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Connecticut College

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# THE COLLEGE VOICE

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VOL. VII No. 18

*De te fabula narratur*

MAY 1, 1984

## SGA Executive Board Elected

### Babcock wins by 12

by Dave Tyler

In the rerun of SGA Executive Board elections held last Wednesday and Thursday, Ann Babcock narrowly defeated Steve Jacobsen for SGA President. Janet Christofano easily won the Vice-Presidential race. The positions of J-Board Chairman and SAC Chairman went uncontested.

The election was held again because of confusion over voting procedures in the first run off. There had been difficulties reaching quorum, uncertainty about write-in candidates and problems with peoples names being checked off twice. Previous to these elections, there were minimal guidelines for the actual voting process; after the first election was suspended SGA approved eleven election guidelines that included the provision for students to produce their ID's and initial their names on the class lists. With the help of the new rules, publicity generated by the revote and a fair, sunny day, the second running achieved quorum on the first day of voting. Quorum is 50 percent of the student body plus one

vote, in the case 783 votes cast. According to Brain Crawford, Vice-President of SGA and election board chairman, there were no problems with the second election. "It went well. It went absolutely well. My election board was given specific instructions on what to do and not to do and given procedures; to the best of my knowledge they were followed."

The rerun resulted in an extremely close Presidential race with Ann Babcock beating Steve Jacobsen by only 12 votes; 387 to 375. There were 249 abstentions (votes for write-in candidate Dave Cook counted for zero as he was an ineligible candidate. His votes were counted as part of the abstentions). Ann does not think the close margin will hamper her performance of the job of President. "I think anyone who takes the job is going to have to prove themselves. I'm just going to have more people wondering at first if I'm going to be able to handle it." Crawford agrees but thinks the number of people who participated in the election is more important. "The turn out was good even if the election was close. A huge portion of the campus spoke their minds," said Crawford.

Among other campaign goals, Babcock would like to improve communication between SGA and the college community. "The main thing is to get the SGA newsletter going again," Babcock said. "Also, make the SGA executive board more visible as a whole. I will go to each dorm at least once a semester, so that people know who's on SGA."

Babcock said she would not continue her ties with the Voice except in small capacities like distribution. She commented, "I hope that next year the paper is not biased in my favor. I also hope they don't go in the other direction. I think it's the paper's position to be critical of SGA. I think they're supposed to watch out."

Babcock does not want to make sweeping campaign promises. "I don't want to make any promises I can't keep because I don't know what the situation is going to be next year," she noted. "I don't think anybody can go in there and redo the whole system. Each situation has to be looked at as it stands at that point."

In the Vice-Presidential race Janet Christofano defeated T. Dan Besse by a lopsided margin gaining 671 votes to his 189 with 146 abstaining.

Priscilla Geigis, who ran uncontested for the position of J-board chairman received 751 votes with 247 people abstaining from that contest.

In another uncontested race, 675 cast their vote for Ilisa Sohmer for the post of SAC Chairman. There were 321 abstentions.

On the whole, Brian Crawford thought the second runoff went smoothly. He did comment that the rule requiring voters to initial

their ballots was too time consuming, slowing up the voting process and discouraging people to vote. He would also like to see House Presidents taking a bigger role in promoting and publicizing the elections. In regard to the suspended first election Crawford stated, "I think what happened was unfortunate. It was more mistakes than anything else. I don't think it was anybody knowledgeable doing anything wrong."

### Perspectives on Admissions

by Leslie S. Lamkin

This year approximately 3,650 applications were submitted to Connecticut College. This marks an increase of nine percent over last year's applications. Of the 3,650 applications, about one-third received acceptance letters from Conn. The Admissions Staff expects a yield of one-third from students receiving acceptances. The target figure for each class is about 440 students. Many qualified applicants, accepted by our competitor schools have been turned down by Connecticut. Admissions will spend the last weeks of April and all of May juggling those accepted who have chosen Connecticut, with those on the waiting list for available spots.

More women still apply than men. However, a greater percentage of men qualify for admission than women. The application process is an ongoing one. During October, prospective freshmen are sought out throughout the country. During February and March the immense amount of information on each application is reviewed by three staff members. Each reads approximately 2,000 applications. For March and the first week in April all staff members, (six), take on the job of making final decisions. If all three agree on a student then that person is offered admission. If there is any disagreement, then discussion follows. There seems to be sixty to seventy percent disagreement. Michael Wilber described this as an "exciting, frustrating and exhausting time." It takes a tremendous amount of effort, to watch a class being born.

Problems arise with those qualified applicants who are rejected. They are often accepted by our competitor schools. This is because Connecticut is a competitive school, and there are too many qualified applicants.

Acceptance letters were mailed out by April 6. On April 16 and 18 the prospective Freshmen were invited to an open house. This program, "Introductory Days," commenced with Opening Remarks by Oakes Ames and Jeanette B. Hersey. Students, parents and grandparents then attended classes, and chose from a variety of scheduled tours. Academic, student life, athletics, and career panels were held throughout the day and opportunities to meet individually to discuss financial aid, admissions, and opportunities in community service.

On Monday April 16, 131 prospective freshmen and 114 parents arrived. While on Wednesday April 18, there were 171 prospective freshmen and 136 parents. The latter figure is 50 students more than have ever arrived at a Conn Open House. The beautiful weather Wednesday following the rain on Monday probably contributed to the influx in Wednesday's response.

The Admissions Staff, the Kitchen Staff, and campus tour guides were all surprised by the positive response. Many students came to the College for the first time, especially those from out of state. There has been an increase in geographic diversity with the 1988 applicants, noting Arizona, California, New Mexico, Ohio and Texas. Of those students who attend the annual Open House, about sixty percent will accept at Conn. This is partly a "self-selection" process, for it is those students who are most interested who will attend.

The last day to reply for those accepted is May 1, 1984. As of April 24, only thirty-nine students have enrolled for the Class of 1988. This figure does not worry the Admissions Staff. For, just as all the applications came in at the last minute, so will the acceptances.

## Court Limits Students' Rights

NEW YORK, NY (CPS) — Striking down a lower court decision that would have resulted in sweeping changes in the ways colleges discipline their students, the New York Supreme Court Appellate Division last week ruled that students' constitutional rights to due process don't always apply to disciplinary procedures.

The court said a State University of New York at Cortland student didn't have a right to have an attorney to represent her or to a review of written transcripts of the university's decision to suspend her for a semester.

SUNY officials accused her of cheating twice.

But whether or not she had cheated was never the real issue. "The student admitted the first time she was caught cheating that she had plagiarized an essay," says SUNY lawyer Peter Crary.

The issue instead was how closely the disciplinary proceedings she went through had to resemble courtroom procedures.

At SUNY's campuses, the colleges must give students written notice of the charges

against them, provide an open hearing in which the student can call one witness, and provide students with a notice of what final penalties, if any, are imposed on them.

This student, Marguerite Moresco, asserted she was entitled to the same professional representation and review of the written proceedings she would have in protecting herself in a civil or criminal court.

New York's State Supreme Court — which is not the state's highest court — agreed with the student.

But now the appellate court has sided with SUNY, saying the student's rights in "a collegial atmosphere" were "best served by a nonadversarial setting" without dueling lawyers and transcripts.

