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# THE COLLEGE VOICE

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*De te fabula narratur*

APRIL 24, 1984

## Confusion Surrounding SGA Elections

by Suzanne Bohan

While 1984-85 SGA Executive Board elections have ended, the Student Assembly must still contend with the rumors and actual misdeeds which surrounded the April 10-12 elections.

Poor publicity played a key role in the incidents which occurred. The inability of the Election Board to reach student body quorum (50 percent plus 1) in the prescribed time frame led to the illegal extension of the voting period for 1 1/4 hours on the final day of the election. Several seniors complained

that they had been under the impression that they were not allowed to vote. Other students remarked that the voting area was not

same situation that day, explained that she had not yet voted and was subsequently given a ballot, after her name was checked off a second

a student might lie about having voted in order to cast another ballot, and 2) an Election Board member might have inadvertently checked off the wrong name on the student body master list. A third possibility, that Election Board members casting votes and arbitrarily marking off names, was not acknowledged by Anderson.

A great deal of confusion surrounded voting policy for write-in candidates. The SGA Constitution reads that a candidate must have a cumulative GPA of 2.5 and be free from academic, social and residential probation. An appeal process involving college deans and the SGA Executive Board is provided for students who fail to meet the minimal requirements.

Anderson stated that the resignations would not alleviate the problems encountered in the election. Therefore, at a special student assembly meeting held on April 15th, she presented a set of 9 election procedures which would be added to the constitution. After 2 additions, these procedures were enthusiastically accepted by the assembly as policy to be complied with immediately.

When asked what would be done with regard to the violations allegedly committed during the elections, SGA president Will Kane answered, "The matter has been taken care of." Hal Sizer, chairman of the Judiciary Board, later stated, "SGA and J-Board are satisfied with what is being done." The nature of J-Board's confidentiality clause prohibits students from learning any more than this about punitive action which may or may not be taking place.

Freeman House President Linda Hughes complained,

*'It was tooth and nail trying to get things out of the Exec Board...'*

prominent and that it was not clear that an election was taking place.

Upon arriving at the voting area, Abbey House President Maria O'Brien, like many other students placed in the

time.

Laurie Anderson, chairman of the Election Board, and SGA Public Relations coordinator believes there are 2 possible explanations for the check-off problem: 1)

### House Presidency Defined

by Daria Keyes

On May 1, we will drift to our newly assigned residences to choose our rooms and to elect house presidents for the following year. We will choose these representatives, based on one-minute speeches of a few brave students.

In contrast to the insignificant election procedures, house presidents play an important role in student life. According to the by-laws of SGA, the house president "acts as a leader of the dormitory and representative of that dormitory to Student Assembly." But in reality the job is much more complicated than this description. Through interviews, seven house presidents explained the ambiguity of their responsibilities, the representations of students in SGA, and suggestions for improvement in the system.

The role of house president extends beyond being a leader and the representative of the dorm. Howard Gefen, house president of Lambdin, said, "The definition of house president in the student handbook is vague. Supposedly the house president is the elected leader of the dorm, but it has evolved into something more. The house president is more community oriented." Tom Nusbaum, house president of Windham, viewed the position as being more than a figurehead. He said there is a personal level. Involved people come to them with problems.

Confusion exists between the duties of house president and housefellow. Linda Hughes, house president of Freeman, said it never really has been defined what the housefellow and house president should do. One of the differences between the two was explained by Rob Berg, house president of

Branford, "The house president is the elected official in the dorm, while the housefellow is selected by the administration."

All of the house presidents who were interviewed emphasized the need for cooperation and teamwork between the housefellow and house president. Hughes said that the relationship between the two plays an important part in creating the atmosphere of a dorm. Sharon Gillis, house president of Hamilton said, "There should not be a struggle for power between the housefellow and house president. They are both leaders in the dorm."

Another function of the house president is student representation in SGA. But how are students represented? Berg said, "Not everything is important in SGA to bring back to the dorm. I represent the popular opinion of my dorm."

The house presidents have different opinions on how they represent the students. Mark Church, house president of Morrison said, "Students are represented in my dorm. Any issues which would promote student life, I would vote without consulting the dorm first. Anything which altered student life, I would consult the dorm before voting."

Gefen said he does not represent his dorm on 100 percent of the issues. He believes the dorm elects a house president to vote his or her conscience. Gefen said that house presidents represent the majority of students. People elect people who they like and who think as they do.

Like Gefen, Nusbaum said that he relies on his conscience a lot. He said, "You can only do so much to get feedback. Usually I don't know what the majority in the dorm thinks, unless it is a

major issue. In the practical sense you can't always represent the students." He added "Voting your conscience is not a negative thing. The house president is usually the most informed student in the dorm."

Five out of seven of the house presidents thought that SGA works well. Gillis said, "SGA has a lot of influence over policies here. The system has the potential to work but with the present feeling of student apathy. SGA is not working as well as possible." Gefen said, "SGA can have an influential role on campus, but it doesn't always. We don't concentrate on the right issues."

The house presidents made suggestions for improvement in student government. Three of them suggested changes in the house president elections. Gillis said that there is no basis to elect a house president when they make only a two minute speech. Hughes said that when she was elected house president she didn't know what she was getting into.

She suggested that potential (interested students (house presidents should be required to meet with old house presidents. David Hinden, president of Knowlton, said that he would like to see the house president elections moved to the fall semester.

Gefen said there isn't much incentive to become a house president. It is a title with no compensation. He suggested that the house president should be paid or get free room in order to make the situation more competitive.

Nusbaum said that people shouldn't haggle over little issues. They should keep their perspective. After all, house presidents are here to help the campus and work with people as volunteers.

Anderson refuted the accusations which Dave "Cave" Cook made in a recent letter to the editor of the Voice (April 17, 1984). Anderson was present when the unqualified write-in candidate came to vote, and maintained that Cave was not badgered by comments about

*'I think Will did a great job from finding out about the problems to dealing with them to explaining the situation to the Assembly on Sunday.'*

a vote for Cave counting as an abstention. "I don't know whether (his letter to the editor) was a scenario to create a point," said Anderson, "but it was a scenario."

Reports of Election Board members lobbying for individual candidates are widespread; however, there is no rule against this in the SGA Constitution. In her April 15th letter to the president of SGA which announced the resignation was "not an indication of any error or inappropriate behavior on the part of the members of the election board: they performed their duties within the guidelines."

"It was tooth and nail trying to get things out of the Exec Board at the meeting. The meeting was tightly controlled. Being open couldn't have hurt them any more than the rumors."

Garry Bliss, house president of Lazrus, felt that the situation was handled in one of the best ways possible. "I think Will did a great job from finding out about the problems to dealing with them to explaining the situation to the Assembly on Sunday." Bliss added that he hoped that the students would be told what actually happened regarding the investigation.

<b>Whale Symposium...p. 3</b>
<b>Student Power...p. 4</b>
<b>Chu Profile...p. 5</b>
<b>New Election Guidelines... p.5</b>



# Celebrate New Life- Give Blood

by Linda Hughes

On April 26, the Red Cross will sponsor a blood-mobile in the Conn Cave. It will be the third this year, and as one of the student chairmen, I hope it will be the best. I'd like to use this space to address the college community on this life-giving opportunity and to educate people about their responsibility to donate and the donation process itself.

First, a few shameful statistics. Conn College is the "home" and work place to more than 2,000 people, yet only 200 donate blood at the campus blood drives. From a student population of near 1700, roughly 195 give (less than 12 percent). The percentage for faculty, administration and staff is even more grim, with only about 3 people of 400 donating (less than 1 percent).

