant center also screens people who register for transplants. They investigate ability to pay, medical resources, psy-



PHOTO BY ARDEN LEVINE

Professor Rachel Ankeny, Department of Philosophy chosocial reasons, age and current substance abuses. After Ankeny's explanations, one member of the audience stated, "It is amazing the power these people [organ donation facilities] have."

One of the biggest problems Ankeny had with the factors considered above is that it is "hard to tell you're being discriminated against." She added that when people are turned down they don't realize that they can get assistance somewhere else. She continued saying that some

SEE ANKENY

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Larrabee: 24 Hours of Silence or Community of Mutual Respect?

Goodwin Meets with Residents to Discuss future of Quiet Housing

By ROB KNAKE

managing editor

For some, college is about three things. Sex. Drugs. Rock and Roll. Not so for residents of Larrabee, Conn's dormitory for students who prefer a quiet lifestyle to the loud party atmosphere that can dominate the rest of campus. Just how quiet this environment should be, however, was the subject of a recent meeting between Larrabee residents and Director of Residential Life, Kristine Cyr Goodwin.

About fifty residents of Larrabee, half the dorm's total, gathered in their living room at 10:30 PM this past Wednesday for a discussion that would last into the early morning hours as students expressed their opinions on the future of quiet housing. Goodwin called the meeting in response to concerns from residents

that the quiet dorm was no longer quiet.

Daniella Gordon '01, a first year Larrabee resident, said that there was not a problem and that the noise level is a great deal less than in other dorms. Explaining why she moved from non-specialty housing to Larrabee she said, "My expectation when I came here was that the keg wouldn't be down the hall, and my neighbor wouldn't have a subwoofer. I came here for respect."

Ben Munson '00, another first year resident of the dorm, agreed with Gordon. "Quiet housing is about respect, it is not about maintaining a set decibel level."

Tolanda Henderson '99, a four year resident disagreed. For her, quiet housing is not just about respect; there is a level of quiet that should be kept. She stated, "My hope is that you shouldn't have to ask people to

be quiet during quiet hours."

Keisha Freckleton '99 agreed: "I don't expect to have people talking in the hallway; I don't expect to hear doors slamming, and I don't expect to have to ask someone to turn down their stereo."

John Speck '00 sees that "respect has to go two ways. When a pin-drops or a door slams, you sometimes have to grin and bare it."

House Governor Katie Stephenson '00, a two year Larrabee resident, supported such sentiments. "Larrabee is not a silent dorm," suggesting that "If you want to live in silence find four friends and move to River Ridge."

Henderson however, believed that asking residents to be quieter was not out of line. She said, "People are talking."

SEE LARRABEE

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Editorials/Letters

Reasons for Curtailing Post-Season Play Illogical

The decision by NESCAC presidents to all but abolish post season play is senseless and illogical. Since their final decision was reached behind closed doors, we are left to assume presidential politics were at hand, rather than the best interests of student athletes and the general student bodies of the NESCAC schools. At best, we can only guess that their reasoning stems from the misguided concern that post season play might have an adverse affect on athletes' academic focus.

This theory runs counter to logic and experience. If anything, athletes are often *more* focused on academics as a result of the role sports play in adding organization and discipline to their lives. NESCAC schools thrive on the image of the student-athlete whose commitment to a well-rounded lifestyle of working hard and playing hard makes a liberal arts education a unique and rewarding experience. It is ludicrous to argue that athletics diminish from academics.

However, some argument might be made for the curbing of post-season play due to its possible interference in finals week. In theory, post season play could distract normally focused athletes from end of semester tests and papers. In practice, ECACs have not normally extended into finals week and NCAAAs occur on the weekends. For Conn students any possible conflict is mitigated by the wide leverage we have to schedule our own exams.

If other NESCAC schools are concerned that their students do not have similar leverage or that their finals weeks might be invaded by sports, we suggest that this difficulty might be reasonably alleviated by more attention to scheduling. The creation of a new conference office and director seems like a good first step towards insuring better scheduling in all seasons, throughout the year. We need to take a closer look at the scheduling of post-season play. If these late-semester games really have

been running into finals more often than not, a solution should involve coordination and not a blanket denial of post season play.

Of course, the compromise brokered by the presidents does allow one team from each sport to advance to the NCAAAs. In theory, allowing fewer teams to advance will diminish competition and allow athletes to remain focused on their work. This is insane. With only one spot left, teams will compete harder than ever before.

Traditionally powerful schools with better funding may come to squash our ability to enter post season play. Even if they don't, it will be difficult to promote admission to a college incapable of giving its athletes their well-deserved chance to achieve greater glories after working hard all season. It also stands to reason that when a team advances into NCAAAs it is given a new lease on life. Even if a team isn't number one entering the NCAAAs there's a good chance it will more fully reach its potential and gain valuable experience in the process. Again, without suffering academically.

We understand why the presidents chose not to disclose the nature of their vote or the exact reasons for their decisions, but it is time to come clean. We need full disclosure from the presidents. At the same time, students need to focus on the facts surrounding post-season play. If we can prove that post season play is, as we believe, a great benefit to both athletes and the school as a whole then we must clearly fight to regain our participation in ECACs and NCAAAs. If, on the other hand, we discover that post season play does have an adverse affect on grades then we need to work on a schedule that will allow athletics and academics to happily coexist. Our teams are some of the best in the nation. The games must go on.

Quality of Campus Speakers Must Be Improved

Two years ago the entering freshmen of the class of 2000 completed their General Education Requirements by attending a series of events featuring prestigious speakers. Claire Gaudiani introduced Nobel and Pulitzer Prize winner Toni Morrison as "the greatest living American author" to a packed Palmer auditorium. That night she read from a rough manuscript of what became her newest, celebrated novel *Paradise*.

Nobel Peace Prize winner, human rights activist Adolfo Pérez Esquivel delivered a speech on democracy in Latin America. Director James Ivory of Merchant & Ivory fame spoke on his films *A Room with a View*, *The Remains of the Day*, and *Howard's End*, and showed clips from *Jefferson in Paris* and *Surviving Picasso*.

Of course, the unexpected hit of the year was undoubtedly the visit Hillary Clinton who came to speak about the Family and Medical Leave Act.

In addition to speakers, that year's entertainment included the Goo Goo Dolls and featured the Dave Matthews-Tim Reynolds Tour.

What did the class of 2001 suffer through? Convocation last year brought two documentary filmmakers, Judy Crichton

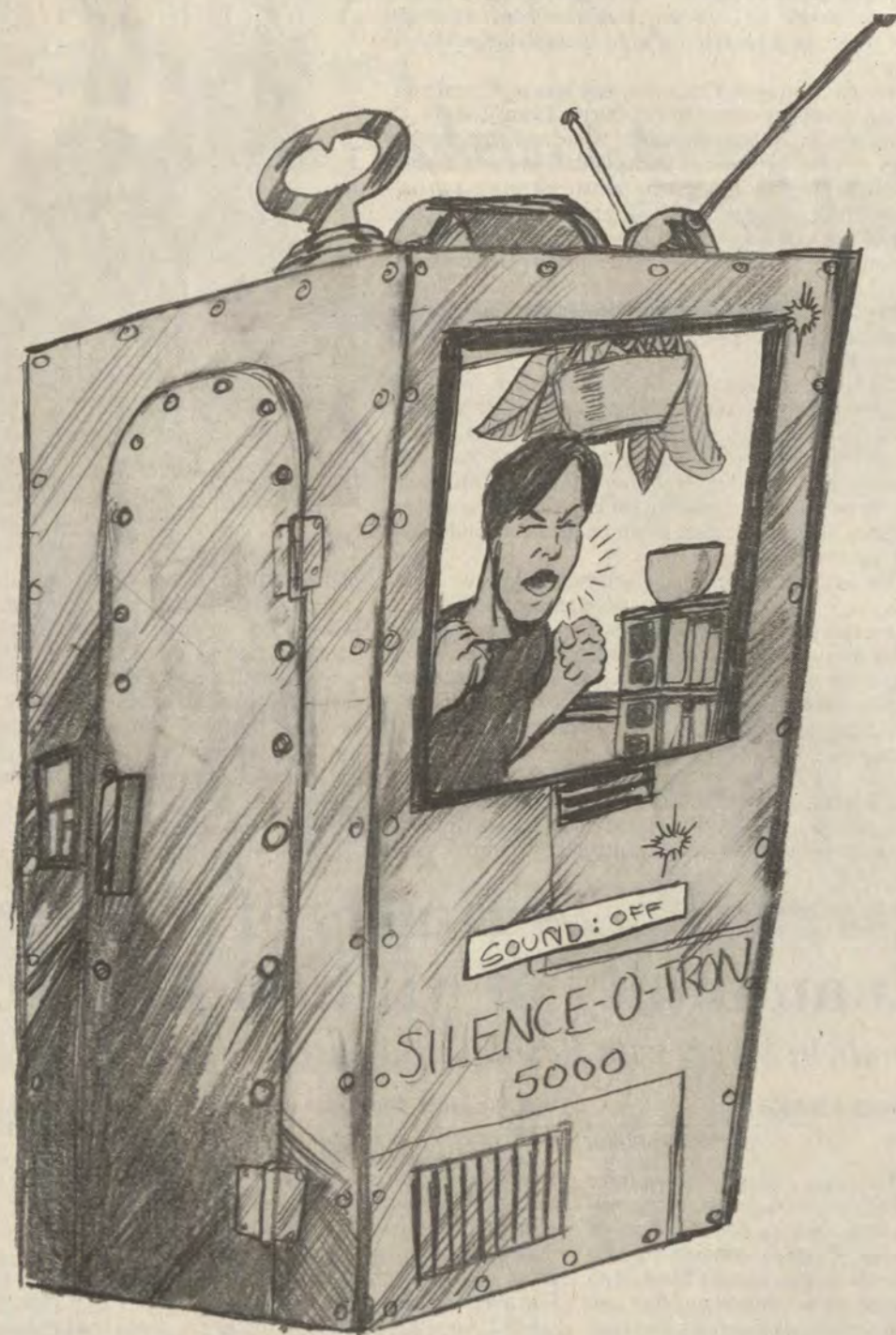
and Ric Burns (lesser known brother of Ken Burns, creator of *The Civil War* documentary). Other notable speakers included out of work actor Charles Dutton and oceanographer Robert Ballard (who did, admittedly, pack Evans amidst the *Titanic* frenzy). All are renowned within their fields but hardly of the same caliber as Toni Morrison and Hillary Clinton.

And this year? Try recalling one speaker whose name would draw a crowd. Well, Paul Simon came (and he was interesting), but he was the wrong Paul Simon for drawing a crowd.

Thankfully, the College was able to engage Frank McCourt for this year's commencement speaker. McCourt is about the only name brand speaker we have seen this year. If you haven't read his book, *Angela's Ashes*, you should.

The return of provocative and prestigious speakers to the many podiums of our campus would not only enhance the prestige of Conn but also enliven our own internal intellectual community. If Conn's connections cannot persuade speakers of import to grace our lecture halls, perhaps Conn must look into providing additional funding for this purpose.

THE POISON PEN of Ben Munson



The New Larrabee Room

"Congress shall make no law respecting an establishment of religion, or prohibiting the free exercise thereof; or abridging the freedom of speech, or of the press; or the right of the people peaceably to assemble or to petition the Government for the redress of grievances."

- The First Amendment to the United States Constitution

"Where the press is free, and every man able to read, all is safe."

Thomas Jefferson

"Long experience has taught us that it is dangerous in the interest of truth to suppress opinions and ideas; it has further taught us that it is foolish to imagine that we can do so. It is far easier to meet an evil in the open and defeat it in fair combat in people's minds, than to drive it underground and have no hold on it or proper approach to it. Evil flourishes far more in the shadows than in the light of day."

- Unknown

Alcohol and Dating:

Supports Never's Pro-Dating Views

To the Editor:

I agree with Mr. Never! It seems to me that college "guys and girls" would have overcome that childish fear of asking someone out. That's a problem that high school students must deal with. MY GOD, if you have to get drunk to find your courage, what business do you have dating or "hookin' up." What will you do when you decide to get serious or get married, for Christ's sake? Let's not even think of your first child! You would be drunk at every important event of your life. You think alcohol will give you courage when actually it makes you incoherent to things going on around you! Thanks for the time!

Jessi Leigh

Earth House Constructs Wigwam

To the Editor:

Recently at Earth House, there has been a lot of excitement generated by the construction of a north-eastern Indian wigwam. If you are unfamiliar with the term, it refers to a round house made out of young green trees planted firmly in the ground and tied at the center. Traditionally, wigwams were used for only part of the year as many tribes traveled extensively so as not to overtax any one area's resources. As such, the wigwam represents a more holistic awareness of resources and an effort to use them in a sustainable way. This was the case with the tribes who settled on Mamakoke island just opposite the sub-base.

The idea of building an Earth House wigwam began as a personal dream which I have carried from early childhood. I used to tear through kids books on Indians, going over the illustrations of round houses, war clubs, and canoes. Everything about the people who lived here before the white people came seemed magical to me; it still does. To those of us who feel a connection to the Earth, despite our upbringing within an ever-growing matrix of highways and strip malls, the great heritage of the North American Indian breathes life into a long smoldering inner fire.

I don't know how many Americans consider their home to be sacred space, but I would guess that it's not very many. What is sacred about it after all? Homes these days are mass produced machines dropped into a cookie cutter lawn area, creating massive disturbances in the natural ebb and flow of plant and animal interaction. Homes are sealed off from the outdoors while their inner environments are regulated by massive centralized energy systems.

With all of the environmental drawbacks arising from the inefficiency of the modern home (nuclear waste, acid rain, erosion, deforestation, etc.), it is surprising that so few people are aware of any problem whatsoever. I wonder if the modern home is perhaps, too well sealed? Have we become so detached from nature cycles that we have lost our ability to sense when they become disturbed? Perhaps we have only heightened our ability to ignore the obvious? Perhaps we have become as square as the cubicles we come home to at the end of the day? What is sacred about a square anyway?