Richard Shay, the student's attorney, could not be reached for comment.

SUNY, however is "quite satisfied" by the decision, Crary says.

He says letting a student take a lawyer into disciplinary hearings and providing transcripts of the 6000 to 7000 disciplinary

hearings a year on the SUNY campuses would place "an absolutely intolerable burden on the university."

"Due process does not require a full adversarial hearing," Crary contends. "The student had the right to confront witnesses, be represented by someone in the college community, and receive complete written charges against her."

Yet in many school discipline situations, the legal cards are already stacked against students, the authors of a new book about school discipline argue.

"school systems rarely have discipline cases that wind up in court," says Ellen Jane Hollingsworth, co-author of *School Discipline*, which was published in January.

"The constitutional protections of the student's rights are not really very broad anyway," she says. "A student threatened with suspension only has the right to tell his or her side of the story. The principal can listen, then suspend the student anyway."

# Senior Class Gift Announced

by Sherryl L. Edwards

Each year the graduating class presents a gift to the college which they feel is significant. The Senior Class of 1984 is no exception.

While traditionally the class raises its gift funds through the Senior Class Auction, this year the Class of 1984 accumulated its over \$1,000 class gift budget through a variety of fund-raising ventures, including the Holiday Bazaar last December and the upcoming Floralia and Senior Week t-shirt sales.

With the somewhat controversial construction of the new athletic facility under way, the 1984 class gift makes

a statement concerning the importance of balancing academics, humanities, and athletics. The combination of the scholar-athlete award and the tree sculpture works to achieve this goal.

One part of the class gift involves the establishment of an annual senior scholar-athlete award to honor the male and female scholar-athletes in each graduating class. The recipients are to be selected on the basis of scholarship, leadership, and sportsmanship. Seniors, faculty, deans, and the athletic department are given the opportunity to contribute to the nomination process.

The award has been named "The Brown-Brooks Award" after the first two recipients, Tamara Barnes Brown and James Frederick Brooks, the chosen scholar-athletes from the Class of 1984. The first presentation of the Brown-Brooks Award was made at the 1984 Honors and Awards Assembly last Thursday night where its namesakes, Tammy and Jim, received engraved silver bowls commemorating the honor. The Senior Class also donated The Brown-Brooks Award plaque to be displayed in the new athletic facility to which new Brown-Brooks Award recipients' names will be added each year.

While there are several fine arts and other departmental awards given annually, the Brown-Brooks Award is the only honor available to those seniors who are capable of excelling as leaders in both academics and athletics. Both Tammy Brown and Jim Brooks are respected by the Senior Class and the College Community for this significant accomplishment. Congratulations!

The other part of the Class gift reflects the importance of the arts and its relationship to athletics. Senior sculptor Mark Stevens is creating a stainless steel tree -- the

symbol of the College -- which will stand close to five feet tall in the student lobby of the new athletic facility. This attempt to bring the humanities to the athletic facility reflects the simultaneous appreciation the College Community feels toward both art and sport.

The 1984 Senior Class Gift will be officially presented to President Oakes Ames at the banquet during Senior Week. The Class of 1984 recognizes the importance of growing athletics only in conjunction with continued emphasis on quality academic and fine arts programs.

## Buddha Celebrates 2,421th Birthday

by Carolyn V. Egan

In celebration of the birthday of the historical Buddha, born amidst the Himalayas of Nepal in 563 BC, a BBC film entitled *The Long Search - The Land of the Disappearing Buddha* was shown in the college house on April 24th. Professor Gallagher prefaced the film with a brief synopsis of the South Asian Buddha myth, recounting the miraculous birth of a young prince, his cloistered leisurely childhood and his pivotal exposure to old age, suffering and death

all of which lie beyond the walls of his palace.

The quest of the Buddha for "perfect and full enlightenment" was characterized by extreme asceticism which foresook the life and comfort of the palace. After years of disappointment, Buddha found such enlightenment after a night of meditation and decided to return to the world to teach the "four noble truths" making nirvana accessible to his fellow men. Buddha's life reflects two fundamental premises of

Buddhism: sacrifice, evidenced in his ascetic quest, and compassion, which compelled him to return to the world and teach.

In *The Land of the Disappearing Buddha*, the film's narrator, Ninian Smart gives a perception of contemporary Japan. Mr. Smart explores Buddhism as it exists in Japan today by asking, in his travels, "who is Buddha?"

Smart encounters the elusive, frustrating definitions of the calm, oriental face of a Zen master

gazing toward a stick of martial arts, a balding man with a fringe of beard pointing to himself, another drawing an elegant circle on rice paper with a calligraphy brush, a young housewife gesturing around her home. These vagaries are at times too much for Mr. Smart's rationalism. "I am in a train," he claims, anchoring himself in the now. While to his mind, contradictions are contradictions and so insoluble, the eastern mind carefully explains these contradictions: "Do not be too literal, too western, too concrete," he is warned.

The Buddha, in Japan, takes as many shapes as Christ in the United States. For the Zen meditators, Buddha is a concept, a perfect source of their being, envisioned by the circle. For the many "pureland believers," Buddha is a person upon whom they can rely to guide them to the "pureland." Yet to the elite "Zen Buddhist" and to the "pureland Buddhist," Buddha seems to emphasize a personal quest to the former and a collective compassion to the latter: "everyone is Buddha, our very basis is Buddha. We must wake to our Buddha nature."

Mr. Smart's final visit to a Zen monastery is the last word on the disappearing Buddha. In this sanctuary for meditators-in-training, there

is the Buddha-figure, a monk in an easy lotus position, smiling benignly, wisely, explaining, "there is Buddha for those who know who he is, really, there is no Buddha for those who know who he is, really." The object of zen meditation is "becoming a little child" finding vividly the point of present which balances the past and the future and entering it so that "I" becomes nothing and everything becomes nothing and all things become "I" at which there is no greater love. Zen buddhists merge the fulfilled seeker with the compassionate teacher and realize "the abundance in the empty moment, because that's all there is."

Japanese buddhism is religious and practical at once. It suggests the power of self-reliance and self-abandonment. It proposes the impossible: living outside the world and living compassionately within it. But, as in the Zen martial arts, these alternatives are shadows of one another, not enemies. In all of Japan, Ninian Smart could not discern the entity of Buddha, the pureland within and without, the truth passed on from master to pupil. "I am in a dream," he claims. Meanwhile, the Zen master presses his forehead to the ground and feels the circle within him, the abundance of now.

## The Music of Whales

by Darla Keyes

The music of humans and whales is similar. Both are sending messages, according to Roger Payne from the New York Zoological Society.

Payne gave the keynote address of the Frederick Henry Sykes Memorial Lecture on April 14 at 8:00 p.m. in Palmer Auditorium. He spoke on communication among whales, primarily humpbacks. Payne and his wife have been working with right whales near Argentina and with humpbacks near Bermuda since 1968.

The first time scientists recorded whale sounds off the coast of Bermuda, they could not believe that these sounds were made by an animal. "People thought it was a trick by the Russians," Payne said.

Blue whales make "extremely low and very loud sounds" (around 20 Hz) which can be heard by other blues 100's and 1000's of miles across the ocean. Prior to ship traffic, Payne believes that two blue whales should have been able to hear each other over the entire ocean. Payne explained that these "sounds are made principally in the winter, the time for breeding."