Some people cannot donate because of medical problems,

but there are too many who won't donate and have no excuse. I don't accept fear as a legitimate excuse; nothing could be more frightening than not being able to receive life-giving blood when you desperately need it. If the blood supply runs out, people suffer. As the slogan goes, "blood is like a parachute. If it's not there when you need it, you probably won't need it again." And as the numbers above show, you can't always depend on others to donate -- it's up to all of us.

Now, for some good news. Any healthy individual, 17-66, who weighs at least 110 lbs., can give blood. Your body contains 10-12 pints; you donate only one, and that blood loss is replaced within hours. Donation time takes only 6-10 minutes; the entire process requires about one hour. It's staggering -- in one hour, (and think of all the

hours you waste away), you can save another person's life. For the vast majority of people, donating is a pleasant, comfortable experience. Giving blood is a celebration of life. It is spiritually uplifting and emotionally satisfying, but if you prefer more tangible rewards, there are always plenty of complimentary donuts and cookies.

If you have never donated before, let me explain that the process is safe, simple, and relatively painless. Every

donor is given a careful health history interview to assure that they can give blood safely; if there is a problem, the donor is deferred. If not, it's just a momentary sting in your arm, a few minutes of opening and closing your fist, and it's over -- you've donated a pint of blood.

The demand for blood is continuous and there is no substitute. That's why giving blood is so important and so special. It's our responsibility as members of the human

community to provide the blood for those who need it; someday, it might be you, or your kid brother, or your best friend who needs blood. A donation is a very unique way of caring about another human being. Bring a friend and share the experience. It's spring, the perfect time to reaffirm life by donating blood, and in one hour's time, you can give a lifetime to someone else. Please try to find that hour on Thursday, April 26. I hope to see you there.

## 'Hells Angels Forever'

Ever so often I come across a flick that has something to say. Like "Door to Door Maniac." Remember that outdoor clissic? I think it was '74. It pretty much said it all on the subject of mental health in America. Did for me, anyway.

Anyhow, last week I told Wanda Bodine that it was time to go the Joe Bob Briggs Documentary of the Year. It was time to get serious and learn something instead of just sitting in the trailer house all day watching her toenails grow. It was time to see the first flick that goes into the correct role of women in American society today. Course, you probably guessed it by now.

We're talking "Hells Angels Forever."

### Dancing With Angels

Wanda wanted to know did it have any dancing in it.

Course it has dancing, I said to Wanda. "Hells Angels Forever" has everything in it - dancing, singing, gratuitous violence and nudity that is absolutely necessary to the story, and a lot of big hairy guys with tattoos.

This flick was made for people just like Wanda. It's the educational film put out by the Hells Angels their ownself. They started in on it in 1972 and this year they finished it, so you can see this is no Hollywood bullstuff deal where they churn those suckers out every year. This is the drive-in "Ghandi." We're talking 11 years dedication, plus they had to figure out how to punch those little holes on the edge of the film.

Anyhow, the Angels finally said, what the hey, we'll make our own flick. And like I say, they worked 11 years on this sucker, so they could get rid of a lot of the myths about the Angels. Like here's a few things I learned in the flick:

**Numero uno:** The Angels don't go looking for violence.

They're not like that. They will not hit you in the head with balpine hammer (like one guy in the flick) unless you do something like touch their jackets, or say, "Excuse me, Mr. Hell's Angels, sir, but that's a very interesting pile of crap you're driving."

**Numero two-o:** The Angels are good to their women. Like one of the ladies says, "I been around here four years and I only been hit once. And I deserved all seven of those stitches." The reason the Angels are so understanding is because of what this Angel said: "There all sleazes, but we got the best-looking sleazes."

**Numero three-o:** The reason Sonny Barger spent five, six years in jail was all these federal agents got together and framed the Hells Angels about 200 times for drugs, weapons, stuff like that.

### Just Neighborly

**Numero four-o:** All their neighbors like the Angels. When the New York chapter out on the sidewalk, with guys walking around carrying knives, balpine hammers, chains, gunning their engines, yelling stuff at each other, beating each other up for funsies, setting up a B-B-Q pit in the open, watching the 300-pound Angel with tattoos on every inch of his body while he crunches things between his pinkies - nobody ever complains. This proves that the Angels are pretty good guys.

**Numero five-o:** Whenever the Angels get hauled into court, there's always somebody on the jury don't want to put 'em in jail.

**Numero six-o:** That time they had riot in Cleveland, it was about 130 members of

The Breed against 24 Angels. The Angels put 29 in the hospital and killed four of 'em. Only one Angel got killed. But the Angels didn't have anything to do with it. It was the other guys - they started it.

**Numero seven-o:** Willie Nelson, Jerry Garcia and Bo Diddley write songs about the Angels and help get Sonny Barger out of jail whenever the cops put him in. That's because they understand why people are harrassing the Angels all the time - because they're a little different.

So what the hey, this is America, right, and you couldn't even have the Hells Angels in a place like Communist Russia. So what we got here is obviously an educational flick.

We're talking 3 1/4 here. If any member of the Angels is reading this, I'd like to say, what the hey, it might be four if you want it to be, but why do you always turn off the camera just before somebody gets his head turned into a pepperoni pizza? Four breasts. Three excellent motor-vehicle scenes (Angels cruising their Harleys). One quart blood. No beasts, except the ones in the cast. Three orgies. Two bars busted up. One scene of the Angels practicing with their legal, registered, un-concealed firearms which they used for sports purposes only.

We're talking something really nasty here. Wanda hasn't said a word to me since we saw the flick, which proves how effective it is. I'm moving it to No. 3 on the Best of '83 Drive-in Movie List.

Joe Bob says definitely check this baby out.

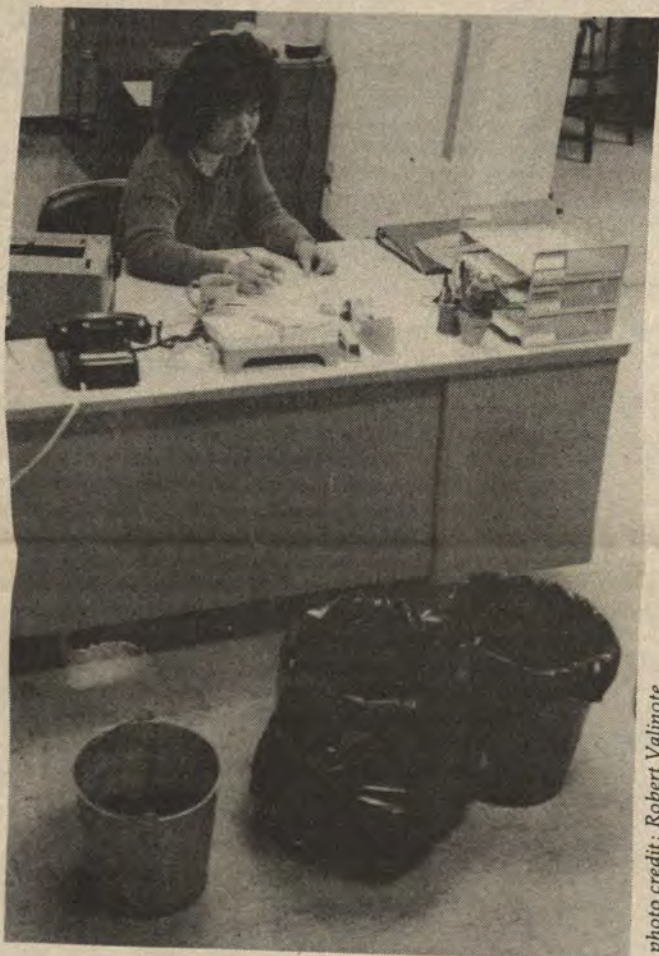


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Linda Charriere in Office of Student Affairs on a rainy day.