In *Black Elk Speaks*, Black Elk, a medicine man from the Oglala Sioux in South Dakota, tells a young Anthropologist in the 1920's about his life as a young man during the final years before wounded knee. Black Elk's story gives the reader a glimpse into some of the daily realities of life as a plains Indian. This includes a deeper understanding of the inter-connectedness between all things and the recognition of the importance of relationships within the Sioux belief system. "Birds make their nests in circles, and our religion is the same as theirs". A wigwam is circular. Look around next time you're walking in the woods and see how many things you can find that incorporate the circle. (Trees, bird's nests, the moon, the sun, etc.) A wigwam is a microcosm of the world itself, and it spans the four directions.

In *The Sacred and the Profane*, Eliade states that the act of building a home or for that matter any act of creation "has a paradigmatic model—the creation of the universe by the Gods". To build a home is to secure for oneself a place within the circle of life.

THE COLLEGE VOICE

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Done with a sense of respect for the inter-connectedness of all things, the wise home builder is aware of the many relationships he has with the world around him, and although his home is symbolic of the center of the created world, he knows that every point on the surface of the globe is at the center. Because the builder uses the divine act of creation as a model he also bears the responsibility of divine creation. This means that he must take into account the whole and his place within it.

The entrance of the wigwam always faces east, the direction from which the sun rises and from which all life comes. As such, the wigwam serves as an orienting device, a compass of sorts, putting its inhabitants in touch with the importance of "rootedness". The smoke hole in the center of the roof acts also as a means of communication with the heavens. Indigenous people all over the world know it is important not to be cut off from the world above. For us "moderns" who may not possess the same familiarity with the heavenly movements and their uses for navigation or as players on the stage of a cosmic drama, a view of the sky is, among other things, both beautiful and reassuring. In essence, the construction of a wigwam under the auspices of Earth House is both a challenge to conventional housing techniques as well as a celebration of the traditional domicile of the Indians who lived here on the banks of the Thames river.

For our purposes today, it would be ideal for these two forms of housing to come together. Not an inefficient compartment crammed with luxurious appliances, nor a damp hut devoid of any modern conveniences, but a combination of the two. Taking from the wigwam, this structure must

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CONNTHOUGHT

Challenge to SGA: Get Rid of Confidentiality

A CLOSER LOOK



■ **Brian Bieluch**, Co-Editor in Chief of *The College Voice*, is a junior double major in government and philosophy. His views do not necessarily represent those of *The College Voice*.

You receive a notice demanding that you appear at a secret location before an arguably elected tribunal. You are notified that you are being brought up on charges which you may not discuss with anyone, "even to the extent that" a case exists. If you do "violate" this "confidentiality," you can be prosecuted.

Is this a Turkish prison? Are you a political prisoner in Iraq? Has Martial Law been declared? Actually, no—you have just been "invited" to defend your "honor" in secret in front of Connecticut College's Student Judiciary Board.

J-Board as a whole is not a bad concept. On the other hand, so-called "confidentiality"—the requirement that no student discuss a current J-Board case, and after the case is resolved only the accused may report limited facts—is a horribly unjust concept. The principle of *habeas corpus* has been fundamental to American democracy. The concept of "pro-

ducing the body" (bringing the accused into a public forum to stand trial) is a fundamental protection against arbitrary and capricious use of power by authority.

For the accused, our school's version of "confidentiality" prevents them from having the best possible defense. Individual students, faculty, and staff, even when directly consulted cannot offer their advice to the accused on a defense. In addition, witnesses with information on an incident may be unaware that an individual is being tried.

As a community, the implications are even scarier. Individuals "confidentially" J-Boarded for driving under the influence of alcohol will not have to face the local authorities. (Being shielded from the law is also bad for the accused. Rather than receiving a fair trial held in accordance with fundamental American rights, accused individuals have no such pro-

tection of their individual rights.)

In the broadest sense, "confidentiality" means that we cannot learn from our mistakes as a community. Rumors fly throughout the campus on J-Board trials, and no legitimate campus news organization is allowed to dispel them with a fact-based news story. In short, "confidentiality" guarantees that nothing good can come from our mistakes. Instead of an individual's bad choice leading to a campus-wide discussion on how we can improve Conn, "confidentiality" dooms us to repeat our mistakes.

Where does this leave us? Connecticut College's honor code is a *student* honor code. Accordingly, the Student Government Association has the power to change it. We need to take a hard look at our school's "confidentiality." While there may be some aspects of "confidentiality" we want to keep, a lot of it clearly must go for J-Board to ever be just.

Silent Minority Should Not Dictate Policy

THE POISON PEN



■ **Ben Munson**, Staff Columnist for *The College Voice*, is a junior majoring in history. His views do not necessarily represent those of *The College Voice*.

Now, last year I was supposed to live in Freeman, but I was able to switch with a senior who had been placed in Windham (no disrespect to Josh). I had a dream room, larger than I could have dreamed. However, I lived next to who could possibly be the loudest man in the United States, a potential opera singer/basketball player (all you upper classmen know who I'm talking about). It was not pleasant; visions of his drunken revelries still dance before my eyes and blast in my ears sometimes.

Then I got bumped in last year's housing lottery, a fate which I hope few of you experience. Rather than take what I could during August, I chose to decide my own fate, and chose to go into Larrabee. At the time, I wasn't too happy about it; I'd heard some bad things and was wary of the stigma which sometimes comes from living in specialty housing. However, once in the dorm, I adapted quickly and decided to make the best of it. I moved in with a bunch of people I knew, and adapted well. Now, I'm friends with my neighbors (right guys?), and I feel comfortable on my hall.

But Larrabee is a special environment, and people live there for different reasons. Some people live there because they want to live with their friends. Some people live there because they are quiet. And still others live there because they want an environment of complete silence devoid of any vibration.

If you thought that was a little sarcastic, you're probably right. I've lived in Larrabee for months now, and I've had few complaints. Every time I've had a problem, I've been able to tell the offender about it. I see it as my responsibility to tell someone when they are bothering me. If I don't

try to change my environment by talking with my neighbors about it, can I expect someone else to do it for me? Should I? Is it fair of me to expect someone to do my dirty work for me? Some people think that Student Life should handle any noise with a relocation; these are the same people who will grow into your neighbor who bangs on the ceiling with a broom when you start playing your stereo.

I don't think that's a fair thing to maintain; in fact, I think that except in the most severe, repeat circumstances, Student Life should remain out of these situations. Rather than relegating the housefellow to a glorified bean-counter and cheerleader, let's have the housefellow be a mediator for the students in their dorm, rectifying disputes which arise. In Larrabee, especially, disputes over the living conditions can lead to personal conflicts and resentment. Let's keep it on a theoretical level, and make sure that we can discuss these issues without resentment or being mired down in small details. And when things get too bad, let's send it to J-Board; unless a student is violent and destructive, instead of an annoyance, I would rather see the students police themselves.

Things like "How loud is loud?" and "How quiet is quiet?" make little difference in the long run. Instead, we should set up structures for housing which allow us to make these decisions as a dorm. Larrabee's current housing contract is the result of surveys taken from past residents; I would hope that with the proposed system, the rules governing Larrabee could be more flexible, instead of a vocal minority's dissatisfaction lowering standards to ridiculous level.

That's Right, Sophomores, You're Growing Up

COLTRANE'S SOPHOMORE EXPERIENCE



■ **Colman Long**, staff columnist for *The College Voice*, is a sophomore major in Anthropology. His views do not necessarily represent those of *The College Voice*.

What really makes the sophomore experience? I see a few elements that make this year so much different from the last.

First off, you've probably got a room to yourself for the first time. So there goes that excuse for not pulling chicks. ("I can get girls back to my room, I just don't want to bring them back with Stinky up in the top bunk!") It's not Stinky's fault, pal. It's you.

And maybe the schoolwork is harder. Or maybe you just don't do any work because you're too busy surfing the web for www.debauchery.com in that new single room of yours. That and playing solitaire on your computer until you get carpal tunnel syndrome.

That's right sophomores, you're growing up. Hopefully you no longer think of the infirmary as a hotel you stay at on weekends. Now you see it as a place to score some ritalin, or its

trendy and longer-lasting cousin, adderall.

Of course, the experience is different depending on if your sophomore year is spent in the Plex or down South. If you're here in south campus, it generally means being separated from last year's friends and being too isolated to make new ones. But you are guaranteed a keg party every weekend without walking too far. If you're up North, it generally means being stuck with last year's friends and being too isolated to make new ones. But you are guaranteed to hear Dave McMurry's collection of seventies music every weekend without walking too far.

When we first came here, there were some things we didn't understand, and some things we just believed without really questioning. Now that we're well into our sophomore year, we know everything there

is to know. Here's a little pop quiz for the freshmen. When you take it again next year, you'll see how much more you know.

TRUE OR FALSE:

Wearing wind pants and a white hat make you an athlete.

Someday North Lot will be paved.

You won't get tired of Domino's and Golden Wok.

Larrabee really is a quiet dorm.

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MONOLOGUES

Blanche Boyd directed and read Eve Ensler's narrative role.

Liz Eckert recited her part with a New York City tongue, described the area "down there" as "smelly and gooey" and talked about fantasies of Burt Reynolds. Megan Keith told the audience in a British accent about one character's experience in a "vagina workshop" where women learned to explore themselves. In another role, she was a former lawyer turned dominatrix who is obsessed with making women moan in pleasure.

While many of the monologues were lighthearted and had the audience roaring in their seats, serious issues such as rape and genital mutilation were also discussed to highlight society's conflicting views about females as sex objects to be adored or as fragile women needing to be protected from themselves.

In one of the more somber monologues, Jen Edwards and Sara Bouchard read the part of a Bosnian woman

who had been held in a rape camp during the war. Edwards played the war-torn woman after being gang-raped by soldiers with guns, sticks, and bottles, while Bouchard portrayed her before being violated. Both women used different tones of voice to convey their pain and happiness.

In a section of the presentation called "Vagina Facts," male students Tim Reuter, Paul Reitano, and Mitch Polatin told the audience about the "discovery" of the clitoris, masturbation as thought to be a medical problem, and genital mutilation.

Boyd, who has not previously directed, found the performance to be a "very satisfying" experience. With luck, *The Vagina Monologues* served to enlighten the public about one of society's taboos, while at the same time alerted the audience to the misconceptions of female sexuality.

continued from page 1

LARRABEE

ing a lot about respect, but people need to think about respect ahead of time. If you think you're being loud you probably are."

Craig Dershowitz '99, a four year resident of Larrabee, felt that the majority of residents are happy with the current status quo and told Goodwin to "make sure that you don't listen to the squeaky wheel." Goodwin thanked him for the advice but reminded him that "There are minorities that need to be compensated for."

Munson reiterated Dershowitz's sentiment. "You can't go down to the lowest common denominator where to offend the most sensitive is to offend the whole." Freckleton was not dissuaded. She wanted a more immediate solution than discussing the future of quiet housing and requested that stricter standards be set that night. This was answered by a chorus of denunciations by most present at the meeting.

Goodwin responded, "The only standards you are going to be held to for the rest of the year is the contract that you signed on your housing agreements. As it stands, I think that the contract is pretty strict. But we are here to reexamine those standards for next year."

Just how the process of reevaluation would work was of interest to many residents. Jamie Bridges '00 suggested that since only about half the dorm's residents were at the meeting, a survey should be distributed to each person in Larrabee. Goodwin agreed and asked House Fellow Terry Ferraguto '99 to work on it with her.

Tentatively, Goodwin said that any decisions on the future of quiet housing would be made "subjectively, based on the survey results and the housing committees recommendations." She reported that the housing committee would be present at a second meeting with the dorm in the next few weeks.

continued from page 1

Fight the Future of Computer Grading

EDITORIAL

Iowa State Daily

(U-WIRE) AMES, Iowa—If you're comfortable with the rapid computerization of your education, don't bother reading this.

But if you think human beings are still the best teachers, we have some alarming news for you.

The Graduate Management Admission Test (GMAT), taken by 200,000 business school applicants every year, will now be graded—at least partially—by a computer program called E-Rater.

Test-takers will type two essays directly into the computer, which will evaluate them on a six-point scale. A human (a revolutionary idea!) will also grade each essay, and if the mind and the machine differ by more than one point, the essays will be checked by another person.

Let's get the advantages out of the way first, since there aren't

many. The computer is faster and doesn't get fatigued, and graders can avoid slogging through pages of sloppy handwriting.

But this is really an insult to the intelligence of students. According to an article in Time Magazine, the computer will look for subject-verb agreement, good vocabulary and transitional phrases like "therefore."

If you've ever used Microsoft Word 98, you'll know that computers do a positively awful job of checking grammar, even simple stuff like "he is" and "you are."

And the other two ingredients are the height of trivia. With E-Rater, it seems, business school admission will be determined by the ability to study a thesaurus and spew meaningless platitudes.

"Moreover, the inane capitalist tendencies of the free-market polity will ultimately foment civil disturbance; nevertheless, the quest for financial nirvana, i.e., accumulation of massive

capital resources, will be a perpetual objective for future entrepreneurs."

That's one semicolon, two stuck-up conjunctions, oodles of high-falutin' vocabulary and virtually no intelligence. There's no doubt about it—this writer's acceptance to business school is a sure thing.

"It's not intended to judge a person's creativity," said the creator of a program similar to E-Rater.

No kidding.

So here's a summary: Write an essay. Be bland and boring. Include quasi-intelligent fluff. Go to grad school. Get a desk job. Live in an earth-tone house and have 2.5 kids.

Don't bother with enjoying yourself. Don't put any personality into your education. Don't learn anything besides the facts.

Looks like the education of the future is already here.

How exciting.

Letters to the Editor
Due 5 P.M. Wednesdays
Box 4970 • Cro 215 • Fax x2843

POLICY

LETTERS TO THE EDITOR

Letters to the Editor are due by 5:00 p.m. on the Wednesday preceding publication. *The College Voice* reserves the right to edit letters for clarity and length. No unsigned or anonymous letters will be published. However, names may be withheld upon the author's request. *The College Voice* will not publish letters deemed to be a personal attack on an individual. *The College Voice* cannot guarantee the publication of any submission. Letters should be double-spaced, no longer than 500 words, and must include a phone number for verification.