Blue whales belong to the genus *Balaenoptera*. The whales in this genus have no known breeding ground. Payne said, "The making of sounds is a means of locating each other."

"There is no direct evidence that they hear these sounds, but there is evidence that they are sensitive to sounds," Payne said. He suspects that they probably can hear the sounds.

Humpback whales make two different types of sounds: social sounds such as grunting, roaring, and shrieking and singing sounds which are

complicated patterns with enormously long sequences repeated.

The single male humpbacks sing. Payne explained two theories for why they sing. The song may be a challenge to other males and an announcement that they are ready to mate with any female. Or the singing may be a way of "sizing each other up."

Singing is not a social activity. If the whale is aware of your presence or if other whales approach the singing male, he will stop singing.

Whale songs are different from bird songs because there are no pauses between songs. Whales sing continuously for as long as a half hour.

After studying the humpback songs over many years, Payne and his wife found that the songs change every year. The new songs are derived from the compositions from the previous year. Payne said the whales do not compose songs which are completely different from year to year. Usually after four or five years the songs are completely different. No other animals in the animal

kingdom, besides humans, do this.

Payne said that one phrase (the shortest repeated portion of a song) can last up to eight years. A common law is "the longer they sing the phrase, the slower it gets. Until you get the impression that they are bored to death with it," Payne said. Then they finally discard the phrase. During the breeding season, there are different transitions of themes. According to Payne, the whales never change the order of the themes, although they may leave one out or emphasize one theme. As the season progresses, the whales pay attention and do not leave the themes out.

Payne admitted that scientists do not know how the whales make these sounds. He suggested that they make them by moving the air around in their bodies, through posture changes.

Payne suspects that the Odysseus myth about sirens probably came from singing whales. If one listens through the hull of a boat, one can't tell where the sound is coming from. The boat broadcasts the sound evenly. On hears very peculiar, eerie sounds.

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# Tom Speers: Conn. Grad at Yale Divinity

by Rachel Youree

When Tom Speers graduated from Connecticut College in 1980, he left with a double major in anthropology and American History. Four years later, Speers is a Yale Divinity School student and intern who finds himself returning to Conn twice a week. A Presbyterian, Speers runs a Bible study group on Wednesdays and performs worship services in the

well. He spent the next three years at Phillips Academy in Andover, where he coached hockey and crew while working for the admissions office.

As a first year Divinity School student, Speers' course of study includes reading the New Testament, the history of Christianity and ancient Greek.

He could be ordained (the

around, tests it and questions it. Speers believes that this ongoing process is central to the development of an individual's personal theology.

College Chaplain David Robb invited Speers to participate in offering services on campus this year. Robb, an assistant professor of religious studies, is a member of the United Church of Christ.



Tom Speers returns to Conn.

Photo by: Rachel Youree

*..the Divinity School process takes your faith and turns it around, tests it and questions it.*

Chapel on Sundays. In addition, Speers runs a Religious Issues Forum and takes time to speak with students and faculty about their perceptions of the chapel's role on campus.

A fairly active member of the Chapel Board as an undergraduate, Speers was also a devoted crew team member for four years. Senior year he was squad captain and an admissions interviewer as

church's "stamp of approval") after completing the remaining two years of Yale's program, but first must find a job with a church. He said he would like to eventually join a campus parish. Speer's father is an ordained Presbyterian minister.

"Doubt is something integral to faith," he said, and the Divinity School process takes your faith and turns it

Baptist campus minister Ron Redden, Episcopal minister Thom Lamond and Catholic chaplain Laurence LaPoint join Robb and Speers in offering Christian worship throughout the week.

## Due Process Questioned

WASHINGTON, DC (CPS) — Even at the college and university levels, classrooms are marred by subtle and not-so-subtle forms of sex discrimination that may inhibit women students' learning, a recent report by two American University researchers says.

"One out of every three classrooms are segregated by sex," says David Sadker, who with his wife Myra Sadker heads the Mid-Atlantic Center for Sex Equity.

The Sadkers have conducted numerous studies of sex bias in education at both secondary and secondary institutions.

Although much of the sexism and segregation in colleges is "an artifact of the students deciding on their own where they will sit or how they interact," Sadker says, many teachers serve as co-conspirators in gender discrimination.

"We found a sizable difference in how teacher

responses were distributed" he points out. "Teachers, male or female, give responses more to males than to females, although this was less significant at the college level than at elementary and post-secondary levels."

College instructors also disproportionately favor male students in choosing teaching assistants, research assistants and making other student appointments, the Sadkers found.

Many of the classroom differences, however, are perpetuated by the students themselves, Sadker says.

Indeed, another study released recently found that students at five Maryland colleges voluntarily segregated themselves by race and color when choosing their seats in class.

Sadker was unaware of the Maryland study, but said it was reminiscent of the unconscious ways classrooms

become uncomfortable for women.

"Female students," he says, "are much more likely to start a classroom response with a self put-down."

Self-deprecating remarks include prefacing classroom comments with qualifying phrases like "Well, I may not be right, but..." or "This is just my own opinion, but..." Sadker explains.

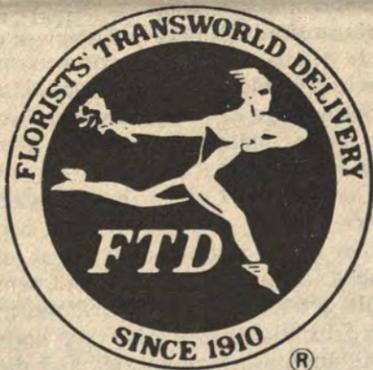
Male students, on the other hand, tend to be more assertive and forthright in their classroom participation, and are much more likely to be called upon and listened to by their instructors, the Sadkers' study found.

A landmark May, 1982 study of college women's attitudes by the Project on the Status and Education of Women also concluded women find classrooms a much more "chilly" place than male students.

That report, drawn from a compilation of studies and other research, found faculty members subtly discomfort their female students by using sexist humor in class, addressing classes as if no women were present, by being less likely to call on women in class, and by interrupting female students more often.

# Adams'

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# FORUM

## Accept the Challenge

by Leonard D. Ellentuck

This exposition concerns justice and it's perversion. Socrates said that justice is every person getting that which he or she deserves. It is my contention that several groups of people on this campus have perverted this idea of justice.

In recent months the Gay-Straight Alliance has been putting up posters making pro-gay statements with the hope of promoting campus consciousness and acceptance of gay rights. I feel it is necessary to speak publicly in support of

this effort. I feel it necessary because there are people on this campus in opposition to this movement. A Heterosexual Alliance has been formed and it's members have defiled, torn down, and altered these posters with obscene drawings.