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# Our Changing Perceptions Of Whales

by Tracy Lee Tebo

Once the victims of perennial slaughter, whales now have our respect and even reverence in some circles.

That was the message of renowned writer and illustrator Richard Ellis who discussed man's changing perceptions of whales as part of the Perceptions of Whales symposium sponsored by Connecticut College, The Thames Science Center and Mystic Seaport and Aquarium, on April 14-15.

Ellis, author of *The Book of Sharks, Dolphins, and Porpoises* and *The Book of Whales*, has had paintings and articles printed in *Audubon*, *Alaskan Geography*, *Geo*, and *Science '82* magazines. He is a member of the Explorer's Club, the Society of Animal Artists, the American Society of Mamologists and served as a delegate to the 1982 International Whaling Commission symposium. An exhibit of his paintings and posters is currently on display at the Thames Science Center in New London.

Ellis began by tracing man's early perception of whales as hunted commodities in a loosely constructed lecture accompanied by lantern slides.

"About the year 1000 the first active hunt for whales

occurred. The Basques almost extinguished whales off the coast of France and Spain, then centuries later, when the bow-head moved down, they hunted it. They literally put themselves out of business."

The killing of a sperm whale off the coast of Nantucket, led to the discovery that whale oil could be used in the making of smokeless candles and started the American whaling industry. Soon whales were being hunted for their oil, blubber and bones leading to economic booms in areas like New Bedford and New London.

Ellis said, "I'm not apologizing for the whaling industry, they had their reasons. Whales were just resources then."

The early whaling vessels were replaced by factory ships, battleship-like

yielding 250 millions pounds of whale meat. After one species was exhausted, they moved on to the next species," Ellis said.

When man's perceptions of the whales began to change, so did his view of whaling, resulting in the public condemnation which exists today.

Ellis was unsure of the reasons behind this shift in attitude, but he offered his opinions.

He called fellow symposium speaker Roger Payne "one of the persons singularly responsible for changing the public's attitudes about whales," because of his observations and recordings of whales.

Ellis also credits aquariums and outdoor marine parks with changing man's perceptions of whales. "People were now able to

past attitudes about them.

The high point of the pro-whale movement was in 1982, when the International Whaling Commission agreed on a moratorium on commercial whaling to take effect in April, 1985. Four nations - Peru, the Soviet Union, Norway and Japan filed protests. Peru has withdrawn its protest and according to Ellis, Norway is expected to do so. However, whaling will

continue for at least another year, regardless.

The moratorium, combined with the international ban on importing and exporting whale products, led Ellis to announce "we're on the brink of the end of commercial whaling. The world is pretty much against the concept of whaling. We've gone from harvesting whales as resources to whale reverence."

## Perceptions of Whales

by Tracy Lee Tebo

Mankind's changing view of the whale, from harvested resource to revered treasure, was the subject of writer-artist Richard Ellis' lecture at Perceptions of Whales, the April 14-15 symposium jointly sponsored by Conn, the Thames Science Center, Mystic Seaport Museum, and the Mystic Marinelife Aquarium.

Ellis, whose paintings on loan from the Smithsonian Institution are exhibited at the Thames Science Center, traced the history of man's relationship with the whale from the year 1000, when active whaling began, up to the present. Up to 150,000 people participate in "Save the Whale" rallies as commercial whaling nears its end.

"The Basques were the first big-time whalers," Ellis told the Dana Hall crowd, pointing out that they put themselves out of business by nearly extinguishing both the right and bow-head whales off the coast of France and Spain. The American Whaling industry began in earnest around 1726, when spermaceti and blubber and whalebone all were discovered to have domestic as well as commercial value. America became the center of sperm whaling, but most other nations took part in the hunt.

"Now we want to blame everything on the Russians and Japanese, he said, "but every nation was involved in the whaling business. No one was innocent." He also noted that the last commercial whaling station in the United States didn't close until 1970.

Yet he expressed fairness towards those early whalers. They viewed the whale as a resource to be harvested and before the invention of petroleum, people couldn't sit in the dark all the time."

In the 1970s man's attitude towards whales began to

change to one of curiosity and respect. Ellis offered no reasons for this change of perceptions, but made an educated guess. "We've become interested in whale's communicating abilities, their intelligence, we feel a sense of kinship with them, having both come from the sea, we feel altruistic about them, and maybe repentant towards them."

He credits fellow symposium speaker Roger Payne as being "one of the persons singularly responsible for changing attitudes about whales," through his observations of whales and recordings such as "The Songs of the Humpback Whale."

Ellis also credits aquariums and outdoor marine parks with changing man's perceptions of whales. "People are able to see whales up close, to touch them, even to swim with them. Especially with killer whales, people no longer view them as sea-going homicidal maniacs."

The international trade of the meat, bones and oil of the sperm, sea and fin whales was outlawed by the Confederation of International Trade in Endangered Species of Wild Fauna and Flora in 1981 and the International Whaling Commission banned the hunting of sperm whales later in the same year.

The real boost for the pro-whale movement came in 1982, when the IWC declared a moratorium on whaling effective April 1985. Ellis, a member of the American delegation at that conference still foresees a problem. Four nations - Peru, Russia, Norway and Japan filed exceptions to the decisions, allowing them to continue whaling until the moratorium goes into effect. Still, Ellis is optimistic. "This is the beginning of the end of commercial whaling," he said.

### 'However, whaling will continue...'

creations onto which whales were dragged, assembly-line fashion, and flensed on deck. These in turn were superseded by exploring harpoons fired from a cannon onboard ship. When the harpoon lodged inside a whale, a grenade would go off, quickly killing the animal.

"In one season 29,000 80-ton blue whales were killed,

touch whales, even to swim with them. This especially helped with killer whales. No longer were they seen as sea-going homicidal maniacs."

Ellis attributes man's altered regard for whales to such factors as: interest in whales communicatory abilities and intelligence; a sense of kinship with them, altruism, and repentance for

## SPARK: Alcohol Awareness

by Bill Walter

As the academic year comes to a close, students' thoughts tend to gravitate, despite finals, towards the respite of summer vacation, leaving studies, friends, institutional food, and a collegiate social life. But for students at colleges and universities in Connecticut, what they leave behind in a social life may be quite different upon their return from summer vacation. The cause: another rise in the Connecticut drinking age to 21.

Once again, Connecticut legislators are fiercely debating the drinking age, and the possibility of its rising is very likely. In relation to Connecticut College, this could mean two-thirds of the

campus being under age. With restrictions being strong this year, what does next semester promise?

In preparation for such an increase of under age college students, a group called SPARK has begun to take form on campus. SPARK (Students Promoting Alcohol Responsibility and Knowledge) is made up of students who are concerned with the use and abuse of alcohol on this campus.

An offshoot of the Drug and Alcohol Awareness Task Force, SPARK's goal is to promote responsible attitudes towards drinking and to inform students of all the effects of alcohol. Stated one member, the group is not attempting to eliminate the

use of alcohol on campus, but merely to provide students with an identifiable source of information and answers.

Although still in its formative stages, the group is strongly backed and encouraged by the administration. The administration, in the past, has had a difficult time in controlling the use of alcohol by under aged students, and with the anticipated drinking age increase, their task will be that much more laborious. Therefore, such groups are highly appreciated and useful, in that the pressure on the administration is somewhat relieved.

SPARK, through discussions, information sessions, demonstrations, and films, intends to make students more aware of alcohol's affects, but also the alternatives to or controlled use of alcohol. The group is still young, so those interested are welcome.