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Arts & Entertainment

Connecticut College Downtown Opens the Semester with a Rising Poet

By GREG LEVIN

staff writer

Detroit. The city is known for its carcinogen-spewing automobiles, cold weather, junkies and whores. But the city is also about churches, lakes and trees, conflicts, political violence and Marxist predictions. Detroit is about good friends and experiences, blues legends and Motown. About factories "breaking the backs of old men and the spirits of the young."

That is Detroit, according to the insightful young poet Maketa Groves.

At her poetry reading on Tuesday, February 9, at Connecticut College Downtown, Groves de-

scribed many other sights and events of her life and of the world, including the homeless, the nature of femininity, the boldness of a fisherman, her conception of age, her experience with an autistic child, and even transsexuals.

Reading from her debut book of poetry entitled *Red Hot on a Silver Note*, Groves brought alive words from the page to an audience.

Groves grew up in Detroit, but her parents came from the Mississippi Delta. From there, they looked to the North to improve their living conditions. Groves was first exposed to the poetry of Edgar Allan Poe through her father. She started writing serious poetry at the age of twelve. While living in San

Francisco, a friend took notice of her poetry and demanded that it be published.

Groves has read many different types of poetry, one of her favorites being of the Harlem Renaissance. Although never having taken a writing or poetry course, her poetry and reading are full of action and emotion. Her poetry reflects the different experiences she had moving around the country, meeting different people and living in different environments.

To a homeless, old woman, she writes about the futility of a society that allows such shame. Where a woman of that age should be looked after by her children and husband, her worries not beyond

the patterns of her knitting, she is sitting on the concrete steps of a homeless shelter. This woman, said Groves, should not be sitting there on those steps.

To the females of the world, Groves reminds them to pick friends carefully. She reminds them to be ready to change directions frequently, if need be. She reminds women to experience life as she herself has, ready to change but always counting on oneself for guidance.

To fishermen, Groves writes of her admiration to their boldness. Sitting on the rocks that mark the boundary of the Western world; cold, wet, and hunched over. The fishermen, she compares to

beached seaweed. Their eyes looking into the water, as if trying to communicate with the fish they are trying to catch.

To herself, Groves writes about aging. "When I was young," she speaks, "I was like a thin, angular bird ready to take flight. Now, I am more massive. This new body of mine requires more food. More massive but more assured. Solid, strong and still able to work out."

To transsexuals she had known in San Francisco, Groves writes of the jewels they wore while strutting their stuff. She writes of the apprehension towards the operation that would not be reversible. The apprehension, also, of trying hard to be the male-child for their father.

Although many of them have died of AIDS, they are alive in her prayers.

Of the autistic child Groves knew, she writes about her experiences. How the child would smile tightly and silently at times, while other times destroying objects as if they were the inhabitants of his nightmares. His anger was interpreted as anger towards her. Upon reflection, however, Groves realized he was trying to achieve transcendence.

In these and other moments, Groves has lived up to her name - Maketa means "the nourisher" to the Sunni Muslims. In her writing and reciting, Groves has achieved this by supplying her poetry to the nation through her debut book.

Message in a Bottle: Movie a Weak Imitation of Spark's Acclaimed Novel

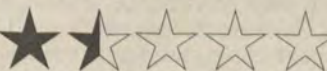
Message in a Bottle

After finding a beautiful love letter in a bottle on the beach, a woman seeks the man who wrote it. A sappy adaptation of the Nicholas Sparks novel, and it simply doesn't deliver.

1 hr. 12 min.

With: Kevin Costner, Robin Wright-Penn, Paul Newman

Directed by: Luis Andoki



By ANNIE PEPIN

associate a&e editor

Having read both *The Notebook*, Nicholas Sparks' New York Times bestseller, and *Message in a Bottle*, the author's most recent novel, I eagerly awaited the opening of the film version of *Message in a Bottle*. I was skeptical about a movie rendition of the touching book, as I always am

when a novel is turned into a film, and unfortunately, my suspicions were confirmed.

The story revolves around Theresa, a researcher and writer for *The Chicago Herald*, and Garret, a ship builder from North Carolina. After stumbling across a bottle with a letter inside on the Cape Cod shore, Theresa is determined to find the author of such a poignant composition addressed to a lover. *The Herald* is then flooded with mail after the publishing of the letter, thus giving clues to Theresa of the whereabouts of the author, Garret Blake.

After finding him in a small, sea town in North Carolina, the two begin spending time together taking walks along the beach, sailing on his boat, having romantic dinners, and learning about one another. Theresa hears about Catherine, Garret's deceased wife to whom the letters are



Stars Kevin Costner and Robin Wright Penn in *Message in a Bottle*.

addressed, and falls in love with him because of his passion and love for

his wife.

Theresa returns to Chicago, con-

vinces Garret to visit, but he leaves angry and hurt after finding the publication of his message. Once back home, Garret lets Theresa know he is inspired to finish the boat he had started for Catherine before her death.

Theresa goes to North Carolina for its dedication, but leaves once she sees how Catherine still plays a larger role than just a memory for Garret. I won't give away the ending, but rest assured that it is less than satisfying.

The main problems with the film are the acting and the adapted screenplay. Robin Wright Penn gives a drab performance as Theresa and creates a character that the audience cannot relate to or feel sorry for. Kevin Costner's portrayal of Garret attempts to be mysterious and romantic, but it comes off as indifferent and boring.

The only redeeming performance is by Paul Newman. He is passionate as Garret's father, and offers a little

comic relief to this sad story.

Worst of all about the film is the botching up of Nicholas Sparks' simple yet elegant style of writing. The actors deliver their lines in a manner that makes beautiful sentiments sound corny or odd. After reading both his novels, I found myself balling tears for the last twenty pages of each one. With the film, I couldn't wait for it to end. The only element that got me through the film was the gorgeous footage of coastlines and beaches, but even those crashing waves got old after a while.

Bottom line is, instead of wasting two hours in a theater getting disappointed with each dragging scene of the film version of *Message in a Bottle*, take two hours to read one of Sparks' novels. I guarantee you'll be thoroughly satisfied with either one of them versus the pitiful movie adaptation.

Horizon On-Line Magazine Promises to Become a Resource for Activism

By KATIE UMANS

staff writer

From the promotional material for *Horizon Magazine*, a socially conscious online publication that cheerfully promises to "challenge the way you think about everything from vacations to race relations," I expected the site to be superficial and scattered. I was therefore pleasantly surprised to arrive at www.horizonmag.com and find it a fairly rewarding and substantial place to visit.

The main feature of February's edition is an interview with rapper Chuck D. of Public Enemy. It's a thoughtful piece and doesn't gush, a la *Teen Magazine*, nor offer the analysis of a more erudite publication. Monica Coleman contributes a well-done piece on domestic violence, and there's a good feature on filmmaker Spike Lee.

There are then a number of articles on the magazine's theme of the month, the environment. From eco-activists to clubs where you can dance and sign petitions, *Horizon* keeps alert to the newest trends and reports on them thoughtfully and respectfully. The magazine doesn't pretend to be tremendously expert or in-depth, but it's not flippant either.

One delightful discovery is a regular feature by David Anderson entitled "Sacred Cow Tipping," a breezy, well-written column that shows the site can look at the lighter side of life, or it can at least look lightly at the serious side. This week's topic is Anderson's brief stint as a Greenpeace Activist. It ends on a slightly dismissive note, considering this edition's environmental focus, but it is still stylish, entertaining, and

thought-provoking.

Easily accessible archives present issues ranging from the concerns of Generation X to public education, from voting to immigration. January's edition features smart profiles of young up-and-comers, from Ani DiFranco to Junot Diaz. What *Horizon* needs to eliminate, if it wants a serious and sophisticated reputation, are silly features like a word-scrambler, or a poll that asks "Is the planet getting warmer? Yes or no?" (is this really something we can put to a vote?)

With effective graphics, the user-friendly *Horizon* has a good chance of achieving its goal of "inciting interest and inspiring action in communities," though it might do well to offer more specific ways for its visitors to get involved in national movements or activities in their own communities. The site is an appealing balance between the fun and the intellectual.

As editor-in-chief Catherine Hyde writes, "60 Minutes we ain't." But she also touches on the strengths of this online mag: "We don't publish *Horizon* to showcase what's wrong. Mainstream periodicals by the dozens thrive on stories of pain and hopelessness."

Horizon is devoted to young activists who get a rush of adrenaline upon hearing the word community and want to change the world, but it's not overly idealistic or filled with lofty goals. It has just the right dose of the visionary. The articles are quick and manageable and written by sharp contributors. If *Horizon* continues to expand and seek vital topics, it has the potential to be an intelligent site that will attract gifted writers and thoughtful readers.

2/19- 2/25

HOYTS WATERFORD 9

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Jawbreaker R 12:10, 2:15, 4:40, 7:05, 9:30
Office Space R 12:30, 2:40, 4:50, 7:15, 9:45
October Sky PG 1:30, 4:10, 6:55, 9:40
Message in a Bottle PG13 12:40, 3:30, 6:30, 9:15
My Favorite Martian PG 12:15, 2:25, 4:45, 7:00, 9:25
East From the Past PG13 1:00, 3:45, 6:40, 9:20
Payback R 12:00, 12:00, 2:20, 4:40, 7:20, 9:55
She's All That PG13 12:00, 2:20, 4:40, 7:20, 9:50
Patch Adams PG13 1:15, 4:15, 6:50 (Fri. only), 9:35, 10:00 (Sat. only)
Sneak: The Other Sister PG13 Sat. 7:30

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Message in a Bottle PG13 1:00, 3:50, 6:45, 9:30
My Favorite Martian PG 12:50, 3:00, 5:00, 7:25, 9:35
Payback R 1:20, 4:20, 7:05, 9:40
Saving Private Ryan R 2:00, 3:45 (Fri. only), 4:00 (Mon-Thur only), 7:15
The Thin Red Line R 7:40
A Simple Plan R 1:10, 4:10, 6:55, 9:40
A Bug's Life G 12:30, 2:45, 5:10

HOYTS MYSTIC 3

Rte. 27, Mystic, 536-4227

Life Is Beautiful PG (Fri) 3:45, 6:45, 9:35
(Sat) 12:45, 3:45, 6:45, 9:35
(Sun) 12:45, 3:45, 6:45
(Mon-Thur) 4:15, 7:15
Shakespeare in Love R (Fri) 4:00, 7:00, 9:40
(Sat) 1:15, 4:15, 7:00, 9:40
(Sun) 1:00, 4:00, 7:00
(Mon-Thur) 4:30, 7:30
Waking Ned Devine PG (Fri) 4:30, 7:15, 9:30
(Sat) 12:30, 2:30, 4:30, 7:15, 9:30
(Sun) 12:30, 2:30, 4:30, 7:15
(Mon-Thur) 4:45, 7:00

Business as Usual for Conn A Cappella

By EMILY EPSTEIN

staff writer

On Friday, February 12th, all of the campus a cappella groups gathered to perform a Valentine's Day show in the chapel. Soft, pretty music about love both successful and thwarted dominated the evening. Many of the groups lacked their usual energy, but as several returning students pointed out, the audience enjoyed seeing all of the groups together and gained insight into their recent growth and development.

The ConnChords opened the show with an entertaining skit: while singing "Hooch," they welcomed back a number of their singers who had studied abroad in the fall. The returning members added volume to their songs and vivacity to their presentation. The Chords' choreography woke up the audience, and their enthusiasm was contagious. Two of the singers, Laura Abineri and Eleanor Johnson, said that they were happy with the show and that the next few weeks will be intense as they prepare to record a CD over spring break.

The CoCo Beaux gave a mellow performance, beginning with Stevie Wonder's "Don't You Worry about a Thing." Aaron Miller soloed soulfully, while Jay Lieberman exhibited

his solid range on the high parts. Nick Asselin sang the dreamy "Demons" and the group finished the set with "Lady," a consistent crowd pleaser. As Christof Putzel noted, the Beaux's sound has been better, but they had fun and few were disappointed. Like many of the other groups, they were crippled by members' absences and sicknesses. In the upcoming weeks, they will be focusing on tightening their songs for the CD that they'll record in March.

Nicole Mallen led off the Schiffs' set with "Fallen," and Sara Beth Carter joined in with a sweet harmony. They completed the performance with two old standbys: "Crazy Little Thing Called Love" and "Time After Time." Rachel Dress, the newest member, was happy with the show. Vanessa Campos saw room for improvement, but thought that everyone enjoyed themselves. This semester, the Schiffs hope to make a small, informal recording and press about a hundred cds. They also hope to arrange and learn some new songs and put on a solid spring show.

Like the Beaux, the ConnArtists were missing their musical director, but they pulled together a strong showing. Barrett Myers and Jason Ihle opened with their best on-campus performance so far of "Drive My

Car." Jessica Dietz and Liza Gray, who had both studied away last semester, celebrated their return to Conn with "Dreams." "Save Tonight" wrapped up the set. One member, Randy Perkins, said that he felt fine about the show and that he was especially pleased with the first two songs. On Friday the 19th, the ConnArtists are singing with the Tufts Amalgamates in Crozier-Williams.

As the last group of the evening, the William Street Mix entered the stage flamboyantly, dressed in black and caution tape. They sang two songs that were new to Conn audiences, including a beautiful ensemble version of "When I Fall in Love." Evan Allan, who arranged the song, noted that it was a departure from the tradition of a cappella on this campus, but it was well-received. Overall, their set showcased the variety of strengths within the group.

For the rest of the year, the Mix will be busy teaching master classes in local schools and performing off campus. At a recent regional a cappella tournament, they came in third place, took home the runner-up prize for best arrangement for "Underground," and Megan Keith won first place for best soloist.

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ARTS & ENTERTAINMENT

Die Fledermaus Strikes a Chord

By PETER GROSS

staff writer

The Valentine's Day performance of *Die Fledermaus* was oddly appropriate for a Connecticut College audience, chronicling the drunken adventures of people attending a giant party in disguise.