It is the ultimate irony and hypocrisy that each side has taken the role that it has. The gay community harms no one. Why then do people harm the gay community? It would be generous of me to suppose that these people act on principle, a principle based on

the outdated Judeo-Christian belief that homosexuality is immoral and pathological. But this is only a partial reason. The Heterosexual Alliance acts from a baser perspective. A perspective of sheer ignorance, narrow mindedness, and pure malice. They take pleasure in the comradeship of hatred. I ask the reader, where does the immorality, and the pathology lie; with the gays, or the gay haters? The sickness lies with those who take pleasure in harming those who do not harm, and the immorality lies

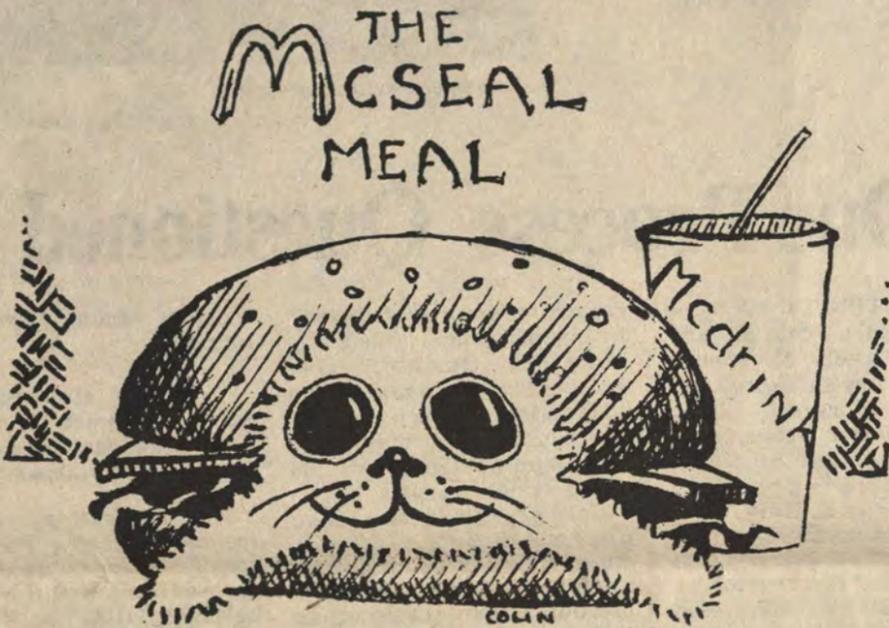
with those who do not tolerate the tolerant.

On campus, there is an ultra conservative, reactionary Christian group which opposes homosexuality on the basis of scripture, but the Heterosexual Alliance is even lower. At most, they use scripture as a justification for their pleasure. They act only for the pleasure of hatred. Or do they?

I propose another hypothesis. I propose that the Heterosexual Alliance has something to hide. As we all know the world is not "black and white" despite what some people want to believe. People have a combination of sexual drives. It is quite likely that some, if not all the members of the Heterosexual Alliance are hiding both conscious and unconscious drives of their own. They try to ostracize and alienate the gay community.

Are they doing so in fear of being alienated and ostracized themselves? Are they concealing their shame and fear in hatred?

Since I have no association with the gay community, and no vested interest in the issue, my views are my own. I speak for no one but myself, and take full responsibility for my views. My intent is to bring this issue into the open. I throw down the gauntlet. The Gay-Straight Alliance has "come out of the closet." I challenge the Heterosexual Alliance to "come out of the closet." This issue must be dealt with in a civilized fashion. I challenge them to express their views articulately and non-violently. I will sign this article. If the Heterosexual Alliance cannot take credit for their views, then my challenge will not have been met.



Filet-o-Seal

by Ted Nelson

All of us have, at one time, either heard about or seen gruesome evidence of the seal hunting which is conducted annually by Canadian fishermen. The stories and photographs are extremely disturbing, but there's nothing you can do to effect the situation, right? This is exactly what these fishermen would like you to believe. The fact of the matter is that, as a con-

sumer, you can exert a great deal of influence on Canadian food suppliers. The International Fund for Animal Welfare (IFAW), which has organized worldwide protests against seal killing, is now urging U.S. consumers to refrain from purchasing any fish products which are marked "PRODUCT OF CANADA." The U.S. market purchases one billion dollars of Canadian fish a year. Our fast food business's alone represent one fifth of this market. The next time you buy a fish sandwich at Burger King or McDonalds, you may actually be supporting the same

industry which is responsible for killing over 15,000 seals in the last 28 days. You can change this by refusing to buy fish products from these companies until they assure the public that no Canadian fish are being used. Think of how much better a burger will taste when you know you are not supporting the brutal massacre of these animals. If you are interested in finding out more about the IFAW's efforts to save the seals, you can write to:

The International Fund For Animal Welfare  
Post Office Box 193  
Yarmouth, Port, Mass. 02675

### Correction from 4/10/84

To the Editor:

Susan Zuckerman's article, "The Ames Administration: Past, Present, Future" in the April 10th issue of the Voice states that "a computer major will soon be established" at Connecticut College. At present, the Mathematics department offers a choice of a major in either Mathematics or Mathematical Sciences or a minor in Computer Science. We have no plans to introduce a Computer Science major in the near future.

Sincerely,  
Perry Suskind  
Assistant Professor  
of Mathematics

Coreen West  
Chair, Mathematics Student  
Advisory Board

### A Question of Meaning

Dear Mr. Smith,

After reading your very interesting letter which missed the mark, I feel that one is obliged to point out a couple of facts to you. Yes, the Beaux Arts Ball has had the reputation for being a class act, and still remains so to date. The night of April 13th was one that the reader is led to believe you did not enjoy solely because of the large consumption of alcohol. As far as the general public and I am concerned, the Beaux Arts Ball is known for its music, its people, and the mood established by the set-up, not the alcohol, which is present at every party on campus. Your letter is based solely on that fact. The destruction of property occurs after many campus parties, so why did you not address this since destruction is not indicative of the Ball as you have stated? If you meant to say that people cannot get dressed-up and act mature socially, then you did not get your point across at all, since your letter sounded like it was a review of the Ball. If you are so concerned about alcohol on campus, maybe you should join SPARK if you are not already involved.

Sincerely,  
John Evans, '86  
Concerned Reader

## Publicize Racism

To the Editor:

We are writing in response to the letter written by Mr. John Kelley regarding racism at Connecticut College. There are three points on which we differ with Mr. Kelley. First, Mr. Kelley states that racism exists on this campus, but he feels as though it should not be publicized because that will only "inflamm" the problem. Publicizing racism is one of the first steps toward combatting it. We feel that it is impossible to combat racism in a concerted effort without full knowledge of the problem and its consequences. Second, Mr. Kelley states that Connecticut College has "stressed open-mindedness and tolerance." It is not clear to us towards whom Connecticut College has stressed open-mindedness and tolerance. Finally, contrary to what Mr. Kelley has said, Mr. Farrakhan was not invited to speak at Connecticut College to voice "bitterness and resentment towards the College community." Mr. Farrakhan was asked to speak on the subject of Black Education in America. We hope our letter has helped to clarify any misinterpretations that the College community might have had after reading Mr. Kelley's letter.

Sincerely,  
Lamont Braxton  
Edwin Lugo  
Gerald O'Connor



## THE COLLEGE VOICE

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# The Acid Rain Problem: Reagan Can Control the Weather

by Suzanne Bohan

Gene Kelley would be hard pressed to get a glorious feeling while singing in the rain which is now falling over the United States. Acid rain is responsible for damage to forests and water supplies, and is blamed for the erosion of buildings, bridges and statues. According to Gene Likens, one of the country's foremost authorities on acid rain, "It isn't a scientific problem. It's a political one." Likens, director of the Institute of Ecosystem Studies at the New York Botanical Garden's Carey Arboretum, recently outlined the dilemma for a Connecticut College audience.