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# FORUM

## Lack of Class ...

To the Editor:

On the night of April 13th, the Music, Art and Art History departments of Connecticut College sponsored the annual Beaux Arts Ball. This exclusive formal event is considered one of the highlights of Conn College social life. All over campus students were excitedly putting on gowns and tuxedos in preparation for an event with two ingredients sadly missing at most of our campus social events; class and tradition. There is no doubt that the Beaux Arts Ball is a fun party.

Unfortunately, all the class and tradition that went off to the party did not come back. They were left in the empty bottles and punch bowls in Cummings Arts Center. What did come back was a lot of sorry looking students with

*' We can dress ourselves up but we can't take ourselves out.'*

mush for brains (mush is a pleasant euphemism for a substance with much the same consistency). These students in the tuxedos and gowns crawled back to their dorms all over campus creating ridiculous amounts of inane noise and senseless destruction of dorm property. Go to the party, get as drunk as you like, fall down, have fun (although it would seem that a major factor in having fun is being able to remember it; you know, like in the Kodak commercial), but don't come back and beat up the woodwork, throw up all over the bathroom and wake everyone up.

The partying and the drinking can be fun, I would be the last to deny it. What happens to some people after they drink is not always fun. They forget, or ignore, the community they are a part of while wallowing in a sea of self-indulgence. Once again, I am not saying no one should drink. I am saying there is no necessary connection between drinking and the destruction of property and privacy. I am saying there is something

wrong with developing our minds to their fullest potential five days a week and putting them on autopilot on the weekend. There is something wrong with putting on tuxedos and gowns, going to a fancy formal event, returning to the dorm (if you can find it) and throwing up on yourself. We can dress ourselves up but we can't take ourselves out.

Sincerely  
Thomas Smith, '84  
Freeman Housefellow

Dear Editor:

The Student Assembly of the Student Government Association has, it seems, an identity crisis. What is its role on the Connecticut College campus? What are its powers and responsibilities? It consists of members which represent nearly all parts of the community, a formidable group; and yet its task, its purpose, is unknown by many. There are specific and recognizable powers that it does have; are they valuable? Are they representative? Are they appropriate? Do these powers and responsibilities of the Student Assembly have any important effect on the career a student has at Connecticut College? A look at what the Assembly is allowed to do, and one at what it is doing, reveals that its powers are sadly lop-sided, and that it is, in fact, little more than a representative group assigned with the role of babysitter. Another aspect of the College's purpose is absent from the Assembly's powers, - indeed, it is a power to be had by none but the faculty and administration - and that is an explicit role in the direction of education and the choosing of educators. That the Student Government Association (which is, if I read correctly, the entire full-time undergraduate student body) has made no claim on such rights is mysterious, and also wrong.

But back to the Powers of Assembly.

The Voice got spanked. Boy, did it get spanked. It created an unsatisfactory constitution for itself, and refused to alter it, or some other such important crime. So our All-Mighty Baby-sitter, the Executive Board of the Student Assembly, spanked it - hard. What marvelous wielding of power! They discontinued funds for the Voice, pending correction of the flawed constitution. Is this power to interrupt the activities of organizations of the student body necessary? Perhaps: I cannot even assert that the Assembly was wrong in its action. Is this power important as regards the quality of education we all seek here? I think not. This particular element of jurisdiction extends over all student clubs and organizations, as well as each class and S.A.C. But the Assembly has more powers! It can determine not whether, but in what manner parking violators shall be punished. It can determine policy concerning those locked out of their rooms. There's more: "The Student Assembly shall determine student policy on those

### WHO'S WHO among Democratic voters:



## Asserting Student Power

issues which affect the college community..." I hate to seem infantile (no, - actually I love it!), but "Whoop-dee-doo!" The phrase "student policy" in no way implies "faculty policy," "administration policy," or even "college policy." The phrase is impotent; it carries no weight.

Away with this farce of an assembly, inventing and passing legislation of make-believe import! In order to insure for ourselves the best education Connecticut College can offer, at the same time insuring it for future students, we must take an active role in those things which really affect it: we must have a real and effective voice - meaning VOTE - in matters concerning the direction of the Curriculum and the selection of the faculty. This right, which we pay for, has been hidden from us and denied us. It is a right which goes beyond "discussions" between a few elected majors and department professors. It involves a student voice, determined by a vote of many, which would have a decisive impact that **could not be ignored**. I refer to a vote of many because it is the right of all who have close relations to a department (i.e., majors and minors) to take an active part in determining policy on these issues. The system need not be complex, or even delve too deeply into the work of the administration: something akin to a power of veto, determined by vote of All Involved, concerning all issues of curriculum and faculty, would be a start. Certainly it is an idea in need of development, for the problem is more complex than that, and calls for more than a simple power of negation. There seem to be several problems in the current planning of the curriculum which should be reviewed - by **all involved**.

A little reflection on the rights I have mentioned, though they are simple and undeveloped, should let the reader see how infinitely more valuable they are than the petty powers of the Student Assembly. I ask the reader to consider these rights, and perhaps to think about how they might best be applied, and to let his or her thoughts be heard. I will, I vow, do the same. We must free ourselves from the fallacy of the power of the Student Assembly, and enter into a new realm: the realm of our education.

Most sincerely,  
Stephen Blackwell

## Getting the Straight Facts Straight

To The Editor:

I am writing in response to Straight Facts, a letter to the editor (April 17, 1984) which was written in response to the article, "The Ames Administration: Past, Present, Future," (April 10, 1984).

As the author of the original article, my intention was to summarize the Ames' overall administration. In order to achieve a complete view of the president's administration, it was necessary to compile research from a variety of sources. Not only did I speak with the president and read numerous articles written about him, but I also spoke with several faculty members. Some of the faculty praised the Ames administration, yet there were others who commented negatively. As a reporter, I felt it was im-

perative to print those negative reactions because no administration is perfect, including Mr. Ames'.

The letter to the editor, Straight Facts, only criticizes the negative thoughts of some faculty members. Valid criticism would be well taken, but since the author has misunderstood and has based his accusations on material pulled out of context, I feel I must clarify the facts.

The author has inferred from my article that "the disciplines of our curriculum can be characterized as male or


female." Of course they cannot be. That would be absurd. Rather, I referred to the term "male disciplines" only in its traditional context to show the apparent changes in the curriculum's strength for the arts and humanities to the sciences and math, etc.

The author goes on to cite the different percentages of males and females in certain classes. History of Film was referred to only as an example of a class which is not offered any more because of a professor's retirement.

Susan Zuckerman

Correction from April 10 issue

Bob Buhler      Smith-Burdick  
Housefellow



## THE COLLEGE VOICE

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# Profile: Charles Chu, A Zest For Life

by Rachel Perry  
and Susan Gilman

Nearly two decades ago Professor Charles Chu brought the Chinese language to Connecticut College. Although it was then considered an exotic language, former President of the College Charles Shain agreed to let Professor Chu set up a Chinese program. For a few years Professor Chu shaped the program by himself, until 1969 when a department was formed and more faculty added. Since then, Professor Chu has been teaching students the art history, painting, calligraphy, and language of China with unparalleled enthusiasm and energy.

Professor Chu has been teaching since 1948. Born and educated primarily in China, he first came to the United

States in January of 1945 as a graduate student at Berkeley. After receiving his M.A. in international relations, Professor Chu spent a year at Harvard University studying Chinese-Russian relations, which remains one of his interests today. His first teaching job was at the Army Language School run by the Defense Department. There he taught Chinese to Army personnel. From there he went to Yale in 1951 where he taught Chinese language to undergraduates, while publishing five textbooks. It was in 1965 that Professor Chu chose the potentially exciting possibilities at Connecticut College over teaching positions at Brown and Dartmouth.