To that end, the London City Opera Company played their parts with panache, with Charles Johnston playing the part of vengeful Dr. Falke, determined to get revenge for a trick played on him during drunken festivities at an earlier party. Andrew Forbes Lane did well in his role as Gabriel Von Eisenstein, a man determined to live for the moment and have as much fun as possible behind his wife's back. However, the performance that stole the show belonged to Colin Morris, playing the part of Colonel Frank, a prison governor.

Morris played the nervous and simpering character well, but as the party wore on, and his character had more and more to drink, he also showed himself to be an outstanding comic actor. Most of Morris' performance was invested in physical stunts, although in the third scene some of his lines were expertly delivered with an excellent timing.

Die Fledermaus was billed as "a light comic opera," in its fliers on campus, and it lived up to its advertising. The cast did a good job of capturing the comic spirit and managed to depict a dysfunctional household engaging in simultaneous adulterous affairs in a way that had the entire audience laughing.

Because the work was translated from Strauss' original German script, the cast took the liberty to throw in a few allusions to the present day, such as references to Hugh Hefner, Foxwoods, and Disneyland, for an amusing if slightly campy effect. It seemed as though the best parts of the Opera were the acting sequences, which detracted from the value of the music. The cast seems dangerously close to disassociating the opera's characters and plot from its original score.

The London Opera Company has made a reputation for themselves touring the United Kingdom, often touring for six weeks at a time and performing at up to six venues per week. This practice and easy familiarity with strange settings did the company credit, but due to the demands of traveling, the set seemed a little under par. At first, the large marble columns and central staircase seem impressive and, with the help of climbing ivy, conjure up



The London City Opera Company on Stage in Palmer

images of an outdoor garden.

However, in the second act, the ivy is replaced with ribbons, some tables are added, and nothing else changes. Fortunately, the third act was a little more inventive, disguising the stairway and adding bars. Fortunately, the lighting was varied enough in each act so that the setting did not become monotonous. Unfortunately, the orchestra was placed up on the stage, as part of the scenery, and given the already small size of Palmer Auditorium, the actors seemed to be squeezed onto a smaller space than they were accustomed.

Altogether, the London City Opera Company did an excellent job of performing *Die Fledermaus* on stage. Jacqueline Varsey did a wonderful job singing her part as Adele, Rosalinda's maid, and Julian Jensen was an amusing satire of an Italian opera tenor, overweight, overfond of wine, and overdramatic. The whole company should be saluted for putting on a good evening's entertainment.

Chinese Kitchen's Selling Point: Economy

By CARA CUTLER

staff writer

Across from the Groton Stop&Shop is a Chinese restaurant whose new management has refocused on a lunch and dinner buffet. While anything with "buffet" in its advertisements is a dangerous bet, the Chinese Kitchen seemed worth a try. While getting good marks for service and economy, the food is characteristic of buffets everywhere - not terribly awe-inspiring.

For 5.50, diners are given unlimited access to the buffet, and an additional \$1.00 adds unlimited soda refills. The waitstaff is attentive and makes sure that beverages are topped off and dirty plates are cleared quickly.

The food, however, is less impressive. While Chinese Kitchen's buffet offers a large variety of popular Chinese dishes like General Tso's Chicken, Pork Fried Rice, and Lo Mein, the quality is rather underwhelming. The Pork Fried Rice was crunchy, having been left exposed to the elements too long, and the General Tso's Chicken was bland and a bit dry. The wontons in the wonton soup had been sitting in the broth so long they almost disintegrated on my spoon. In contrast, however, the Chinese noodles and the Crab Rangoons were great.

My visit reminded me both that Chinese buffets tend to use inexpensive ingredients and starchy fillers to save money, and of the idiom "you get what you pay for." While the Chinese Kitchen was the best buffet around, it was not as good as the Wokery, where no buffet is offered. Even so, it's a cheap spot to get a variety of dishes, not bad things to a college student.



Booths line both the walls at the Chinese Kitchen PHOTO BY RUBY WELLS

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A Silent Night at Troy's Rock and Roll Pizza House

By TODD KLARIN

staff writer

You've got a big night planned of dinner and a movie at the Waterford Cinemas, but you don't know where to eat, and you only have an hour before the show starts? How many times has this happened to you? It happened to me on Saturday night. After discovering the restaurant I had previously planned to review was closed until Spring, I headed in the direction of the movie complex, and finally found Troy's Rock and Roll Pizza House in the Bob's Shopping Center right near the theaters.

With only the words 'Family Restaurant' advertising it to passing motorists and shoppers, I felt a little hesitant about dining here. But as I came closer, and saw two booths full of cadets, I knew their food had to be better than the Academy's. The menu had items other than pizza on it: hamburgers, pasta, and appetizers; but how often do you get to eat pizza at an 'authentic' pizza house and not in your room from Domino's? I opted for mushrooms, while my guest had the pineapple (what, no anchovies?) and a cup of the soup du jour - chicken noodle.

Now, I've had my share of pizza, and I think I'm a pretty good judge of what good pizza should taste like (see Ocean Pizza, Pizza Works, and the likes); this was not great pizza. It wasn't bad, but it doesn't deserve top-billing either. It was better than Harris, but only because the cheese



Troy poses behind the counter of his Rock and Roll Pizza House PHOTOS BY RUBY WELLS

wasn't two weeks old. Worse than Pizza Hut, but better than Domino's, the pizza didn't come with the big burnt cheese bubble (you know what I'm talking about).

The soup was... well... it highly resembled good old fashioned Campbell's out of the can. While it was thick with pieces of chicken, there was by no means an abundance of veggies in it. The pizzas came adorned with large chunks of the desired toppings and cheese that was moist and gooey. The crust was a good, I heard a "crunch" with every bite, but it wasn't as hard as card-

board.

The prices were moderate. Small pizzas came about 7 inches wide and were between \$6 - \$7 each. Large pizzas were 12 inches and were \$11 - \$14 each. As for the Rock 'n Roll portion of the restaurant, there was CD juke box, but it cost money to play, so most of the time we were there no music was playing.

The movie we saw was *Payback*. I had a hard time believing that Mel Gibson with his blue eyes was a bad guy. Kinda like I had a hard time believing that Troy's Pizza House was Rockin' and Rolling.

Chef Aid Not For The Faint of Heart

By LUKE JOHNSON

a&e editor

"South Park." Unless you've been living under a rock for the past 2 years, those two words either brought instant grins of recognition or immediate grimaces of distaste for the outrageous animated comedy that is finally making Comedy Central some money.

If you are one of the few who do not find "South Park" one of the coolest things since sliced bread, stop reading now—I am one of the former. And, in my capacity as a "South Park" fan, I am going to sing the praises of *Chef Aid: The South Park Album*. Loudly.

With twenty-one tracks, *Chef Aid* is a hysterical amalgam of popular artists and "South Park's" own talent. Chef, voices by the quintessentially smooth Isaac Hayes, has three tracks of his own, including the very necessary "Chocolate Salty Balls." The inescapable Eric Cartman's own emotional rendition of "Sailing Away" is a treat for his die hard fans.

Surprisingly, the songs that incorporate both established artists and their "South Park" compatriots are really quite good. Wyclef Jean's "Bubblegum" is great, and Chef's duet with Meatloaf, "Tonight is Right for Love," is charming - especially the taco bit. "South Park" technophiles will love "Mentally Dull (Think Tank Remix)."

The numbers entirely performed



by "normal" starts are almost uniformly as enjoyable as the "South Park"-performed ones, with the exception of "Will they Die 4 You" which is an unfortunate car wreck of screeching guitars featuring Puffy and his usual cronies. Rick James and Ike Turner's rendition of Chef's

standard "Love Gravy" is definitely worth a listen as are the tracks by Devo, Elton John, Ween, Rancid, Perry Farrell, and Primus. So, for all of you who don't yet own the album, take Mr. Mackey's advice - *Chef Aid* is good. Go and buy it - mmmmkaka.

Johnnie Cougar Grows Up on New CD

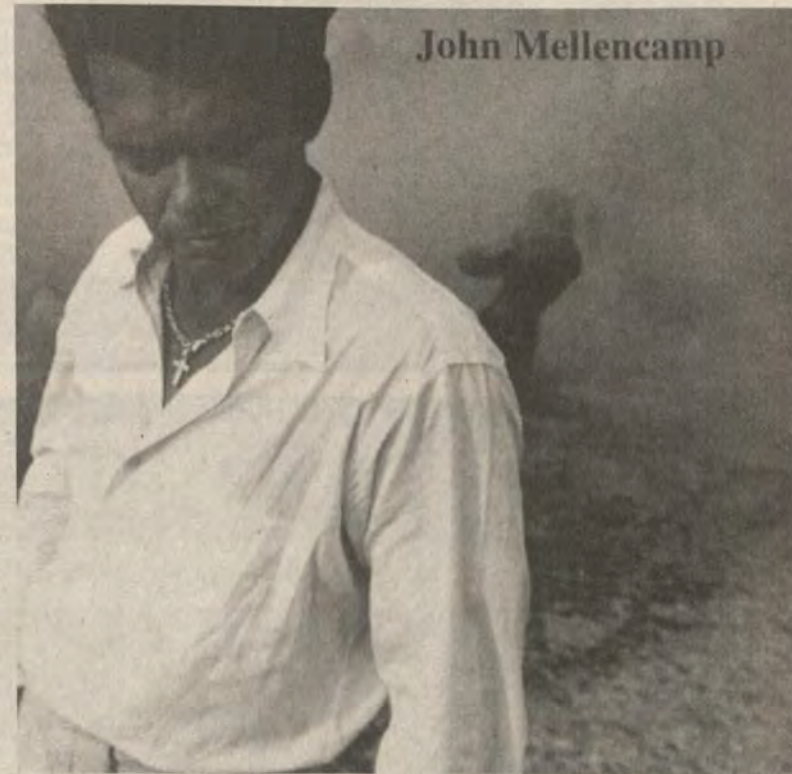
By EMILY EPSTEIN

staff writer

John Mellencamp's eponymous new effort is his fifteenth full-length album. The timeless rocker who is famous for changing his name every few years has now sold over 25 million records. This particular album is a combination of his classic style, retro influences and the artist's new persona.

Traces of rasta, 80's rock and even early rap appear in the new record, showing a range of style and depth. Some of the songs are traditional ballads, while others attempt to address biblical themes and large-scale battles between good and evil. However, "Your Life Is Now," the album's only single, could have come from any of his previous albums. This song contains simple guitar chords, a pretty violin melody, and Mellencamp's trademark growl.

Ultimately, "Mellencamp" is catchy and easy to listen to. It isn't the most complex, innovative album, but it offers more of the classic Mellencamp that America loves. Its creator has matured with the rest of us; the pensive man on



the CD cover has clearly grown since he wore ripped shirts and expected to be taken seriously as "Johnnie Cougar."

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Please call Brian Bieluch or Josh Friedlander at x2812 with questions.

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Managing Editor: Assists Editor-in-Chief in all aspects of running the paper. Oversees business department. Runs weekly production of the newspaper. Must be able to work late hours.

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Sports Editor: Assigns and edits sports stories. Must be familiar with Conn athletic department.

Photography Editor: Responsible for developing weekly photo assignments for a large photo staff. Knowledge of Adobe Photoshop a plus.

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Applications are due Friday, March 5, 1999 at 5:00 P.M. to The College Voice office.



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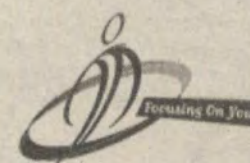
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NEWS

EVENTS CALENDAR

Friday, Feb. 19 - Friday, Feb. 26

•2/19/99 O-Generation, Small Town Nero, +2 other bands El'N'Gee (860) 437-3800

•2/19/99 Film Society - *Breakfast at Tiffany's* 8:00 and 11:00 PM Olin 014

•2/19/99 Revel in a ragtime casino with Umoja 10:00 1941 Room, Crozier-Williams

•2/19/99 Penn and Teller, Absurdist comedy mixed with "post-modernist magic." UConn Jorgensen Auditorium 486-4226

•2/19/99 Senior Recital - Tolonda Henderson '99 - Harpsichord 8:00 Harkness Chapel 439-2720

•2/19/99 Hacha, Rane, & Missing Joe T>A>Z (860) 437-0184

•2/19/99 God Street Wine - All ages 7:30 Toad's Place (203) 624-TOAD

•2/20/99 Thames Valley Music School presents Dr. James Litzelman - pianist, performing Chopin, Haydn, Liszt, and Beethoven 8:00 Harkness Chapel (860) 439-2749

•2/20/99 God Street Wine El'N'Gee (860) 437-3800

•2/20/99 Pop Quiz, The Eye Sores & Oracular T>A>Z (860) 437-0184

•2/20/99 Lives of Artists Film Series - *Jacob Lawrence-An Intimate Portrait* 1:00PM Lyman Allyn Art Museum

•2/21/99 Faculty Recital - Visiting Instructor Gary Chapman, piano. Evans Hall 439-2720

•2/21/99 Faculty Recital - Gary Chapman - piano 8:00 Evans Hall 439-2720

•2/21/99 Sunday Jazz Series - Jim Goodwin & Friends 1:00 PM - 4:00 PM Lyman Allyn Art Museum

•2/21/99 Afghan Whigs - All ages 7:30 Toad's Place, New Haven (203) 624-TOAD

•2/21/99 Smokey Joe's Cafe 3:00 PM and 7:30 PM Garde Arts Center

•2/21/99 Smokey Joe's Cafe 3:00, 7:30 Garde Arts Center (888) ON GARDE

•2/22/99 Movie: When We Were Kings, documentary of Forman - Ali match in Zaire 9:00 PepsiCo Room, Unity House

•2/23/99 Clutch, Drown, Tree - All ages 7:30 Toad's Place, New Haven (203) 624-TOAD

•2/24/99 D&D: Adversity and the African American Artist with Prof. Anita Gonzalez 7:00 Lambdin Living Room

•2/24/99 Momix - "Classics" dance-illusionists Jorgenson Auditorium, UConn Storrs (860) 486-4226

•2/24/99 Sydney Dance Company Free Radicals 7:30 Palmer Auditorium 439-ARTS

•2/24/99 NET movie - *Analyze This*. After screening, questions w/ Robert De Niro, Billy Crystal, and Harold Ramis live via satellite 9:00 PM Evans Hall

•2/25/99 The Limit, Smoke the Prophet - All ages 7:30 Toad's Place, New Haven (203) 624-TOAD

•2/26/99 Minority Student Steering Committee Intercollegiate Leadership Conference - Building Coalitions: Preparing Diverse Leaders for Tomorrow - Panel Discussion

•2/26/99 Cerberus Shoal, F-Hole, Cassius & 33.3 T>A>Z (860) 437-0184

•2/26/99 Film Society - *Kundun* 8:00 and 11:00 PM Olin 014

•2/26/99 Guinness Toast: The Highland Rovers 9:00 Toad's Place, New Haven (203) 624-TOAD

•2/26/99 Under the rose, the Pushstars, Splendor Grass, Evelyn Forever El'N'Gee (860) 437-3800

Alum Spurs Campus Book Drive for Liberia

By ABBY CARLEN

staff writer

Forty boxes of donated books began their journey across the globe from Connecticut College to the University of Liberia two weeks ago. Helen Granskog, from the Office of Volunteers for Community Service (OVCS), organized the drive, and recruited students from Umoja to help.