In January, President Reagan announced that the administration would wait two years to give scientists time to study the issue further. Likens feels that this was a purely political move: "There is no reason to believe that after two years or even after five years, we're going

to know more about this."

Likens explained that we already have sufficient evidence about the rain. Acid rain is a result of air pollution, caused by the sulfuric and nitric acids emitted during fuel combustion. Acidity is measured in terms of pH level, on a scale from 1 to 14, where each number represents a 10 fold difference in acidity. The lower the pH number, the greater the acidity. Likens stated that the most acidic rain which can be generated with natural atmospheric concentrations of carbon dioxide has a pH of 5.6. The average pH of rainwater on the East Coast is 4.2. Several areas in the country have reported pH levels under 2 (more acidic than lemon juice).

Of the total acid production, approximately 50 percent is generated by transportation and 50 percent comes from stationary sources such as electrical utilities. Likens

explained that the problem can be solved, but not without extensive financial commitment. The most recent estimates of the emissions clean-up costs are between \$4 billion and \$5 billion.

While we wait for action, the rate of world-wide damage is quickening. In Sweden and Norway, the fish populations in nearly 80,000 lakes have been decimated. In Nova Scotia, salmon populations are declining. The faces of irreplaceable statues have been erased by the polluted rain in Germany, and acid rain, with its corrosive effect, is being linked to the collapse of a major bridge in Greenwich, Connecticut.

Science can give us facts, but it cannot determine what we do with those facts. Given the current political climate, scientists who have the answers feel as though they are singing about acid rain to tone deaf ears.



Gene Likens lectures on acid rain. Photo by: Robert Valinote

## News Notes

Stanford says banking was the most popular first job among last spring's liberal arts grads, followed by retailing, sales, consulting and finance.

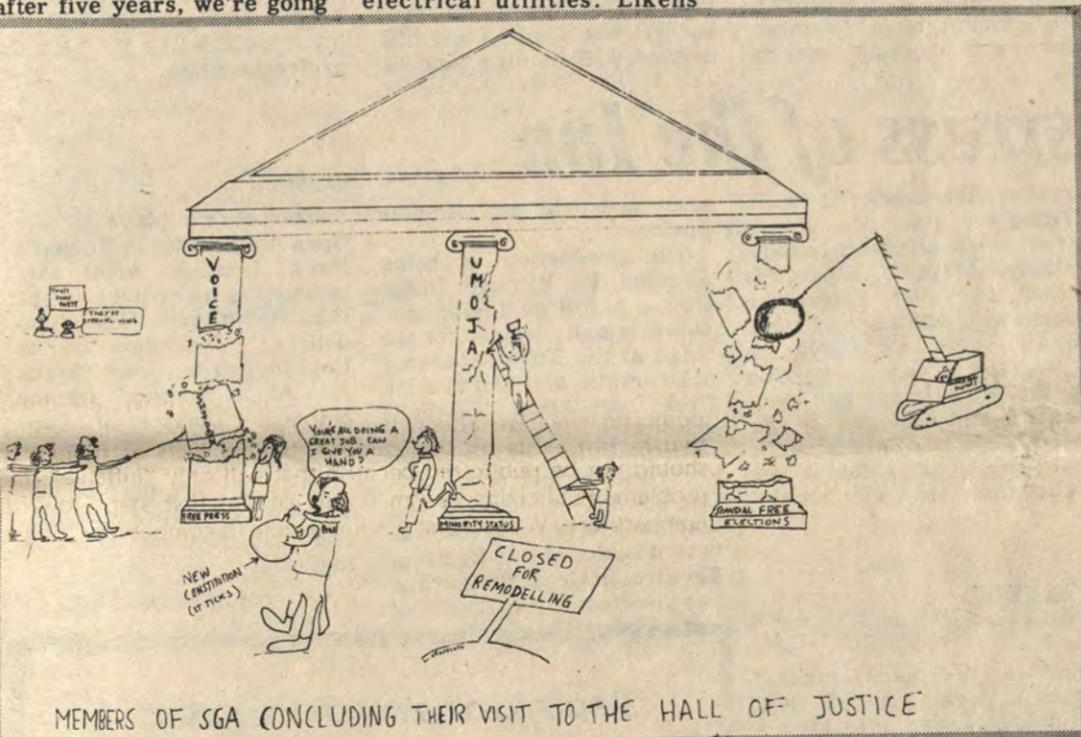
Education, publishing, government and research, the old favorites, ranked 7th, 8th, 10th and 13th respectively.

The Animal Liberation Front claimed credit for both actions, designed to save the animals from experimentation. Meanwhile, Berkeley has reprimanded a professor who allowed a grad student to kill a stray cat for purposes of conducting experiments on it.

Editor of "The Greyhound" apologized for the AIDS cartoon joke, but the college formalizes plans for tougher publication rules.

"The administration may have to insist" on rules "not wholly acceptable to students or advisors," a memo announcing the new board said.

Gary, Indiana police are holding student Joel Pittman, 25, on charges of attempted murder while math Prof. R.J. Wagenblast recovers in the hospital. Wagenblast apparently had refused to change Pittman's grade and was shot in retaliation.



MEMBERS OF SGA CONCLUDING THEIR VISIT TO THE HALL OF JUSTICE

## Conn Storytelling Festival

by Jane Rowan

The Third Annual Connecticut Storytelling Festival, sponsored by the Connecticut College Department of Education, will take place here at the College on Saturday, May 5 and Sunday, May 6. The Festival will be an especially joyous occasion, featuring the nationally known master-storyteller Jay O'Callahan and seven other talented storytellers from the Connecticut area. Jay O'Callahan, known as "a genius among storytellers," has performed and conducted workshops in the United States, Europe, Canada, and in Africa.

On Saturday morning, registration for the Festival will be held in the Cummings Arts Center followed by a selection of tales told by Connecticut storytellers.

After the morning session, participants in the Festival are invited to attend a Traditional Folktale Picnic in Crozier-Williams. At 1 p.m. on Saturday, a Ceremony of Storytelling led by Jay O'Callahan and a book sale will take place in Cummings Arts Center followed by storytelling workshops and circles around campus. In the evening, the Connecticut College community is invited to join Jay O'Callahan for his storytelling performance for adults entitled "evening of the Sea." This performance will be held in Oliva Hall at 7:30 p.m. Tickets are only \$1 for students who are encouraged to come after Florialia.

Jay O'Callahan will conduct a storytelling workshop on Sunday morning from 9:00 until 12:00. At 2 p.m., Gail Herman will tell stories for

young and old, "Fools, Rascals and Heros" in the Second Floor Dance Studio in Crozier-Williams. Gail Herman, an artist with TAPCO and the O'Neill Creative-Arts-in-Education, blends mime and movement and involves the audience in her unique "organic storytelling" style. Families are encouraged to attend Ms. Herman's afternoon performance.

Throughout the week preceding the Festival, there will be an exhibit in the library from its distinguished folklore collection. For more information about the two day celebration of storytelling at Connecticut College, call Barbara Reed at 447-1911, ext. 7423, Department of Education, Connecticut College.