Now Professor Chu is about to graduate with the class of

1984. Not only will the Chinese majors notice his absence, but faculty and students alike will miss his contagious zest for life. However, Professor Chu is looking forward to spending more time painting, an interest he has been pursuing for 50 years. In fact, he already has shows lined up in New Haven and New Orleans. He is most enthusiastic about a special exhibit at Connecticut College this June where he will generously donate twenty of his works to the college. These paintings will be sold at the exhibit and the proceeds will go towards renovating Palmer Library. "It's my hope to raise 15,000 to 20,000 dollars. That's my goal," he remarked.

In addition to showing his works, Professor Chu plans to

lecture and demonstrate Chinese painting and calligraphy. "I want to serve a larger audience," he said.

He is eagerly anticipating his new life. He plans to explore "the three look-ats": seeing friends, reading books, and looking at the mountains." Fortunately, he will still be seen on campus, teaching one course in art history and continuing to serve tea for Chinese majors each week at his house.

Next semester a new faculty member will be joining the Chinese department. Ms. Big, a Ph.D. in Linguistics from Cornell University, will be teaching introductory Chinese in place of Professor Chu. He is confident in her

qualifications, noting that "her English is flawless and her Chinese superb."

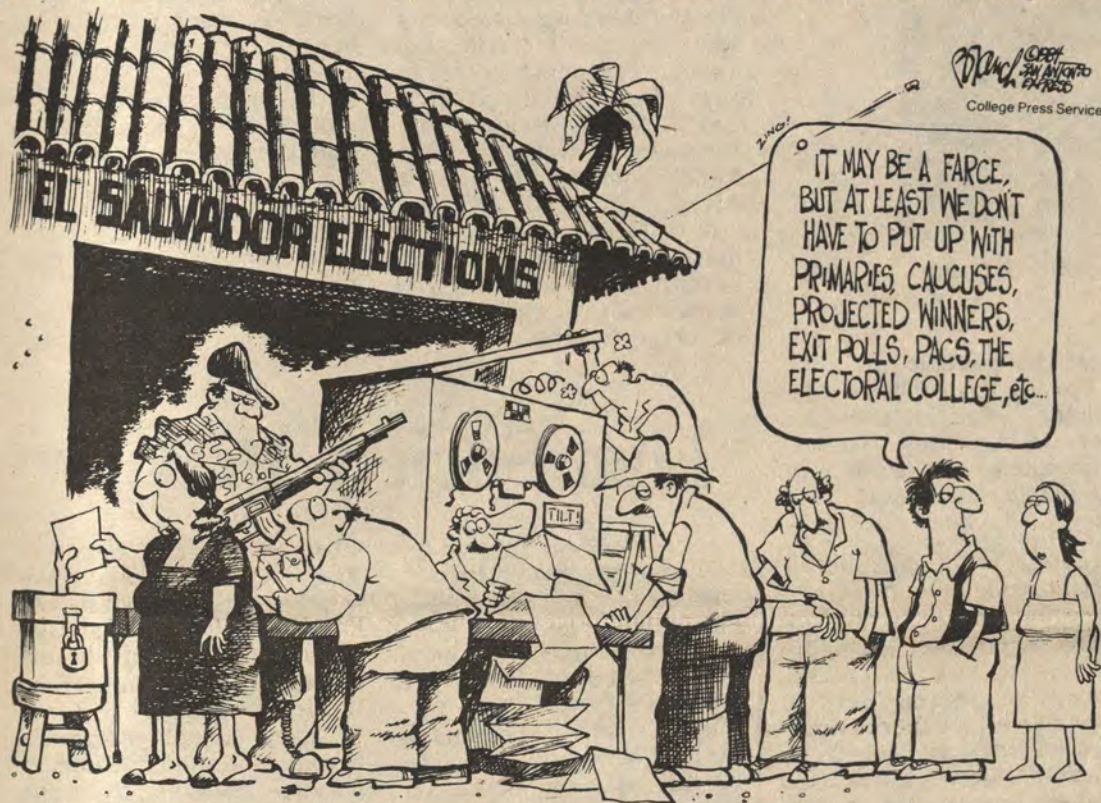
Because of the tremendous dedication of a few faculty, especially Professor Chu, the Chinese major has become increasingly popular. "I strive for quality, not quantity... if we only have one student who is successful, it is entirely worth it," he said. "We want to maintain a certain standard -- we don't want Chinese majors who can't speak properly," he claims. In addition to his insistence on quality of education, he believes in "a commitment on both the part of faculty and students... This is the spirit of a small college. This is the spirit of our Chinese Department."

## New Election Guidelines

Following are the new election guidelines which SGA approved on Sunday April 15, 1984. Students will vote on these before they are added to the Constitution. These guidelines are temporarily in place.

For elections held at the Post Office.

1. Weather permitting, polling should be held outside, in front of the post office.
2. It should be obvious at the polling place that an election is taking place.
3. Students have the right to cast their votes in complete privacy; therefore, the polling place should be kept free from any material which would influence their vote. No signs or posters that refer to a specific candidate, nominated or write-in, may be hung near the voting area. No campaigning may occur within 50 feet of the polling place.
4. Platforms of nominated candidates and their pictures should be available at the voting place. Information about write-in policy **must** be posted at the voting area.
5. To make the voting process more efficient, the polling place should be staffed by two people at all times. This may mean deputizing Student Assembly members to act as election workers.
6. Election Board members may not publicly endorse any candidate or advise any voter on who to vote for in the course of their duties. This holds for all auxiliary election workers as well. Any member of Election Board or election worker who feels they have an interest in the success of a particular candidate may not participate in the election.
7. If class lists are to be used, students must sign their initials after they vote. Election workers must ask to see a picture ID card from any student they can't identify.
8. The polling hours must be approved by the Assembly. Any extension of these hours must also be approved by the Assembly beforehand.
9. The vote count must be verified in writing by the chairman and at least four members of the Election Board.
10. Candidates shall be listed on the ballots in alphabetical order by last name according to office.
11. The Student Government President, in consultation with the Chairman of the Election Board may suspend an election following completion of the voting period, if s/he feels that improprieties have been committed. The Assembly shall decide whether to invalidate the election, and shall determine the conditions under which the election shall be completed.



## Democracy in Action

by Linda Rich

About 600 voters from Connecticut's second congressional district gathered at Teachers Memorial Junior High School in Norwich on Thursday evening April 12 for the Mondale caucus. Though last month's presidential preference primary in this state showed that Connecticut supports US senator Gary Hart, Mondale earned two delegates from each of the state's six congressional districts who will go to the democratic national con-

freeze supporters who were trying to elect a freeze slate.

Upon entering the school auditorium, everyone had to sign a registration sheet which stated they are registered with the democratic party in the second district and that they support Walter Mondale for president.

Representative William J. Cibes was the caucus moderator. Cibes, also a professor of government at Connecticut College, was a familiar face to the Conn students who have seen him

Just lots of people and an atmosphere on the verge of chaos.

Paper ballots were distributed and voters were asked to legibly write their choice. The process resembled the one used at Conn to elect dorm presidents.

John L. Silva, president of the Norwich-New London Building Trades Council, won the first round of balloting with 246 votes. To facilitate equal representation of the sexes, the second round of balloting must elect the op-

*'This year's caucus attracted large numbers of freeze people and labor people, single interests groups who hope to bring their issues into the party platform in San Francisco.'*

vention in San Francisco this summer. Both delegates that were elected are local labor leaders.

Four years ago the caucus attracted only about 150 or 200 people, said State Senator Richard F. Schneller who moderated the caucus that year. This year's caucus attracted large numbers of freeze people and labor people, single interest groups who hope to bring their issues into the party platform in San Francisco. Thirteen Connecticut College students were among more than 200

in the classroom or heard him speak at campus lectures.