Students contributed over 100 books during the book buy-back period of last semester. The drive was better publicized to faculty, who donated several hundred books. The bookstore also participated by providing books that were destined for the recycle bin.

Class of 1973 alumna Karyn Trader-Leigh, who now resides in Liberia, instigated the project. She returned to campus for her 25th reunion last May, where she first suggested the idea to President Gaudiani.

NEWSBrief

PIRG to Offer On-Campus Interviews

On February 23, representatives for Public Interest Research Groups will be in the Alice Johnson Room at 7pm. The positions offered through PIRG are Campus Organizers and Public Interest Fellows. The job allows employees to work with College students and policy experts to organize and lobby around cutting edge environmental and consumer campaigns. On-campus interviews will be held on February 24. Sign up with Career Services or call Kate White at (860) 233-7554 for more information.

at an event at Unity House.

Trader-Leigh submitted a formal proposal to President Gaudiani at the beginning of last semester. *The Connecticut College Source* quotes Trader-Leigh's letter describing the desolation she and her husband have witnessed in Liberia.

"Working here, we have seen first-hand the devastation of civil war," Trader-Leigh wrote. "Peace is

still in a very fragile state. People here are trying to put their lives together again and desperately want to return to normal life. The need is tremendous."

Trader-Leigh also cites the intense impact of the war on Liberia's education system. The donated books will help university students returning to the classroom after seven years of civil war.

CAMPUS SAFETY LOG

Week of 2/9/99 - 2/14/99

2/9/99	6:30 AM	Found property in Knowlton
2/9/99	10:28 AM	Motor vehicle accident at main entrance
2/10/99	4:29 AM	Found property in College Center
2/10/99	5:28 PM	Fire alarm in Larrabee
2/11/99	8:24 AM	Threatening e-mail at College Center
2/11/99	10:23 AM	Larceny in Palmer
2/11/99	3:22 PM	Motor vehicle fire by south tennis courts
2/11/99	10:50 PM	Noise complaint in K.B.
2/12/99	1:37 AM	False fire alarm in Marshall
2/12/99	1:52 AM	Underage drinking and fight outside Park
2/12/99	2:12 AM	Noise complaint in Freeman
2/12/99	3:01 AM	Criminal mischief in Wright
2/12/99	3:10 AM	Criminal mischief in Park
2/12/99	11:40 PM	Underage drinking in Hamilton
2/13/99	4:50 AM	Larceny in Wright
2/13/99	5:23 PM	Motor vehicle accident at Athletic Center
2/13/99	6:15 PM	Motor vehicle accident at Athletic Center
2/13/99	11:47 PM	Fire alarm in Freeman
2/14/99	12:05 AM	False fire alarm in K.B.
2/14/99	12:17 AM	Underage drinking in College Center
2/14/99	1:18 AM	False fire alarm in College Center
2/14/99	1:40 AM	Criminal mischief in K.B.
2/14/99	2:00 AM	Criminal mischief in College Center
2/14/99	3:45 AM	Noise complaint in Freeman
2/14/99	4:17 AM	Underage drinking in Harkness
2/14/99	4:40 AM	Underage drinking in Harkness
2/14/99	4:58 PM	Criminal mischief in K.B.

CAMPUS SAFETY TIP:
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*Excerpt from *Oxford* by Jan Morris (Oxford, paperback 1987) by permission of Oxford University Press
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FEATURES



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The College Voice

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NESCAC

continued from page 1

to allow only one NESCAC team in each sport to compete in NCAA post-season play.

In response to these decisions, the NESCAC student governments drafted a statement which outlines their views of the decisions. At the February 17th meeting, Student Government Association (SGA) President Brent Never read this statement, explaining that while the student governments like the idea of centralizing and organizing the conference, they do not see the logic behind the limiting of opportunities to participate in post-season play. Never explained that the SGA would consider ratifying this statement, which they did the following night.

Student Response to the Decisions

Students and coaches at the Wednesday meeting were outspoken in their response to the decision, arguing that it does not make sense. Although the final decision to limit post-season play was reached in private, students and coaches supposed that this decision was based on a growing concern about the affects of long post seasons on academic performance. By limiting the availability of post-season play, it is supposed that the presidents believe that competition between teams will lessen and emphasis will shift from athletics back to academics.

A coach at the Wednesday night forum expressed the view that limiting post-season slots will only foster greater competition leading to longer practices and increased pressure to win at any cost. "Without post season play...with only one team going to the NCAA the pressure will be 100 fold," said soccer player Kim-An Hernandez.

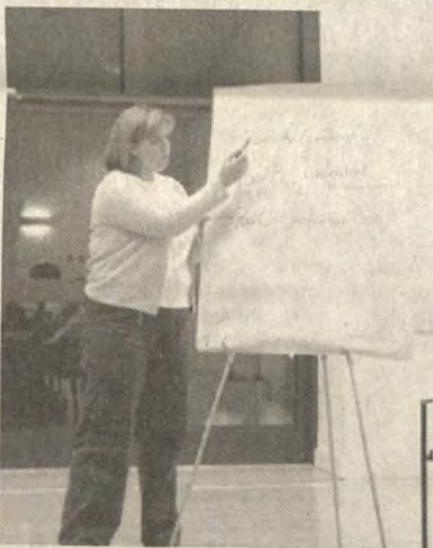
Some expressed the opinion that the presidents' decision to allow even one team to enter into post-season play does not accord with their supposed rationale that post-season play may have a detrimental affect on academics.

Hernandez also explained that a large percentage of student-athletes are performing very well in the classroom. There was a general consensus at Wednesday night's forum that the decision made was ill-informed and reached without enough student input.

Changes in the Dynamics of NCAA Post-Season Play

Four years ago, all NCAA schools were in one large pool, attended the same meetings and voted on all proposals. The problem with this system was that the number of schools that later became Division III schools far outweighed the Division I schools. Therefore, even though D-III schools were smaller and weaker than the other divisions, D-III schools usually got their way on any issue.

To solve this problem, the NCAA separated each division, which meant that they could hold their own meetings and make their own decisions except that game rules and regulations would be kept constant across the NCAA. In addition to the separation of divisions, the NCAA is also moving towards a conference play style as opposed to the old system of at large bids. To organize this system of conference play, which will be in effect in two years, the NCAA



Jenny Marchik '99

created a three pool system of post season play.

First, there is Pool A, which consists of ratified conferences in which five men's teams and five women's teams have an infrastructure with which they can determine a conference champion. Pool B consists of independent schools and schools in non-ratified conferences. Lastly, Pool C consists of everyone else who did not get an at large bid. Under this system, had the presidents not decided to limit post season play, Conn would be eligible for Pools A and C. Given the decision, Conn is now only eligible for play in Pool A.

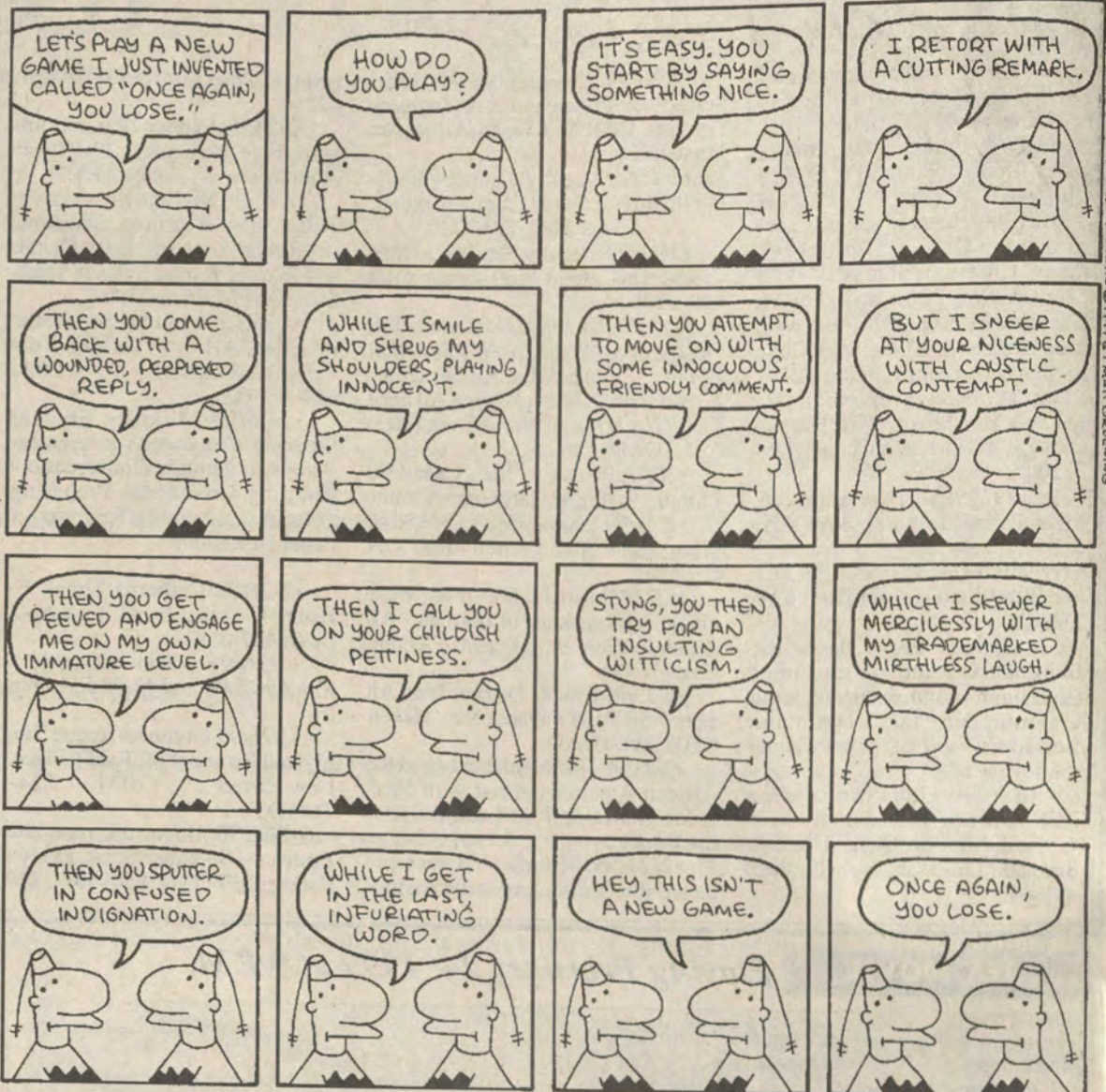
Organization of Athletics within NESCAC and at Conn

In response to this decision and to prevent further decisions of this nature, schools throughout NESCAC are creating or reorganizing their Athletic Advisory Boards. There has been a desire expressed by athletes from many schools to create official rules for NESCAC athletics regarding students rights issues such as out of season practice and missing classes due to athletic events. To further organize NESCAC athletics, an annual student-athlete conference day has been proposed in order to build bonds between athletes. At this conference, issues pertinent to NESCAC athletics such as the role of athletic teams, anti-hazing policies, out of season practices and the improvement of the image of student-athletes would be discussed.

Connecticut College has taken steps in recent years in order to be better organized in the field of student athletics and to make it easier for athletes to voice their concerns. The Athletic Advisory Board, consisting of students of different years and sports, is trying to take a more active role in the community by increasing its size and making its presence known more on campus.

They have also proposed the creation of a Captain's Council which would meet once a month to keep all athletes involved and informed. All of these steps, which are taking place across NESCAC, will ensure that in the future decisions regarding athletics will involve the input of those who are most affected by the decisions: the athletes.

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FEATURES

A Slice of Americana as Monster Truck Hell Turns up in Hartford



By MITCHELL POLATIN
features editor

Last weekend, the "U.S. Hot Rod Monster Jam" descended upon Hartford for three shows. The arrival of the monster trucks was no surprise, for television commercials had been running for several weeks promising an extravagant array of the country's best monster trucks. Being a patriotic American, I figured it was my duty to attend an event so undisputedly American and so lavishly laden with culture.

Inside the near sold out Civic Center, the playing surface was completely covered with dirt. Two dirt ramps marked the far end of the arena, signifying the starting line for the monster truck races. The monster truck races were interspersed with motorcycle races, quad wars, monster truck free style and a hellish battle between two alien vehicles. The racing staged trucks in a single elimination tournament, with the final race acting as the evening's automotive climax.

When the first two trucks slowly made their way out from under the stands, there was little applause. The announcer, who desperately tried all evening to get the crowd to make some noise, screamed, "time to party with the monsters."

The announcer stood a top a platform on one side of the arena, reading from a clipboard, like a ring master in a twisted futuristic circus. However, the only clowns there were the people who paid to see human fears transformed into hulking vehicles of death. I was among the clowns sitting in the nose bleed section, some five rows from the top.

The first monster truck race pitted "Sudden Impact" against "American Guardian." The announcer mentioned "a long standing rivalry between these two monsters." However, few people in the crowd seemed to care, or else they failed to recognize the importance of this match-up.