ACROSS

- 1 Bridge
- 5 Court
- 8 Encourage
- 12 Healthy
- 13 Possessed
- 14 Festive
- 15 Native metal
- 16 Bishop's headdress
- 18 Precious stone
- 19 Latin conjunction
- 20 Fruit seeds
- 21 Babylonian deity
- 23 Pronoun
- 24 Girl's name
- 26 Mediterranean vessel
- 28 Frighten
- 29 Crony: colloq.
- 30 Nahoor sheep
- 32 Landed
- 33 Evil
- 34 Units of Siamese currency
- 35 Footlike part
- 36 Mire
- 37 Wallow through mud
- 38 Redact
- 40 Leak through
- 41 Earth goddess
- 43 Preposition
- 44 Additional
- 45 Greek letter
- 47 Macaw
- 49 Musical drama
- 51 Aeriform fluid
- 52 Underrate
- 55 Castor and Pollux's mother
- 56 Dance step

## CrOsSworD

57 Imitated

DOWN

- 1 Part of auto tire
- 2 Atom
- 3 Beer
- 4 Compass point
- 5 Color
- 6 Grain: pl.
- 7 Poem
- 8 Symbol for silver
- 9 Container
- 10 Ingredients
- 11 Domesticated
- 16 Underground excavation
- 17 Walk unsteadily
- 20 Saucy
- 22 Near
- 25 Lift
- 26 Mournful

- 27 Bar legally
- 28 Weaken
- 29 Cushion
- 31 Hard-wood tree
- 33 Conjunction
- 34 Toward shelter
- 36 Smaller
- 37 Caravansary
- 39 Note of scale
- 40 Classifies
- 41 Frenchman
- 42 Sea eagle
- 44 Tableland
- 45 Partner
- 46 Employed
- 48 Sum up
- 50 Vigor: colloq.
- 51 Opening
- 53 Babylonian deity
- 54 Parent: colloq.

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The College Voice

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# ARTS & ENTERTAINMENT

## C.C. Repertory Dance Co. : *First Formal Concert*

by Stacey L. Boblitt

April 19-20 the Connecticut College Repertory Dance Company gave their first formal concert of works choreographed by Gerri Houlihan, Valerie Gutwirth and Stephen Pelton. The concert was, on the whole, a very visual one. Ms. Houlihan's works emphasized movement, shape and design in and through space. Her dances are also "mood" pieces, constructed with the goal in mind of conveying a feeling, of establishing a "mood environment." Ms. Houlihan's works are very pleasing to the eye and are offered on a level of pure, good feeling. Both *Aurora* and *Cityscapes* arouse feeling responses rather than intellectual ones in the viewer. *Aurora*, which literally translated means dawn,

conjures multiple images of the coming of day, of the arrival of light and the implied continuation of life. This piece is full of movement which seems to stem from the choreographer's experience of morning twilight, or what Milton once called "the opening eyelids of the morn." *Cityscapes* on the other hand, is full of images of busy, non-stop city life where at any one moment numerous work, personal and 'life' tasks are being performed simultaneously. Both pieces draw one toward a way of feeling and experiencing a particular human or natural phenomenon. *Suite Alberta* addresses a number of kinds of experiences in a number of short dance vignettes which delight, instruct and inform the audience as to "the story of, the glory of love." All of Ms. Houlihan's works are carefully constructed with

clear lines and patterns of movement, while *Cityscapes* and *Suite Alberta* show a more developed sense of choreography than does *Aurora*.

The first of Stephen Pelton's works, *The Great Line-Up*, lacked clarity and early-on became repetitious. The idea and content of the piece showed promise, but the form and structure were not supportive of the dance. Much more effective than this piece was Mr. Pelton's solo, a sensitive, daring and courageous piece of work. The design, content and performance of this piece each supported and strengthened one another. This piece is one I would like to see Mr. Pelton hold on to and continue to develop. *NAIVE RHAPSODY*, now in its "new, improved choreographic form" is more clear and dynamic, which



Repertory Dance Co. : Full of energy.

Photo by: Robert Valinote

only serves to enhance the natural charm and ingenuity of the piece. I think it's fair to call this piece irresistible, one the choreographer and dancers alike should cherish.

The dancing put forth by the performance in this concert was focused and full of energy. Ensemble dancing

requires a great deal of concentration and sensitivity on the part of the performers. This group of movers not only succeeded at creating coherent, smooth flowing pieces, but also injected the dances with a great deal of personality and professionalism.

## The Mistress of the Inn

The Department of Theatre and Theatre One have announced that this year's spring theatrical production will be Carlo Goldoni's *The Mistress of the Inn*. The play was originally written in the mid 1700's, but will be transposed in this production to America's Old West ca. 1875. It is in the tradition of sentimental comedy and is perhaps the finest illustration

of Goldoni's mastering of both characterization and stagecraft in that it contains amazing comic range that utilizes traditional comic forms as well as universal themes that directly address human relationships and life in general. The action centers around Mirandolina, a land-around Mirandolina, a landlady, who not only enjoys the the amorous attentions of her

male customers as well. There are many who are in want of her affection: a blue-blooded Marquis, a parvenu count, a cavalier knight who declares himself a confirmed bachelor even though he entertains a strong aversion to the opposite sex and even that knight's servant boy. She keeps them all at arms length until she finally chooses the suitor that will render her the

most practical and sensible position.

The production is being directed by Richard Digby Day, a native of England who was originally trained for the stage at the Royal Academy of Dramatic Arts and was the first directing student graduated from the institution in all of its prestigious history. Mr. Day's work as director and teacher is impressive: He has been director of five Regional Theatres in Great Britain and has directed no less than 12 of

Shakespeare's plays at the Open Air Theatre in Regent's Park, London. After this production he returns to the U.K. to direct "The Gondoliers," and then on to Copenhagen to direct "Much Ado About Nothing" for the National Theatre of Denmark. As an instructor he has taught at the Royal Academy of Dramatic Art, the National Theatre School of Canada, and the National Theatre Institute.

continued on page 7

## Campus Film Reviews

by Elizabeth Curran

### MY LIFE TO LIVE

One of Jean-Luc Godard's best early movies, 'My Life to Live' features Anna Karina as the lead in this portrait of a woman who is left in the lurch by her husband, is forced to give up her child, harassed by debts and slips into prostitution as a means of survival only to find it impossible to get out. Filmed on location in Paris in 1962, Godard employed many interesting devices, including the direct recording of the soundtrack. In fact, 'My Life to Live' is the first sound film shot outside the studio and involving no sound editing. No sound was added at a later time. Also, this was the film wherein Godard completely mastered for the first time the precise and autonomous camera shot, the building block of his artistic style. In order to convey a portrait of a woman, Godard stripped

layer after layer until her soul was bared by dividing it into a series of tableaux. He has succeeded wonderfully and 'My Life to Live' is a fascinating study of the identity of a woman who wants to give herself only to herself. 'My Life to Live' will be presented on Wednesday, May 2 in Oliva Hall at 8:00 p.m. Admission is \$1.50

### OUTRAGEOUS

"Outrageous", made in 1977, is truly an outrageous cult movie dealing with the friendship between a very odd couple: a gay hairdresser

and a pregnant mental patient. Craig Russell and Hollis McLaren star in this wonderfully funny movie set in Canada and directed by Richard Benner. Craig Russell is stunning as the hairdresser who is also a female impersonator and does uncanny impersonations of various female superstars. His performance alone is well worth the price of a ticket. Along with 'Little Big Man,' 'Outrageous' will no doubt be the comedy high spot of this semester's movies and will be presented in Dana Hall on Sunday, May 6 at 8:00 p.m. Admission is \$1.50

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# The Reducers Come of Age

by Mike Stryker

After six years of musical adolescence, the Reducers have finally come of age. With the release of their first album, imaginatively titled "The Reducers," and subsequent radio airplay throughout New England college stations, the New London-based band has begun to expand its regional cult following. While the band's debut LP makes no substantial claim to any musical maturity or refinement, it does display an undeniably energetic spirit. To use the jargon of freelance wine critics, the album has a full body and a sparkling personality. The Reducers will record no album before its time (or before the rent is due, whichever comes first).