The purpose of the caucus was simple: to elect delegates. There were no campaign speeches. Everyone received a list of the 47 prospective delegates, though before each round of balloting, many took the opportunity to withdraw. The rules of conduct were briefly discussed and the voting began.

It was democracy in action. There were no straw hats, no smoke filled rooms. There was no marching band or red, white and blue streamers.

posite sex. The freeze constituent helped to back Ruth Tencza of Durham, the political action director for the New England Health Care Employees District 1199, who was elected on the second ballot with 298 votes. The freeze group supported labor in the second round, and in turn the labor group supported a freeze delegate for the alternate. Harold Nash of Waterford, co-chairman of the Southeastern Connecticut Nuclear Arms Freeze Committee, won the third ballot.

## Quote of the Week

*For, lo, the winter is past, the rain is over and gone; the flowers appear on the earth; the time of the singing of birds is come, and the voice of the turtle is heard in our land.*

*-Old Testament, Song of Solomon, II*



# ARTS & ENTERTAINMENT

## Musicale: A Splendid Surprise

by Robert P. Kovack

Who would ever believe that one of the most successful theatrical events at Connecticut College would commence in the Conn Cave? So successful in fact, that all four scheduled performances sold out and an additional show needed to be added due to ticket demand. "Musicale: An Evening of Song and Dance" which opened here Friday, April 13th and ran consecutive nights (with two performances on Saturday) until Sunday the 15th, was a splendid surprise. Beth Rubenstein and Dan Joseph pulled together their diverse talents to create and choreograph twelve Broadway show tunes divided into two acts. The musical numbers consisted mostly of works by Steven Sondheim, but the agenda also included songs by Frank Loesser and Rogers and Hammerstein.

One may easily have been skeptical about the prospect of this production. A musical review is an all too common idea and, unless handled well with a fresh approach, it can quickly become merely a cute talent show. My skepticism was furthered when I glanced through the program: such numbers included "Big Spender," "Anything Goes," and "All That Jazz." Though they are wonderful songs and the trademarks of their respective shows, they have been used countless times. This certainly didn't seem to bother Rubenstein and Joseph. They handled every number with original thought and innovative choreography. "Big Spender," for instance, poked fun at man's less than natural desires and erotic fantasies: Judy Prescott '85, portrayed a little girl, Jackie Newman '86, was dressed in leather and carried a whip, and Elisha Hoffman '86, was overly padded in the appropriate places. This act was just one of many that displayed a new and imaginative twist, which made the production well worth seeing. Regardless of the glorious efforts of Rubenstein, Joseph and musical director Kathryn Smith, there was something distinctive about "Musicale" that set it above other shows of its kind. Considering the small budget used, the revue was polished and the transitions flowed without interruption. But most importantly there was an air of professionalism to the entire production, attributed to the contributions of its directors and the capabilities of an extremely talented cast.

Chicago's "All That Jazz" began the show with



Musicale Cast - A tremendous resource of talent  
photo credit: Robert Valinote

abounding energy that set the momentum for the rest of the act, due mostly to soloist Jackie Newman, who fit the number perfectly. Newman is a vivacious dancer with great flexibility and style. Combine this with her strong, confident voice and she becomes a lively and high-spirited presence on stage. The ensemble worked well together during this number and also throughout the next, "Walk Through the Park" from *The Speed*, featuring Kim Denney '87, whose clear and pretty voice is quite unique. "All I Need Is The Girl" (*Gypsy*) was definitely one of the highlights of the whole evening. Chris Rempfer '86 left on stage and stole the first half with a magnificent song and dance routine. Rempfer has never had a tap class, though it was hard to believe after watching him dazzle the audience in this charming and humorous number. Rempfer also mesmerized the audience with his solid voice and extensive range. Tamara Brown '84, played a nice counterpart as she danced well with Rempfer.

In another original idea from Rubenstein and Joseph, senior Shelly Warman not only told us to "Take Back Your Mink," but everything else as well. Warman's solo had the right over-exaggerated New York ac-

cent and comedic air.

Closing the act were "Ten Minutes Ago," from *Cinderella*, which paired Rubenstein and Joseph in the romantic duet and Sondheim's "Side by Side By Side," from *Company*. Each piece was performed admirably.

While the first act left the audience pleased and eager for the production to continue, the second act exceeded all expectations. "Look What Happened To Mabel," from *Mack and Mabel*, opened the second half with freshman Andrea Bianchi magnetizing the audience with her original rendition of Mabel, "the kid from the deli." Making the difficult and effective choreography look easy, Bianchi also managed to sell the song itself with her exceptional voice and sparkling stage presence. She is also delightful to watch on stage and is a natural and animated performer. She was nicely complimented by Dan Joseph and Chris Rempfer who played her sidekicks.

Another well executed number, also from Sondheim's *Company*, followed, called "You Could Drive A Person Crazy." The next number, "Standing On The Corner" from "Most Happy Fella," was definitely the crowd's favorite. This otherwise serious song was

cleverly twisted into an outlandish and hysterically amusing creation made possible by its great performers. Freshman Scott Lowell led the group with a great southern twang and perfect comedic timing. His physical presence on stage was extraordinarily entertaining, while his voice and talent as a comedian made for a memorable performance.

The wonderful Sweet Charity tune "Big Spender" and Cole Porter's "Anything Goes" from the show of the same title kept up the pace of this highly energetic night. The numbers went smoothly and there was a terrific tap dance, featuring a large ensemble, in "Anything Goes." The show closed with Sondheim's inspiring "Our Time" from *Merrily We Role Along*, with Beth Bria as soloist. The number however, did not meet the audience's standards after the dynamically powerful motif of the other songs.

In every piece the ensemble was outstanding. The cast worked well together as a group and by themselves. Other noteworthy performances were given by Judy Prescott and Elisah Hoffman. Senior Kathryn Smith was kept busy not only with the musical direction but also playing the piano with the orchestra. Other members of the band included Tim Dodge, Jennifer Sills, and Dave Warner. They were right on target - never too loud and never too soft - adding to the professionalism of the show. A very special congratulations must also be given to Jeannine Riley for her outstanding costume designs.

The enormous success of "Musicale" demonstrated that the college community has a sincere interest in theatrical productions and that there is also a tremendous resource of talent that, thanks to Rubenstein and Joseph, has only just begun to be tapped.

## Film Society Preview

by Elizabeth Curran  
THE FIRE WITHIN

Made in 1963, this French film was directed by Louis Malle, who later went on to direct "Pretty Baby" and "Atlantic City." "The Fire Within" is a spellbinding account of the last 48 hours in the life of a man emerging from an alcoholism cure and marked for suicide. It is a penetrating character study of a man coming to the end of his rope, and is considered by many to be Malle's most successful narrative achievement. The film stars Maurice Ronet, Lena Skeria and Jeanne Moreau. "The Fire Within" will be presented by the Connecticut College Film Society on Wednesday, April 25 in Oliva Hall at 8:00 p.m. Admission is \$1.50.

FORBIDDEN PLANET

"Forbidden Planet" is perhaps one of the most popular and endearing science fiction film classics and the best of the sci-fi interstellar productions of the 50s. Directed by Fred Wilcox and made in 1956, "Forbidden Planet" is the story of Shakespeare's "The Tempest" set in outer space. The

magical island becomes Planet Altair-4 where the sky is green and there are two moons. The magician Prospero becomes mad scientist Morbius (played by Walter Pidgeon) and Prospero's daughter Miranda becomes Morbius' daughter Altaira (played by Anne Francis.) Set in AD 2200, Leslie Nielson and Earl Holliman play members of a crew aboard a space cruiser which visits Altair-4 to discover the fate of a previous mission. Dr. Morbius and Altaira are the survivors found amidst the remains of an incredibly advanced civilization whose inhabitant mysteriously vanished.