It took about five minutes for the trucks to center themselves in front of the dirt ramps. Each ramp was situated in front of four hollowed out cars. The actual race consisted of the monster trucks blasting off the jump, over and sometimes onto the cars, and



to the finish line which rested about twenty yards from the start.

Before the trucks propelled themselves over the jump, I noticed that most of the adults sitting around us were wearing headphones and those that were not wearing headphones had ear plugs. People had warned me that these motorized events could sometimes get "loud," so I braced myself for a loud noise.

With a hellishly deafening roar, the trucks shot themselves over the cars. The noise generated by the trucks was not simply loud, it was internally devastating. The actual race lasted about two or three seconds, but in that time span I thought my internal organs had all stopped functioning. The blast from the trucks shook the arena and it felt like there was an explosion inside of me, ravenously tugging at the inside of my teeth.

Shortly after the first round of monster trucks, the announcer reminded the audience that the "U.S. Hot Rod Association" reserves the right to evacuate the arena without refund. After that reassuring interlude, eight cyclists came out riding motor bikes. The teams were introduced as team New York and team Connecticut.

On the first turn of the race a cyclist fell, causing the other racers to narrowly avoid running over his head. The crowd stirred a bit and made some noise, but it was obvious that they were disappointed no blood was shed. Like most the evening's events, the race proved to be very chaotic. It was never clear how many laps the bikers were racing, and it was never explained which team was which.

After the race, the winner drove over to the announcer. The biker, who I think was on team Connecticut even though he said he was from Boston, took the microphone from the announcer and pointed at the crowd. He said, "We're here to hear you guys make some noise tonight, so let's hear it." The crowd became quieter than before and a grave silence ensued. It was an awkward moment the entire crowd could share.

The announcer grabbed the microphone back from the biker and in a desperate attempt to save what little enthusiasm remained in the crowd, he said, "Are you guys having a good time so far? Say 'O yeah.'" A small boy with his finger's in his ears, three rows in front of me, said "O yeah" and a heavy drunk voice from behind me screamed, "You suck!"

The victorious biker, perhaps in an attempt to stir things up, took the microphone back, and he said, "I think they all ride like crap, and I hope we send them all home crying." He rode off, spraying the announcer with dirt and he did a wheel-e before disappearing under the stands.

After another round of monster trucks, the audience was treated with a brief intermission. During the intermission it was announced that the crowd would have a chance to win "wheezers." Two men ran out from under the stands

holding small plastic crosses resembling orange boomerangs. They were introduced as "Wes" and "Louie." For the next fifteen minutes, Wes and Louie teased the crowd, as the plastic objects they threw circled over the crowd before returning to their hands.

In what appeared to be a strange coincidence, vendors walked through the stands selling "wheezers." Children sitting close to the dirt track nearly crushed each other as they rushed the railings in a vain attempt to get their hands on a free "wheezer."

As if that madness wasn't enough to keep the audience occupied, five guys came out with remote control trucks. The audience watched intently as the miniature trucks were steered over the jumps, most of the time the trucks violently crashed into the ground, but on several occasions the trucks had clean landings. The fact that the audience enjoyed the remote control vehicles so much wasn't surprising, because people did not have to cover their ears.

Wes, Louie and the remote control cars were then joined by a white Bobcat plow which groomed the dirt. Incidentally, the plow was involved in one the evening's most breath taking moments. As a remote control truck cleared a large dirt jump, it was nearly crushed by the back wheel of the plow, but with quick timing, skilled driving and the audience's prayers, the truck managed to escape certain destruction.

After the intermission, the house lights went down and two headlights appeared out from under the stands. A car, which looked like a cruel hybrid between a vehicle from Mad Max and a Ford Taurus wagon, proceeded to transform into a metallic monster with red and blue flashing lights. The crowd patiently waited as the car unfolded under a spotlight. Once the creature was complete, he introduced himself in an overly robotic voice, which sounded like Kit on one of the episodes where he was upset at David Hasselhoff.

The robot introduced himself as "Reptar, leader of the third galaxy," and he said, "I come from another planet, and I sense evil in this building." The crowd was silent until someone yelled, "Go to hell!" Reptar continued, unfazed by the threat from the human in the upper section of the Civic Center. He raised his arm, informed the audience that "he possessed the awesome power of fire," and flames shot out of his arm. It wasn't clear whether Reptar knew that humans had already discovered the "awesome power of fire."

Just as Reptar was showing off his powers, a second car rolled onto the floor of the Civic Center. After several minutes the car transformed into a monster. It stood some fifty yards from Reptar and introduced its self as "Galactron." It wasn't long before Reptar realized this was the evil presence he came to destroy. Galactron also displayed an ability to shoot fire from his arm, but Reptar was not intimidated.

Reptar slowly glanced around the building, while the audience watched in horror and amazement. People were horrified at how ridiculous the confrontation was, but they were amazed at how interested they were. Just when I thought this cruel joke could not be established on a more conventional basis, Reptar looked up

at Galactron and said, "your powers are useless against me."

The battle between the vehicles was shameful. Each vehicle stood still and laser sounds blasted over the public address system while strobe lights flashed on the crowd. After a minute or two, smoke bellowed up by Galactron's head and he hung his head in defeat. Then Galactron folded up into car, turned on his headlights, and drove away.

Once the house lights came back on, the announcer cited the D.A.R.E program as one of the event's sponsors, along with Budweiser, and then the announcer profoundly said, "Kids, I just want you to know that you can't drive a monster truck if you're high on drugs." While the U.S. Hot Rod association may drug test the drivers, they should get the organizers of the battle between Reptar and Galactron to piss in a cup.

The final race of the evening was won by "Bear Foot," but the crowd didn't show much emotion as the



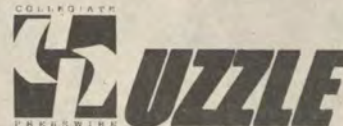
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driver of the monster truck climbed atop his vehicle while it was still moving. The stunning battle between Reptar and Galactron seemed to have sucked out what little tolerance the crowd once had for this motorized madness.

The most troubling aspect of the whole ordeal was that I couldn't tell whether the events were planned or whether the outcomes of some events were ever in question. I had this strange fear that the events were nei-

ther scripted nor random, rather I suspected that the events rested somewhere in the middle.

The "U.S. Hot Rod Monster Jam" hovers on some dangerous middle ground, a divide between truth and mystery, and I fear it serves as a perverse whisper of what's to come down the crestfallen thoroughfares of our society. Entertainment like that is difficult to find, but it's much easier to enjoy.



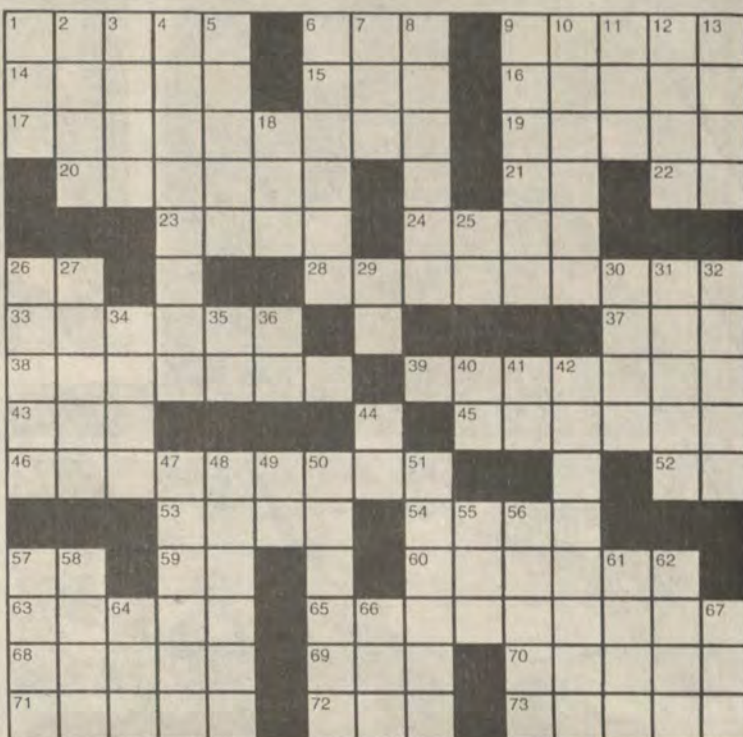
2/4/99

ACROSS

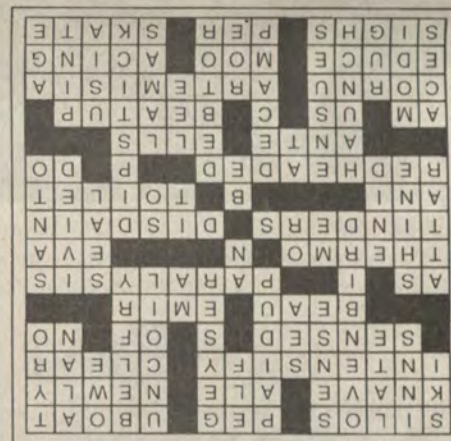
1. Farm storage
6. Hook
9. German weapon
14. Jack of cards
15. Pub potable
16. Lately
17. Make stronger
19. Weather report
20. Felt intuitively
21. Preposition
22. Question response
23. A belle's date
24. Middle East ruler
26. Adverb
28. It can be infantile
33. Nuclear beginning
37. Marie Saint
38. They begin fires
39. Feeling of contempt
43. Black cuckoo
45. W.C.
46. Doyle's "The _____ League"
52. Hairstyle
53. Pay up front
54. House additions
57. Morning
59. Objective pronoun
60. Prepare cake batter
63. A horn
65. Sagebrush
68. Infer
69. Farm greeting
70. Killing your opponent
71. The Bridge of _____
72. Each
73. Edible ray

DOWN

1. Winter sport
2. Lodgings
3. Not on time
4. Turkey
5. Hearing, e.g.
6. Not owing
7. Sprite
8. Old Faithful
9. Unwind
10. Where the bats are



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CP020499 / Feb. 4, 1999

11. Part of I.O.U.
12. _____ a dale
13. A beginner
18. Ocean
25. Advanced degree
26. Perfume base
27. What clean hall does
29. Sumerian god
30. _____ of approval
31. Like some walls of academia
32. Carved figure of a saint
34. Sir Geraint's wife
35. Objective case pronoun
36. Choice word
40. Addams family cousin
41. Shipping order
42. Oil checker
44. Exist
47. Animal hindquarter
48. Follows
49. Preposition
50. Depart in a hurry!
51. Opposite of creditor
55. Robert E. _____
56. Monks

EARTH HOUSE continued from page 2

be capable of interfacing with the natural environment. By this I mean that it must heat and cool itself by means of thermal mass. Using the sun as a heat source and the Earth as a battery this home will work with the existing sources of natural energy, maintaining a relationship of give and take with the earth as opposed to one of just take.

By using modern technologies for harnessing the latent energy in the sun and the wind and saving it on electric batteries for running appliances and pumping water, this home will achieve a greater level of inde-

pendence from the massive energy systems the modern home is now dependent upon. The wigwam at Connecticut College is a baby step in that direction, as well as a spiritual refuge for any members of the community who wish to take advantage of it. If you would like a tour of the wigwam so you know where it is call me, Micah Mortali, at x3615. The only rule for visiting the wigwam is that we request you do not bring alcohol.

Wild Blessings,
Micah Mortali and the Residents of Earth House

ANKENY continued from page 1

people choose almost anyone for their programs, and others turn people away for no defined reason. "Current systems have few safeguards to aid in recognition and correction of potential problems in candidate selection."

In addition to explaining the process and its strengths and weaknesses, Ankeny also added stories she has heard about people who go through the donation process. She told the story of how many believe that they take on some of the characteristics of the individual whose organ was transplanted, although most believe that this is medically impossible. She

told the audience that she once met a woman who had a heart transplant and suddenly craved beer and a specific brand of potato chips. When she discovered who her donor was and met the family, they gave her a bag of the chips, her children's favorite brand, and told her that their child was a college student who enjoyed the occasional party.

One of the final messages in Ankeny's speech was that despite current problems with the system, changes are being made and the methods presently used for recipient selection has proven the most effective.

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ARTS & ENTERTAINMENT

THE 71ST ANNUAL ACADEMY OF MOTION PICTURE ARTS AND SCIENCE ACADEMY AWARDS®

By JASON IHLE

associate a&e editor

On Tuesday, February 9 at 5:30 AM Pacific Time, the nominations for the most coveted award in film were unveiled by AMPAS president Robert Rehme and Academy Award winner Kevin Spacey in a special press conference.

Last year, I wrote that it had been many years since the last time there was any real competition in the Oscar race. Perhaps I spoke too soon. This year's nominees have unleashed fierce competition in every category, including the technical areas.

The big surprises were the inclusion of *The Thin Red Line* in seven categories and the almost complete exclusion of *The Truman Show*, which only earned nominations for director Peter Weir, screenwriter Andrew Niccol and supporting actor Ed Harris. *Line*'s seven nominations for Best Picture, director Terrence Malick, adapted screenplay, dramatic score, sound, film editing, and cinematography marks a spectacular comeback for Malick whose last film was 1978's *Days of Heaven*.

Best Picture nominee *Shakespeare in Love* picked up an astonishing thirteen nominations (just one less than the record setting *All About Eve* in 1951 and last year's *Titanic*) including director John Madden, Gwyneth Paltrow, Geoffrey Rush, Judi Dench, original screenplay, musical or comedy score, film editing and cinematography. *Saving Private Ryan*, also on the Best Picture ballot, garnered eleven nominations including director Steven

Spielberg (his fifth), Tom Hanks, original screenplay, dramatic score, film editing and cinematography. *Ryan* is head-to-head with *Shakespeare* in eight categories. The other nominees for Best Picture are *Elizabeth* and *Life Is Beautiful*, each with seven nominations. *Life Is Beautiful* is the first film since 1969's *Z* to receive nominations in both the Best Picture and Best Foreign Language Film categories. It is also the most nominated foreign language film, beating the record set by Ingmar Bergman's *Fanny and Alexander*.