From the opening snare roll and descending bass line of the first cut, "Out of Step," the influences are apparent: Jam, U-2, early Clash, and Ramones all come to mind. But unlike these other bands, the Reducers' lyrics consciously avoid political editorializing.

"Our lyrics lean toward the paranoia and alienation of people at the mercy of urban

life," guitarist-vocalist-songwriter Peter Detmold told me as we sat at the bar of Dutch's Tavern in downtown New London. "Since we don't really know what's going on in Lebanon, it doesn't make a lot of sense for us to pretend we do in our songs."

That type of honesty contributes to the band's refreshing message - free straight ahead rock sound. No synthesizers or trumpets will ever be seen on the Reducers' stage unless their opening band leaves them there. Two guitars, drums, and bass are all the band requires to produce their danceable sound.

Detmold and guitarist-vocalist Hugh Birdsall confessed that they sometimes play their album on their WCNI radio show, Tuesday nights, 6-9 p.m.

"But only if our listeners request it," asserted Birdsall.

"Since our friends listen to the show, we pay them a small fee to call us and beg for "Better Homes and Gardens," (one of the albums' best tunes). Detmold smiles as he elaborates on the scheme. "We figure it's money well spent, since we

get ego boosts and airplay at the same time."

It seems an out of character move for a band that originally called themselves the Waterford Youth Choir. But what the lads lack in scruples they make up for in sheer tenacity. With the first LP behind them, they are now rehearsing material for the follow-up, which they hope to record this fall and release before the end of the year. If they're working that hard, I wonder if the sincerity of their song "No Ambition" might soon come into question:

"I'm thinking about the future, I'm thinking about careers. Remember how it used to be. Have another beer.

"Our only real ambition with the band is to have fun. Earning thousands of dollars, or hundreds for that matter, would also be nice," Birdsall said. "But we're doing what we want, and there is something to be said for that."

One curious aspect of "No Ambition" can be found in a later verse:

"My old man says, at every possible occasion

Kids today, they've got no imagination."

Not a particularly eye-opening statement, until one realizes who's saying it. Hugh Birdsall wrote the lines, and his "old man" is none other than Professor Richard Birdsall, of the History department of Connecticut College. I decided not to ask Hugh about what conflicts may have evoked Prof. Birdsall's alleged sentiments.

But all muckraking aside, the Reducers' debut LP is energetic, danceable punk with passion. It is currently available at the Conn College bookstore and most area record stores. The album is certainly fun to listen to, but the band admits that the music is made to be heard live. The Reducers' last area appearance was on April 21st at the El 'N' Gee club in downtown New London.

## Chamber Choir Presents Grand Finale

This Friday night May 4, the Connecticut College Chamber Choir will conclude its performing year with a concert at 8:30 in Harkness Chapel. Admission is free.

The group of 29 singers led by Paul Althouse will begin the concert with two motets, "Tu es Petrus" by Palestrina, and "Cantate Domino" by Heinrich Schuta. Nest, the choir will present J.S. Bach's Cantata No. 70, "Wachet, Betet." The concert will conclude with the performance of the only oratorio written by J.S. Bach's last son, the infamous P.D.Q. Bach. "The oratorio, "The Seasonings," was written during the last of P.D.Q.'s 3 creative periods - Contrition - when he gave up many though not all, of the extravagances of his earlier Soused Period.

Soloists for the evening are Carolyn Howard, Kathie Listro, Karen Moran, Carol Newman, Pam Dibona, Fred Grimsey, Todd Humphrey, Edward Whalen, Kathy Paxton, and Norah Nelson.

## Mistress

continued from page 6

Playing the title role in this production will be Jessica Hecht, an actress who has made quite an impressive mark on the Connecticut College this year alone, having been seen in "The Metamorphosis," as Hannah Jelkes in "The Night of the Iguana," and in the recent workshop production of Stuart Browne's "Blitz." Playing the part of the Knight of Ripafraffa is Todd Weeks who just completed a semester at the Eugene O'Neill Theatre Center as a member of the National Theatre Institute. He is presently a sophomore at the University of North Carolina at Chapel Hill. Supporting roles will be played by senior Julie Osborn, Marleine Hofman, Jeff Kazin, Reed Lange, Mark Frattaroli, and Steven Tunnell.

The production will be presented on May 3rd, 4th, and 5th in Palmer Auditorium. Tickets may be purchased at a general price of \$3.00 and a student price of \$2.00. Further information obtained by calling the Palmer Auditorium Box Office, Connecticut College, at 447-1911 ext. 7610.

## Puzzle Answer

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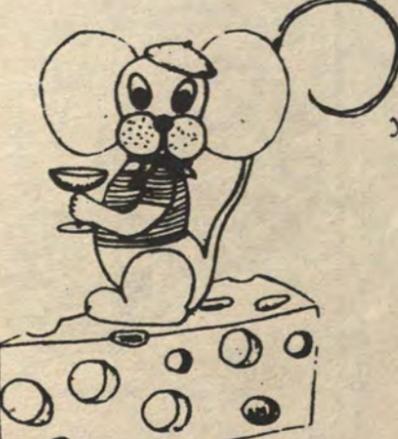
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# SPORTS

## Women's Crew Remains Strong

by Molly! Goodyear

The women's crew has raced consistently through an active and demanding schedule of races over the past few weekends.

On April 1st the varsity and JV women rowed to a decisive victory in the same race against Lowell. The varsity came in ahead of Lowell by 14 seconds while the JV was a close second, with a margin of six seconds. The novice women raced Tufts and Lowell and though ahead at midpoint, were unable to hold on to their lead, finishing behind Tufts but well in front of the Lowell boat.