"Forbidden Planet" has since become a cult classic and a cult has also developed around Robby the Robot, perhaps the most charismatic 'person' in the movie, and the first superstar robot of the silver screen. Robby is still popular today, along with his younger cousins C3PO and R2D2 of "Star Wars" etc., fame and HAL from "2001: A Space Odyssey." The film will be shown in Oliva Hall, this Sunday April 29 at 8:00 p.m. Admission is \$1.50.

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## Dancing In The Aisles

by Colleen Matan

We had been warned before the concert on April 12 in Palmer Auditorium. Everyone who had seen the Preservation Hall Jazz Band before told their friends that "it was not to be missed." The result - a sold-out concert in Palmer, full of eager listeners, students and adults alike.

The musicians who make up the Preservation Hall Jazz Band are seven men, some from New Orleans, and some from other areas of the country. Opened in 1961, Preservation Hall itself is a place where New Orleans jazz is indeed "preserved" by those who understand it. Preserved, because this is music which is not written down, but is created brand new with every performance. Dixieland and New Orleans jazz grew out of slave field song "hollers," ragtime, the blues, Southern brass bands and dance music. It is characterized by its collec-

tive improvisation between the front-line of soloists and the rhythm section. There's a lot more that can be said about this music, but even if you knew nothing at all about it, you would have had a great time Thursday evening.

The house lights remained on as the band members came on stage. They didn't look particularly different from anyone that you might meet on the street. The audience began to live up once the music began, and applause greeted each member as he appeared on stage to take his turn at improvisation. The music itself transformed Palmer Auditorium into a jazz club (minus the smoky atmosphere), and as one looked around the auditorium, one was reminded that it was dance music as feet were tapping and heads were nodding in time all around.

There was no written program to the performance, and it created a very informal

feeling, not at all similar to the more traditional groups we had seen all throughout the season. It would probably be very difficult to find a student in the audience who had not enjoyed the concert. In fact, everyone present was caught up in the joyous music, from those who remained in their seats throughout the concert, to those who danced in the aisles during the second half. The band came out into the audience during "Oh When the Saints Go Marching In," and led a contingent of students and adults onto the stage.

Certainly many students had seminars on Thursday night, and papers due and exams to take on Friday, and no doubt this seemed like a good reason not to see the Preservation Hall Jazz Band. But if they had come, perhaps it wouldn't have been so painful to return to their homework after two hours of jazz.



Beaux Arts Ball - April 13, 1984

photo credit: Lynn Hymen

## Concerts Committee Announces Program

by Marc Baylin

What do the Feld Ballet, Peter Serkin, and Dizzy Gillespie have in common? Next year it will be the Palmer Auditorium stage and the Connecticut College students. Last week the Concerts Committee announced the line-up for the 1984-85 Concerts and Artists Series.

The Concerts Committee has made an honest effort to give the college community the finest in music and dance for many decades and next year there will be no compromises. The committee has booked all the events for next year on the weekends except one. This will give students an opportunity to do something different for a great price. A student subscription can be purchased for as little as \$18 for the seven Palmer concerts, and for an additional \$6, tickets for the two concerts in Dana can be bought.

The schedule is as follows: opening night, Friday, Sept 14 - The Dizzy Gillespie Quartet (one of the greatest jazz artists alive). Sunday, October 28 - The Springfield Symphony Orchestra with Peter Serkin, guest pianist (Mr. Serkin will play a Mozart Piano concerto, and the concert will conclude with a Tchaikovsky symphony). Saturday, Nov. 10 - Nadja Salerno-Sonnenberg, solo violinist (young, Italian

soloist who has been playing with the major orchestras for several years). Friday, December 7 - The Cleveland String Quartet (probably one of the top five string quartets in the world). Sunday, January 27 - The Feld Ballet (one of the most exciting and well known groups in the dance world today). Wednesday, February 20 - The Negro Ensemble presents A Soldier's Play (theatre comes to Conn; this won the Pulitzer Prize in 1982, it is a gripping drama about racism in the south during the war; in honor of Black History Month). Saturday, May 11 - Solisti New York with Ransom Wilson conductor and flutist (a fantastic way to end the series and usher in summertime, this is a thirty piece chamber orchestra who will perform among others, Handel's Water Music Suite and Mozart's Symphony No. 41 'Jupiter'). The Dana Series consists of the Emmanuel Wind Quintet on Saturday October 20, and harpsichordist John Gibbons doing an all Bach program in celebration of the tricentennial of J.S. Bach on Friday April 12.

Subscriptions can be purchased now at the box office. Single tickets are \$9, \$7, and \$5 for the Palmer concerts and \$4 for the Dana events, but will not be available until September. The box office is located in Palmer and is open 9:30-3:30 Monday thru Friday.

For \$18 this is a value that no student should pass up.

## Record Reviews: New Releases

by Marc Martin

### REM: Reckoning

Although "Reckoning" lacks the punch of pop songs like Chronic Town's "Box-cars" and Murmur's "Radio Free Europe," it is a more consistent LP than its predecessors. Its melodically repetitive beat, along with Mike Stipes' droning singing style, casts a spell that seduces the listener's emotions. Rather than bowing to a more accessible sound (which would be understandable considering their newly found recognition), REM strengthens their unique sound with power and confidence. They have further improved by implementing a more raw sound, partly due to help from Mitch Easter of Let's Active. Although

dedicated REM fans may be disappointed with REM's more ponderous sound, they should be forewarned that "Reckoning's" not without its danceable cuts. Among the highlights are "Harbor Coat," "Second Guessing," and "Little America." "Reckoning" also includes slow songs such as "Pretty Persuasion" and "Don't Go Back To Rockville," both of which are masterful. Overall, "Reckoning" proves REM is one of America's best pop bands.

### THE STYLE COUNCIL: My Ever Changing Moods

I was ready to mercilessly pan "My Ever Changing Moods" after one listen. I was a little more tolerant after my second listen. Now, after finally accepting Paul Weller's new style, I cannot

seem to get this record off my turntable. Paul Weller, former leader of the Jam, has innovatingly created a new style that can only be categorized as "Nouveau Funk." The album touches on a wide range of styles including: swing, funk, pop, and night club-like crooning. "The Paris Match," for example, seems to place the listener into a Manhattan speak-easy circa 1920. "Blue Cafe," in turn, causes the listener to recall a Parisian cafe, much like the one Paul Weller sits at on the LP cover. Mr. Weller is at his best when he sings about passion, and less successful when he attempts funk (complete with the record scratching techniques made famous by "Rockit"). Mr. Weller's attempts at being a master of many musical genres does reveal his own pretentiousness. However, "My Ever Changing Moods" is an overall refreshing, melodic album that everyone should own. Jam fans, if they are like myself, may need time to accept Mr. Weller's latest creative achievement.