While we must recognize that there are only five slots open for nominations in most categories, it is unfortunate that Jim Carrey's *Truman Burbank* and Joseph Fiennes' *Will Shakespeare* were passed over. The only one of the five best actor nominees I would give up is Tom Hanks's Capt. Miller. It is wonderful that the Academy recognized the brilliant work of Edward Norton in *American History X*. Other unrecognized talents were Jane Horrocks' stunning performance as a quiet introvert who gives dead-on impersonations of Judy Garland, Marilyn Monroe, Shirley Bassey, etc. The part was written specifically for her talents in the form of a stage play, and was then adapted for the screen. Not surprisingly, yet disappointingly, none of the ladies from *Beloved* (Oprah Winfrey, Thandie Newton, Kimberly Elise) received nominations. Quite unfortunate that Bill Murray's understated performance in *Rushmore* did not find its way to the ballot. Finally, I am saddened that Lisa Kudrow's performance in *The Opposite of Sex* was left out.

Now on to the all important picks and predictions. In nearly every category, it is very difficult to predict a winner. But predict I will, and of course I will also try to convince you of which nominees deserve to win.



Clockwise from top left: Gwyneth Paltrow and Joseph Fiennes star in *Shakespeare in Love*; Cate Blanchett stars as the Virgin Queen in *Elizabeth*; Woody Harrelson and Sean Penn are among the cast in the World War II epic *The Thin Red Line*; Tom Hanks storms the beach at Normandy in the other World War II epic, *Saving Private Ryan*; Right: Roberto Benigni and Nicoletta Braschi in *Life is Beautiful*.

BEST PICTURE

Who should win: First let me rule out *Elizabeth* which didn't even make my list of runners-up for the year. Next, *Saving Private Ryan*, which was a glorious visual spectacle, but had a few things that didn't sit right with me. But as I said about *Titanic* last year, it won't be a disappointing winner. *The Thin Red Line*, whose style, pace and philosophy I loved, was too lost in its own questions and doesn't hold up all that well against fellow nominees *Shakespeare in Love* and *Life Is Beautiful*. I choose *Shakespeare in Love* as the deserving winner, even though I place *Life* higher on my top ten, for reasons I can't quite explain. Perhaps because it will likely win the Foreign Language Film award.

Who will win: A very tough call sitting between *Ryan* and *Shakespeare*. *Life* will not likely win for the same reason I didn't make it my choice for winner. *Elizabeth* has neither a director nomination nor a screenplay nomination, two key things for a Best Picture winner. *The Thin Red Line* I believe didn't reach a wide enough audience, nor did it strike the right chord with enough viewers. I'm putting the smart money on the Bard to win the big award. My logic tells me that votes may be split between *Ryan* and *Line*, just as critics were split on it, and *Shakespeare in Love* is much more current, people are familiar with it, they love it.



BEST SUPPORTING ACTOR

James Coburn
AfflictionRobert Duvall
A Civil ActionEd Harris
The Truman ShowGeoffrey Rush
Shakespeare in LoveBilly Bob Thornton
A Simple Plan

Who should win: Billy Bob Thornton's turn as a social reject in *A Simple Plan* was the most heart-breaking character I have ever seen, and Thornton played him flawlessly. Ed Harris (*The Truman Show*), Geoffrey Rush (*Shakespeare in Love*), and James Coburn as the alcoholic abusive father in *Affliction* all turned out fantastic performances.

Oscar favorite Robert Duvall was nominated for his seasoned lawyer in *A Civil Action*, but it was nothing special.

Who will win: Once again, how do we judge this one? Will politics play a role? This is seventy year old Coburn's first nomination in a forty year career. This is Duvall's sixth nomination (with a win for *Tender*

Mercies) and the Academy loves him. His age could be a positive factor. If everybody is on the *Shakespeare in Love* bandwagon, then Rush just might come away with an Oscar. On the other hand, Thornton may be honored with a much deserved award. My prediction is that voters will decide to compensate *The Truman Show* by honoring Harris.

BEST SUPPORTING ACTRESS

Kathy Bates
Primary ColorsBrenda Blethyn
Little VoiceJudi Dench
Shakespeare in LoveRachel Griffiths
Hilary and JackieLynn Redgrave
Gods and Monsters

Who should win: It is beyond me why Judi Dench received a nomination for *Shakespeare in Love*. Sure it was a good performance, but she didn't have enough screen time to make it a memorable role. Perhaps it's because she deserved to win for *Mrs. Brown* last year, but didn't. Rachel Griffiths was one of the two

rocks who held *Hilary and Jackie* together. Brenda Blethyn was as wonderful in *Little Voice* as she was in *Secrets and Lies* (for which she was nominated in '96). Kathy Bates in *Primary Colors* and Lynn Redgrave in *Gods and Monsters* are my two favorites. I pick the latter.

Who will win: Blethyn was too insufferable as the chatterbox mother, Griffiths is not the most memorable thing about *Hilary and Jackie*. Dench might get swept up in the whirlpool of excitement over her movie, but I believe Bates is the likely winner here.

BEST ACTOR / ACTRESS

Roberto Benigni
Life Is BeautifulTom Hanks
Saving Private RyanIan McKellen
Gods and MonstersNick Nolte
AfflictionEdward Norton
American History X

Best Actor - who should win: No question in my mind that Edward Norton should win this award for his stunning, powerful performance as a neo-Nazi skinhead in *American History X*. I would knock Tom Hanks for *Saving Private Ryan* off the ballot in a second, he doesn't belong here. Nick Nolte for *Affliction* and Ian McKellen for *Gods and Monsters* are two great performances that would get my vote in any year that doesn't involve Norton. Roberto Benigni is also a worthy nominee, but not the best.

Who will win: Will the Academy vote Tom Hanks the most decorated Actor in Oscar history by giving him a third Best Actor Oscar? Perhaps they will, but I'm betting on McKellen, with Nolte as a close second. McKellen has age and class working for him. But remember, there can be a tie.

Best Actress - who should win: Another tough call. Cate Blanchett was superb as the young Queen in *Elizabeth*. But I feel Gwyneth Paltrow edged her out in *Shakespeare in Love*. Other nominees include

Meryl Streep (*One True Thing*), Fernanda Montenegro (*Central Station*), and Emily Watson for her role as cellist Jacqueline du Pre in *Hilary and Jackie*. All three gave splendid performances. Streep may not have been at the top of her game, but she was on at least.

Who will win: Paltrow or Blanchett? There's the competition, I'm almost certain the other three shouldn't hold their breath. I have to say Paltrow because of the nation's extreme exuberance for *Shakespeare in Love*, but it's a tough call nonetheless.

Cate Blanchett
ElizabethFernanda Montenegro
Central StationGwyneth Paltrow
Shakespeare in LoveMeryl Streep
One True ThingEmily Watson
Hilary and Jackie

OTHER NOMINEES

ORIGINAL SCREENPLAY

- Bulworth
- Life Is Beautiful
- Saving Private Ryan
- Shakespeare in Love
- The Truman Show

FILM EDITING

- Life Is Beautiful
- Out of Sight
- Saving Private Ryan
- Shakespeare in Love
- The Thin Red Line

DRAMATIC SCORE

- Elizabeth
- Life Is Beautiful
- Pleasantville
- Saving Private Ryan
- The Thin Red Line

ART DIRECTION

- Elizabeth
- Pleasantville
- Saving Private Ryan
- Shakespeare in Love
- What Dreams May Come

SOUND

- Armageddon
- The Mask of Zorro
- Saving Private Ryan
- Shakespeare in Love
- The Thin Red Line

SONG

- "I Don't Want to Miss a Thing" - Armageddon
- "That'll Do" - Babe: Pig in the City
- "A Soft Place to Fall" - The Horse Whisperer
- "When You Believe" - The Prince of Egypt
- "The Prayer" - Quest for Camelot

DOCUMENTARY FEATURE

- Dancemaker
- The Farm: Angola, USA
- The Last Days
- Lenny Bruce: Swear to Tell the Truth
- Regret to Inform

LIVE ACTION SHORT

- Culture
- Election Night
- Holiday Romance
- The Postcard
- Victor

ADAPTED SCREENPLAY

- Gods and Monsters
- Out of Sight
- Primary Colors
- A Simple Plan
- The Thin Red Line

CINEMATOGRAPHY

- A Civil Action
- Elizabeth
- Saving Private Ryan
- Shakespeare in Love
- The Thin Red Line

MUSICAL/COMEDY SCORE

- A Bug's Life
- Mulan
- Patch Adams
- The Prince of Egypt
- Shakespeare in Love

COSTUME DESIGN

- Beloved
- Elizabeth
- Pleasantville
- Shakespeare in Love
- Velvet Goldmine

MAKEUP

- Elizabeth
- Saving Private Ryan
- Shakespeare in Love

SOUND EFFECTS EDITING

- Armageddon
- The Mask of Zorro
- Saving Private Ryan

VISUAL EFFECTS

- Armageddon
- Mighty Joe Young
- What Dreams May Come

FOREIGN LANGUAGE FILM

- Central Station from Brazil
- Children of Heaven from Iran
- The Grandfather from Spain
- Life Is Beautiful from Italy
- Tango from Argentina

ANIMATED SHORT

- Bunny
- The Canterbury Tales
- Jolly Roger
- More
- When Life Departs

DOCUMENTARY SHORT SUBJECT

- The Personals: Improvisations on Romance in the Golden Years
- A Place in the Land
- Sunrise over Tiananmen Square

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Roberto Benigni
Life Is BeautifulJohn Madden
Shakespeare in LoveTerrence Malick
The Thin Red LineSteven Spielberg
Saving Private RyanPeter Weir
The Truman Show

BEST DIRECTOR

Who should win: Such an effort was put in by Peter Weir in creating *The Truman Show*, and his film turned out so nearly perfect, I can't deny that I think he deserves this award. Steven Spielberg did masterful work with his WWII epic, but until he can steer himself from overt sentimentality, he doesn't get my vote. Terrence Malick created a beautiful picture in *The Thin Red Line*, but its unevenness is sometimes too much. John Madden's *Shakespeare in Love* seemed more a product of a great screenplay and great acting than great directing and the same can be said for Roberto Benigni's *Life Is Beautiful*.

Who will win: This is tougher to call than the Best Picture award. It seems to me that four of these men have an equal chance, with Benigni

having the least chance (he will take a statuette home for Foreign Language Film). This category is dependent on how the votes for Best Picture come in. Usually, the film that wins Best Picture also wins Best Director. So in that case, it may be Spielberg or Madden. On the other hand, the voters may choose to honor the director of the film that didn't get a deserved Best Picture nomination (Peter Weir). If *Ryan* wins Best Picture, then this award may go to Malick, who made a second great war film. I'm going with Spielberg on this one, even though he won for *Schindler's List* and the voters may decide to honor someone else this time.

SPORTS

Intramural Floor Hockey Update

If you have noticed a few students who have black eyes, stitches or are in need of some major dental work, do not be alarmed. The floor hockey season began anew with all its furor and excitement. The season started under a cloud of controversy with the first week marred by forfeits and no-shows. Another disturbing piece of news was the disbandment of Team Dabbs. Every team was looking forward to matching up with this up and coming squad. The Co-Co Puffs, ah, that's Beaux decided the level of competition was a little intimidating. Look forward to seeing them compete in the co-ed spring softball league.

Parity is about this year as there is no true favorite for the coveted I.M. t-shirt. As for the games themselves, they were played with the characteristic excitement and energy we have come to expect from this wide-open

league. Unfortunately, there was not a lot of emphasis placed upon pre-season conditioning by these players. The distinctive wheezing and complaining about the lack of stamina plagued the early games. The first match pitted Old Time Hockey against Burisnuif. OTH, a team of has-been's and never-will-be's, beat Burisnuif in a defensive battle. OTH was led by a Canadian immigrant named Matt who had two goals and is reportedly being scouted by the Edmonton Oilers. Rory O'Dea '99 made some stellar play between the pipes and made sure that the scoring needed for the victory was there.

The results were not so good for OTH in their next outing as the wrecking crew known simply as Team Apple slapped them around. Apple, led by the outstanding play of Chris (The Professor) Kulina '99, Paul McGowan '99 and Chris

Abpanalp '99 handily defeated OTH, 8-4. With their continued dominating play, Team Apple appears to be one of the early contenders for a high seed in the playoffs. OTH has struggled since their initial victory, but continue to display the level of hard work needed at this level.

Men In The Box glided to victory 12-0 against the Rats of Nihm. The Rats boast a senior lineup consisting of Ben Bing, Jesse Wasdin, Dave Swaggert and Britt Adams. John Wolf '99 was forced to learn the goalie position on the job. Team Captain Jay O'Malley '99 said in true I.M. spirit, "I ain't got nothing to say to pompous, ***holes, and you can quote me." With a few practices this team could make some noise in the playoffs.

The Usual Suspects led by Mike Semprucci '99 have yet to play a game, yet somehow boast a record of

2-1. Mike, who has been nursing a phantom groin injury since early sophomore year, is confident that his team will win it all this season. To do so they go through league powerhouse Men In The Box. An odd assortment of characters, the players have come together in a common goal, but do make strange bedfellows. Just ask Sam Zoob '99 and Michael Savicki '99, who live together. Sam said, "I don't care what it takes. I'm gonna win myself a pucking t-shirt." This is the kind of intensity which is sure to make this an unforgettable season.

Team Records:	
Team Apple	5-1
Men In The Box	4-0
Usual Suspects	2-1
Rats of Nihm	2-3
Old Time Hockey	1-4
Burisnuif	0-5

The NBA: Out With the Schlock

By TIMOTHY FLANAGAN

staff writer

The NBA's opening week delivered surprises, questions, and even some excitement to this wary fan, and though I promise to leave most predictions to the so called experts, here are some of the topics that popped into my head while I recovered from the Winter Formal.

Contraction: We've all watched the league expand across the nation and into Canada over the past decade, but could the NBA profit from disbanding a few of its many lowly teams? A record six teams failed to win 20 games last year whereas no more than two had fared so miserably in any previous season. Here are six worthy candidates for contraction:

(1) L.A. Clippers. Have they ever won? Will they ever win? It seems like the Clipjoint has the number one overall draft pick every other year (Michael Olowakandi is stuck overseas), but name one all-star player the team has ever developed? Does Los Angeles really need two teams?