April 7th the crews travelled to Lake Quinisigamond in Worcester, Massachusetts. It was a good day for all three boats as the JV, Varsity and novice women finished one, two and three respectively in a day of outstanding races. In the JV race, after the first 500 meters UMass ceased to be a concern as it became a close battle between UNH and Conn. "We knew we could beat them," said coxwain Daphne Hays, "it was just a matter of if we would." She continued, "The boat really hit its racing stride against UNH." And hit it they did with a decisive 8 second win. The Varsity had a strong race, coming in second behind UNH and ahead of UMass. UNH had the lead

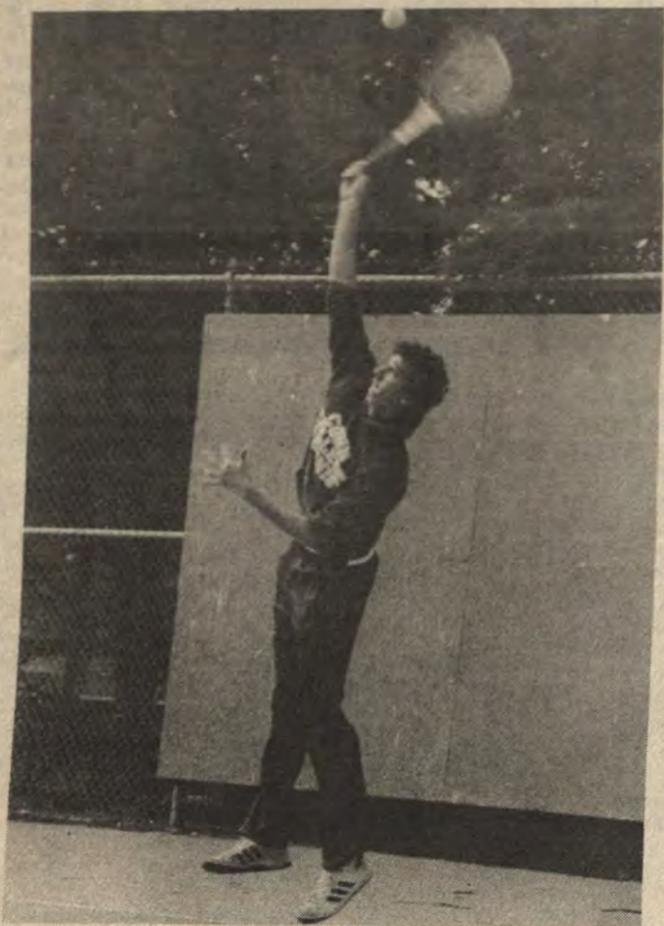
from the start and Conn was beating UMass until the 1000 meter mark when it became a neck and neck battle in which the Camels used their superior finesse to edge out the other boat. In a four-boat race against the two UNH boats and one UMass shell, the novice women came in third, beating the UNH second boat by two seconds. Last from the start, the women moved ahead of the UNH "B" boat and began moving up on UMass when a crab stopped their advance. Not allowing this to deter their spirit, the boat rowed strong and really pulled it together in the last 500.

Saturday April 14th found the crews travelling once again to Worcester to face their toughest competition to date: Smith, Williams and WPI. The Camels were hungry to beat Smith who they had not beaten in two years. Although none of the crews were able to beat Smith, the boats pulled their guts out for some incredible finishes. The Varsity was really clicking and came in in front of WPI but was unable to overcome the size handicap against the bigger Smith and Williams crews. "We haven't rowed our fastest race yet," said Captain Kathy Lynnes, adding, "our race times have been improving and we hope to peak at the Dad Vails."

The JV had Williams from the start and were bow to stern with Smith, when Smith caught a crab and the Conn women pulled ahead. Conn was still in the lead at the 1500 meter mark but Smith inched their way up to beat the JV in the last 250 meters. The novice had their best race to date in the most competitive match of the day against two Smith boats, WPI, Williams and Holy Cross. Last off the start, the Conn shell quickly passed Holy Cross and WPI and remained even with the second Smith boat until the last 750 meters. "we were swinging together much better than before," said coxwain Kim Bailey. Their swing drove them to a decisive fourth place finish.

Coach Claus Wolter is proud of his novice team this year and feels they have been rowing well, commending their determination in less than optimal practice conditions. The novice boat is comprised of coxwain Kim Bailey, Stroke Robin St. Germain, Mary Amor, Courtney Markline, Kim Lane, Amey Schenck, Janet Sellge, Mara Barber, and bow Joyce Gerber.

This coming weekend at the New England Open the real test of long hours of diligent and determined practice will be proven and hopes are high for several first place finishes.



Bill Saunders battles his URI opponent.

Photo by: Robert Valinote

## Men's Tennis Victorious

by Molly Goodyear

With an incredible record of 5 wins and 0 losses, the Conn. men's tennis team is hot. Scoring victories over UConn and Providence College, both Division I teams, it looks as if the Camels are unstoppable.

"I am very pleased with the progress of the team," said Coach Tom Perrault. The teams winning streak includes a 5-4 triumph over UConn in their first match of the season, with a follow up 7-2 success over Fairfield U. two days later. The team narrowly beat Providence 5-4 in their "biggest win ever" and managed to ace Holy Cross with a score of 9-0. It was another 7-2 win for the Camels on April 21 against URI giving the men their fifth top finish. "I think the biggest factor in our success is overall team attitude. We stressed conditioning from day one and the players are confident that it is paying off," says Coach Perrault. Freshmen sensations Bill Singer and Seth Singer agree, saying that they have really felt accepted by the older team members and are psyched about the accomplishments of the

team. Both players have racked up impressive records -- Saunders in number four position with only one loss and Singer in six with zero losses.

Carl Soane continues to strengthen his position in the number one singles spot with only one loss to UConn. Behind him, Neil Helman (No. 2), Bob Bortnick (No. 3), Winton Porterfield (No. 5) along with Saunders and Singer, have superpowered their way to capture some impressive victories with only 9 total losses in the singles matches. The momentum of the team is sustained by the three doubles teams of Soane and Helman with three wins and two losses; Chris Vincze and Bortnick steady at number two position and Bill Saunders and Winton Porterfield, powerhouses at number three.

Looking forward to the NESCAC tournament, Coach Perrault has confidence in his team. "Hopefully, we are peaking at a time which will see us have a good tournament," he said. If the team continues to prevail, they will surely walk off the court with first place.

### Classifieds/Personals 5¢/word Box 1351

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 one way flight from Philadelphia to London. Also included in "European Summer" is an application for Eurail Youth Pass and Eurail Pass, BritRail Youth Pass and BritRail Economy Pass and the Sea Pass (between England and Europe). Students can also send for details on Inter-Collegiate's student tours to Japan, Israel and the Bahamas. For details write Inter-Collegiate Holidays, 501 Madison Avenue, New York, NY 10022. Phone (212) 355-4705. The company also has a toll-free reservations line (800 223-0694 (outside New York state).

I. the Undersigned. miss you  
How do you like it M and D?

The Merc Darn it to heck  
The No

..My favorite L - It just  
doesn't matter... anyway -  
No

G.B. I finally figured out who  
you both are, silly ones!  
NONO

To the Senior Class: May 3,  
May 4, May 5 — HAVE  
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just the beginning — SENIOR  
WEEK IS COMING!

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Welcome Kimberly! And  
don't worry about any Big  
Boo Boo's.

Wally, could you please level  
the curb on your driveway?  
Will, I think your doing a  
terrific job. Keep it up, you're  
one hell of a man. -Will

Fred- we're on an asbestos  
alert — turn up the music,  
and try to keep it clean

Tom and Lolly- glad to see  
you're out of the celibate  
club! — a non-member

Judy- you're a wonderful  
kisser! -from a secret ad-  
mirer

Hey Sis, H.B.B.H. is long  
gone. but I miss the spirit.

BergBoy, congrats! You will  
make quite the door to door  
insurance salesman. -T-Guy  
Matt, better get the gun fixed.  
Ms. G

That dogwood's almost doing  
it!

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