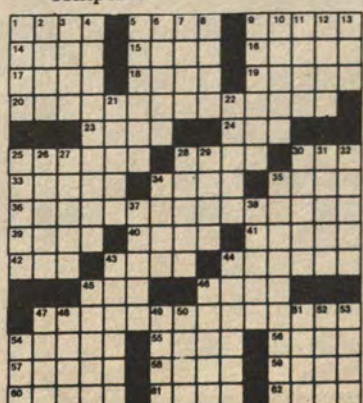
### ACROSS

- 1 Staffs
- 5 Lowest female voice
- 9 Fawned
- 14 Third of a Latin I trio
- 15 Go bankrupt
- 16 Prowl hungrily
- 17 New Delhi peeress
- 18 What a fullback hits
- 19 Highly skilled
- 20 Abrahams-Liddell story
- 23 Criticize mercilessly
- 24 Ike's W. W. II post
- 25 Queen Anne's lace, e.g.
- 28 A Grant
- 30 Bandleader Brown
- 33 "... for destruction — also great": Frost
- 34 City on the Danube
- 35 Angelus is one
- 36 Olympics sight
- 39 Lewis and Weems
- 40 Contiguous
- 41 "The — One," Waugh novel
- 42 Madison Ave. products
- 43 Small political group
- 44 Cringes
- 45 Whalers' get-together
- 46 Summer month in Metz
- 47 Languishing
- 54 Creator of Prufrock
- 55 Ten inside two pumps
- 56 Level
- 57 Untangle
- 58 "— She Lovely?": Wonder song
- 59 Study intensely
- 60 Ford scion
- 61 Scenery on Broadway
- 62 Towel insignia

### DOWN

- 1 Type of brandy
- 2 Oriental nursemaid
- 3 British nursemaid
- 4 Cooks in hot oil
- 5 Like a bobbing cork
- 6 Parishioners, to a pastor
- 7 Cans, in Canterbury
- 8 Butter's rival

- 9 Vulpine
- 10 Kind of wave
- 11 Perpetually
- 12 Le Moko of the Casbah
- 13 Filling for shells
- 21 "When — You," Berlin song
- 22 Savage
- 25 Milano and Napoli
- 26 Yearned
- 27 Orchestra section
- 28 Welland, e.g.
- 29 Unclosed a bit
- 30 Furlough
- 31 Lewis's Gantry
- 32 Arctic vehicles
- 34 Belgian composer
- 35 Welding instrument
- 37 Adversary
- 38 Defy
- 43 OPEC, e.g.
- 44 Rides without effort
- 45 Hall of Famer Lefty
- 46 Result producer
- 47 Dunce
- 48 Afflicts
- 49 "Yes —," Beatles song
- 50 Beak
- 51 Far from abundant
- 52 Nicholas was the last
- 53 Borders
- 54 Suffix with Stengel



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# SPORTS

## Women's Lacrosse: On the Move

by Dan Collins

Don't look now lax fans, but the Connecticut College women's lacrosse team is on the move. Already four games into the regular season, the Lady Camels, led by their new head coach Peel Hawthorne, proudly stand undefeated.

In a series of very close games, Conn has beaten Amherst College (8-7), Smith College (10-8), University of Connecticut (10-9), and Mount Holyoke College (9-6). Although the women's squad is recorded at 4-0 overall, their Northeast Intercollegiate Athletic Conference record is 3-0 because their game against UConn was not a NIAC game.

The offensive attack this season has undeniably been led by senior tri-captain Jane McKee. McKee, after leading

the Lady Camels in scoring in the '83 season, has scored 19 goals already this year, averaging 4.7 goals per game.

Another leader in the attack this year has been rookie-standout, Laura Sloan. Sloan has already contributed seven goals and four assists this season and shows great promise for the future.

Other offensive forces include Rosemary Battles (1 goal, 1 assist), Julie May (1 goal), JoCarol Sachs (3 goals), Isabel Day (1 goal), Diana Zimmerman (2 goals), and Maggie Hug (1 goal).

The defense, led by senior tri-captains Ebit Speers and Caroline Shepard, has been doing an excellent job thus far, holding the opposition to a total of 66 shots while at the other end Conn totaled 86 shots.

Two of the most important statistics to the Conn defense are the number of checks and the number of ground balls recovered. Caroline Shepard leads Conn in both categories. Leading the team with 33 checks in '83, Shepard has 19 checks at present. In the ground ball category Shepard leads with 14, followed closely by Isabel Day with 13. Also playing solid defense for Conn for her second year is sophomore Gerda Gomez.

In goal, the Lady Camels are enjoying the security that the skillful play of returning sophomore Ashley Ridgway has always given them. As a rookie, Ridgway averaged 20.2 saves per game. Make no mistake: Connecticut Collgee is the team to beat in Division III women's lacrosse.



Photo credit: Robert Valinote

The Connecticut College Voice Sports Department is pleased to announce senior tri-captain of women's lacrosse, Jane McKee ('84) as this week's outstanding Athlete of the Week for her impressive goal scoring ability. McKee presently has 19 goals in only four games, thus averaging 4.7 goals per game.

## Laxmen Fight Back

by Dan Collins

The Connecticut College laxmen have had a tough start this season, dropping their first three regular season games to Trinity, Amherst, and Wesleyan respectively. The somewhat frustrated laxmen, however, gained their composure in time to crush Nichols College in a 17-5 victory. Coach Fran Shields was particularly pleased with his team's show of depth. Players not usually known for their scoring ability showed that they could lead the offense to victory.

"The bottom line in the Nichols game was Geoff Barnet," Shields said. Barnet broke the college record for the most goals scored in a single game, by pumping in seven goals against Nichols. Barnet's career total prior to the '84 season was only 11 goals. Amazingly, Barnet has matched that total in only the first four games of this season.

Also scoring goals for the Camels were Jon Rosenson and Colin Wastenys who added two goals each, and Carlos DelCristo, Dave Shore, Hal Sizer, and Scott Lawrence who each added a goal. Shields said, however, that he is looking for more production from some of his top rated attackmen.

"We just haven't gotten on track offensively yet," Shields said. "My bread and butter players just aren't coming through like I know they can."

Shields' "bread and butter" players are Carlos DelCristo ('86), and Dave Shore ('86). Each is a proven goal scorer. As a freshman, DelCristo scored 30 goals, while Shore scored 26 in his rookie year. This year, however, with midseason upon them, DelCristo stands with only five goals and five assists, and Shore stands with four goals and six assists, in the regular season. Shields, however, is quick to defend his two offensive powers.

"As a coach I probably put too much pressure on them to score goals," Shields admitted. "In fact, every play I design, I have DelCristo as the shooter. They also must feel the added pressure put on them by the spectators who know that they are the best and, therefore, expect great things from them," he added.

Shields, however, said that he is very pleased with the scoring opportunities that the Camel's attackmen have been creating for themselves, and the discipline that they have shown in running various plays. Shields maintains, however, that the explosive scoring power that the DelCristo-Shore combination can provide is vital if the team is to make it to the playoffs.

"Defensively we are playing super," Shields said. Shields readily singles out co-captain Dan Soane and sophomore Nick Kouwenhoven as the team's

top defensive powers. Shields boasted that they have shut down some of the leagues top attackmen.

In the mid-field, Shields looks to senior co-captain Lee McLaren for power, hustle, and stability. "He hustles, he wins face-offs, and he leads the team spiritually... I just can't keep him off the field," Shields said of McLaren.

Also doing an outstanding job in the mid-field according to Shields, are Hal Sizer, with three goals and three assists, and Bob Beherens with four goals and one assist so far this season.

Shields said that he has every reason to feel confident in looking forward to the rest of the '84 season as he has what he describes as his best team since coming to Conn.


### PERSONALS

Janet, Priscilla and Ilisa - Congratulations! I'm looking forward to working with all of you. Luck to all of us, Ann Will, the radio station, right? Linda - Drain 'em well - Good luck with the Blood Drive. Garry and Ann

LAX - Keep up the great work AKB - Non illegitimus carborundum est - RGB Andy - Go for it, and good luck! Your President Lazrus, where's the Hoover? R. Joshing

New York — A new "European Summer" brochure listing inexpensive charter flights plus railpasses and student tours, is now available from Inter-Collegiate Holidays. The charter flights leave from New York, Boston, Philadelphia, Chicago and Los Angeles to a variety of European destinations including Paris, Amsterdam, London, Rome and Zurich. The brochure lists the absolute lowest fares to Europe on Trans America (London, Paris/Zurich), United (Rome), Iberia (Madrid) and other carriers. Prices start as low as \$189.50 for a

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