(2) Sacramento Kings. Also perennial losers, the boys in purple and black decided they would rather have a guy who smokes pot on the way to morning practice (Chris Webber) than top scorer Mitch Richmond.

(3) Dallas Mavericks. Ugh.

(4) Denver Nuggets. The great fans in Denver deserve more than this group of outcasts; like another hockey team or maybe, just maybe, one more chance to watch John Elway.

(5) Toronto Raptors and (6) Vancouver Grizzlies. Canada has the CBA, and a few of those teams look like they may be able to beat either the Raptors or Grizzlies.

Contracts: Thank God people like Antoine Walker can no longer ask for \$120 million contracts. However, if a good but not great guard, say Ray Allen, can get almost \$12 million per year and no one bats an eye, the future does not look bright for the average Joe who wants to take his kids to a game.

Players to watch: Grant Hill is passing less and scoring much more as he tries to keep pace with Shaquille O'Neal for the scoring title. Many experts, including David Robinson, believe that in two or three years Tim Duncan will undoubtedly be the best big man in the game. Since he takes up half the screen with his extra 50 pounds, watch Shawn Kemp. Toni Kukock is scoring more than 20 points per game? Oh yeah, I almost forgot...Rookies. The Celtics are thanking their lucky stars that Paul Pierce (17.3 ppg) slipped into their hands. Kings' point man Jason Williams (18.2 ppg) has prompted comparisons to Pistol Pete Maravich. Don't forget Toronto's VinceCarter. There won't be an All-Star Weekend this year, but this Tar Heel will win any dunk competition he decides to enter.

Finally, for those of you who hate basketball, did you see Wayne Gretzky tally 5 assists on Monday night to pull an even 1,000 points ahead of Gordie Howe on the all time points list?

Sports Moment

Women's Hockey



PHOTOS BY WILL CAREY



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COLLEGE ATHLETIC DEPARTMENT

For the first time in the history of the program, the Connecticut College team is ranked first in the National Association of Basketball Coaches (NABC) Division III poll.

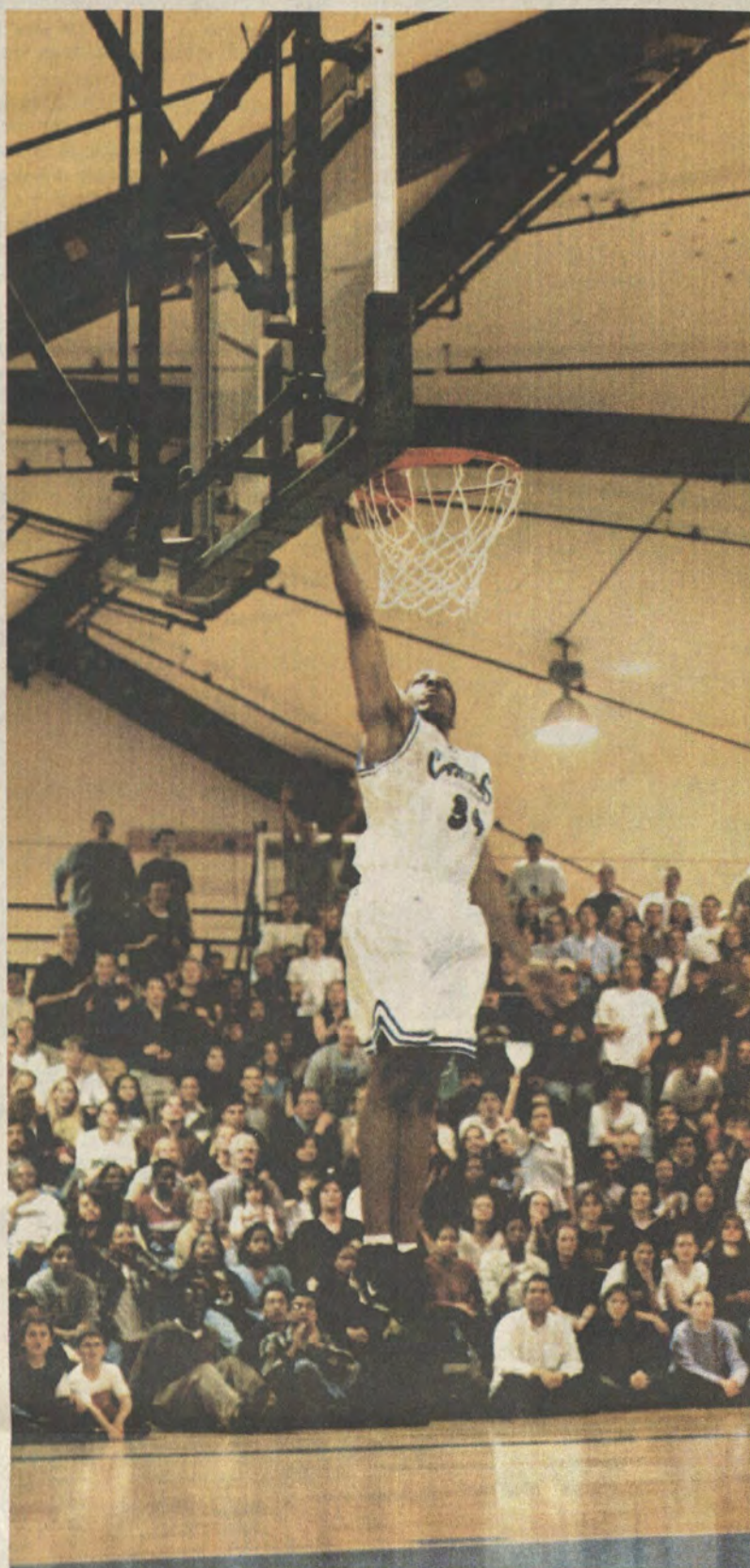
The Camels, who are 20-0, moved from second to first in the poll following three impressive wins by an average margin of 19.0 points per game last week, and a 76-66 loss by Rowan College to the College of New Jersey on February 10.

Rowan (21-1) had been the top ranked team in Division III since the first poll was released on January 20. They are ranked second in this week's poll. Defending national champion Wisconsin Platteville is ranked third and has a record of 21-2. Rounding out the top five are St. John Fisher (19-1) and Ohio Northern University (19-4) who are fourth and fifth respectively.

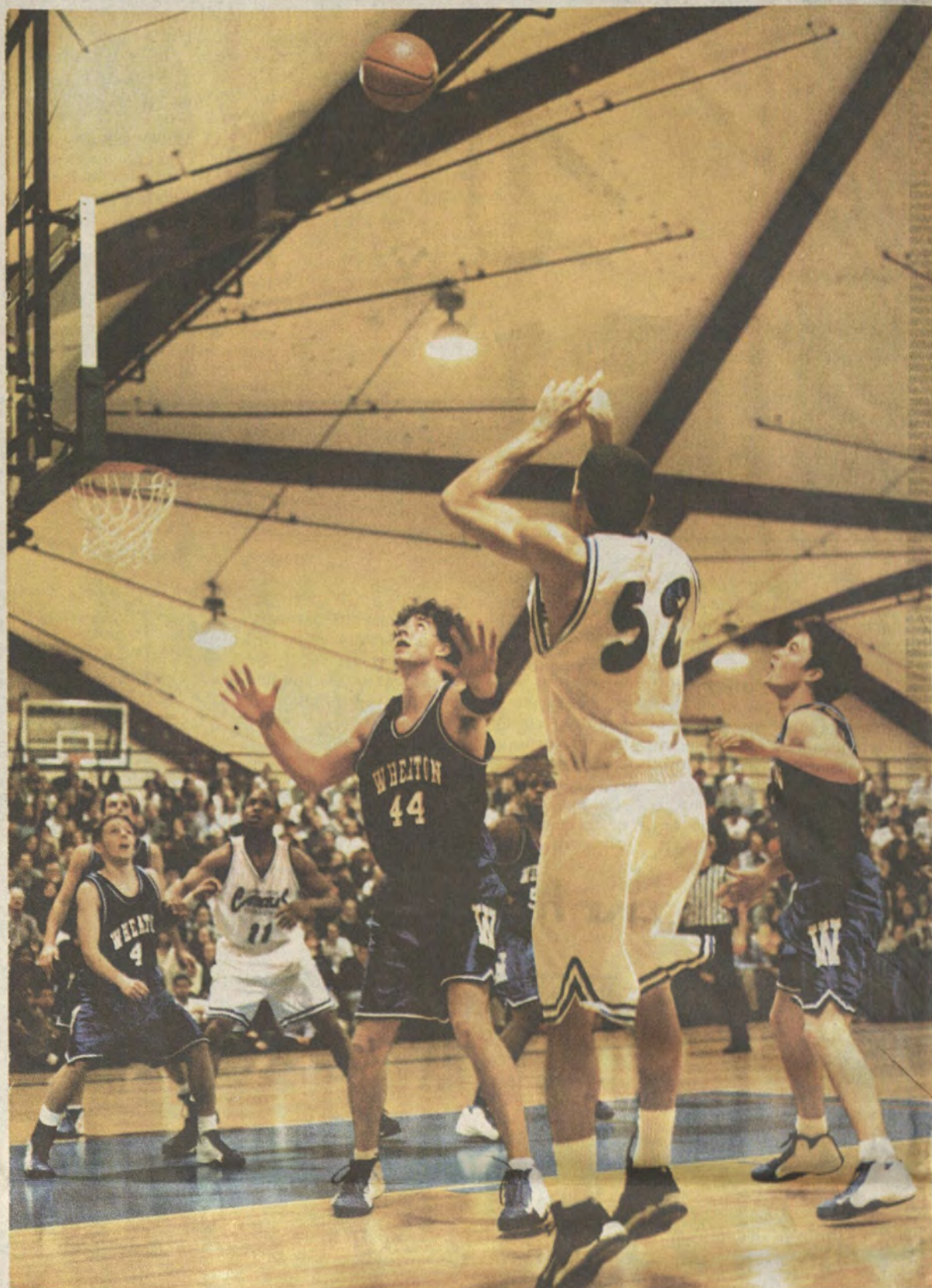
The Camels, who are also first in the NCAA New England Division III poll, ride their school record 20-game winning streak into Williamstown, Massachusetts for an important contest with New England Small College Athletic Conference (NESCAC) rival Williams College on Friday (Feb. 19). Williams is 16-4 and ranked fourth in NCAA New England Division III poll. The Camels are just 4-15 lifetime against the Ephs, who have reached the Division III final four in each of the last two seasons.

In addition to the Friday's game at Williams, the Camels face road dates with NESCAC rivals Middlebury (9-12) on February 20 at 3:00 p.m. and Amherst (11-7) on February 24 at 7:30 p.m.

Connecticut College concludes its regular season against Trinity (17-2) on February 27 at 3:00 p.m. in the Charles B. Luce Field House. The Bantams are ranked 13th in this week's NABC Division III poll and second in the NCAA New England Division III poll.



The Men's Basketball team had its share of highlights as it rolled to its twentieth win after posting a victory against Wheaton College



PHOTOS BY RICH YORKE

MEN'S HOCKEY Unstable Record

Men's Hockey Splits Weekend 1-1, Battles Inconsistency, Injuries, & Suspensions



Hope and despair. The Men's Hockey Team faces consistency issues as the season winds down.

By MATT SKEADAS

associate sports editor

It has been an inconsistent season for the men's hockey team. Unable to put their best effort forth night after night, the team constantly looked for the spark to ignite their season. Unfortunately, it was nowhere to be found last weekend, as the Camels split their weekend games with U-Mass Boston and Babson.

The Camels were a bit short-handed on Friday against U-Mass Boston, with Dave Watson '99, Andy Stephenson '00, the team's fourth and fifth leading scorers, as well as Matt Heath '02 and Matt Levinson '02, suspended for one game for participating in a post-game brawl with several Wesleyan players the previous

game.

The play was largely uninspired, showing moments of energy, but somehow managing to fall asleep on defense, leading to five U-Mass goals. Scoring three goals is usually enough to support Camels goalie Justin Brackett '00, owner of a 2.08 goals against average, but unfortunately, the team fell short. Conn was never able to develop a decent rhythm, in part due to the aforementioned absences, and dropped its third game in the last four.

On Saturday, the team bounced back against Babson, scoring a three-one victory. The competition was not stellar, but it was a win nonetheless. Forward Parker Sides '00, the team's second leading scorer, chipped in

with a goal, captain Jean Lebbe '99 added to his team leading point total, scoring a goal assisted by leading assist man Ryan Montecarlo '99. It was not all good news, however, as Lebbe was issued a game misconduct and will not be able to suit up for the Camels in their next contest, at Hamilton on Friday.

As the season comes to a close, there are many questions that need to be addressed, mainly the inconsistency on the ice. While the team has not lost more than two in a row all year, it has also failed to put together a winning streak of more than three games. Hopefully the team can address this issue in the off-season and improve on its mediocre record.

MASTER RUNNER

Wuyke Breaks World Record in 800

COURTESY OF MIKE SALERNO,
SPORTS INFORMATION DIRECTOR

Connecticut College head men's and women's track and field coach William Wuyke set a world indoor record in the 800-meter dash in the masters division at the Seton Hall Invitational on Sunday, Feb. 14.

Wuyke crossed the finish line in 1:54.96 to break the previous mark of 1:55.50 set in 1993 by Ken Popejoy.

Wuyke is in his ninth season

as the head coach of the men's track and field program at Conn. He is also in his first season as the head coach of the women's track and field program as well.

Wuyke is a native of Venezuela and a world-class 800-meter runner. He competed in both the 1980 and 1984 Olympic Games and was named Venezuelan Athlete of the Year in Track and Field from 1982-86. He was also ranked among the top ten in the world from 1983-88 and ran the world's third fastest time in the 800 meters in the 1986 (1:43.54).

A graduate of the University of Alabama, Wuyke received both a B.S. and a M.S. in health, physical education, and recreation. He has coached at the National Sports Institute in Caracas and at the University of Alabama as a graduate assistant. Prior to his appointment at Conn he was the Youth Sports Coordinator at the Memphis Jewish Community Center. Wuyke is also the director of the Connecticut College Fitness and Wellness Center and an instructor of physical education.



PHOTOS BY SETH DAVIS