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SHAKESPEARE IN THE BUFF

A *Midsummer Night in the*
movie theater.

page 4



STORYTELLING GALA

Diane Ferlatte concert raises
the roof.

page 5



DJ RAP

Queen of Brit scene comes to
America.

page 4

THE COLLEGE VOICE

VOLUME XXII • NUMBER 22

FRIDAY, MAY 7, 1999

CONNECTICUT COLLEGE, NEW LONDON, CT

Van Tilburg Named Director of College Relations

Plans to Focus on
National Media, Web

By ANNIE PEPIN

associate news editor

With an office view of Long Island Sound and the *Nautilus*, a ship he remembers building a replica of as a child, Mark Van Tilburg is eager to assume his position as director of college relations.

Van Tilburg has enjoyed a successful seventeen year career in public relations. He comes to Conn from the University of Pittsburgh-Bradford, where he served as director of public relations and marketing. Holding an M.F.A. in writing, specifically poetry, from the Writer's Workshop at the University of Iowa, Van Tilburg first worked in public relations in the private sphere before returning to higher education.

Drawn to Conn's "unique approach to liberal arts," Van Tilburg, who will be moving to the area with his wife and son, feels graduates of Conn will have a leg up due to their "broad understanding and sense of compassion" acquired while studying here.

Van Tilburg intends to promote Connecticut College with a "more aggressive national media effort." By specifically targeting Conn's four centers, (namely international studies and the liberal arts, conservation biology and environmental studies, arts and technology, and community challenges), highlighting faculty and student research, maintaining Conn's relation with NLDC, and building an impressive website, Van Tilburg hopes to help raise Conn's profile, "emphasizing leadership and excellence" inherent on the campus.

Van Tilburg's approach is an "integrative and communicative" one to getting a message out. A "strategic plan and orchestration" of the college's messages has been initiated, which Van Tilburg will continue by including a "major team effort" to promoting "clear messages."

The most challenging aspect of his new position, according to Van Tilburg, is "balancing the needs of the media with the wishes of faculty and administrators." News regarding the college must be "clear, truthful, relevant."

Van Tilburg will focus on strategic media relations and marketing initiatives. This will allow Lisa Brownell, who served as acting director, to concentrate on college publications, such as Connecticut College Magazine.

The key to working in public relations, says Van Tilburg, is "assisting the media, not manipulating."

Some of the information for this article was obtained from SOURCE.



PHOTO BY SETH DAVIS

Amber Callendes '02, Nedde Bary '02, Chad Nicholson '01, and Tim Aslin '01 in Senior Jesse Evans' new, powerful play *Pass the Stuffing*, performed Sunday thru Thursday last week.

VOICE UNSUNG SENIOR

Keith Leaves her Mark in the Arts

By KATIE STEPHENSON

news editor

As *Floralia* plans take over campus and graduation draws near, The Voice has chosen four seniors to honor as "Unsung Seniors;" the third of these is Megan Keith.

"I have been so spoiled over the last four years," laughs Keith, as she talks about the things that have meant the most to her over her four years at Connecticut College. Sighting her position as Music Director of the Williams Street Mix, she continues by saying that the best gift from her position is "to be able to arrange something and have fourteen amazing voices at my disposal."

Keith, who has been the Music Director for the last two years, says that the Mix will be the "hardest thing" to leave at Conn. "It is more than just a singing group, relationships are built through it," she says. Keith continues by adding that the ensemble "has grown and changed into an amazing group of people and an amazing group of singers."

As a double major in theater and music, Keith says that her greatest accomplishment is *MIX One Thousand Nine*, the most recent CD released by the Williams Street Mix. Keith calls the CD, which was recorded in Boston over Winter Break, her "thesis." She adds that *One Thousand Nine* is a more "professional sounding CD" and says that the best parts of recording were the "intensely musical moments" that the group had during its recording and during practices throughout the last four years. "The times in rehearsal when we just hit something right on the head...those are the moments I am going to miss."

Over the years, Keith has had her foot in the performing arts door as both a musician and an actress. She has performed in many main stage plays and cites *Suburbia* directed by Jess Madri, *Fuente Ovejuna*, *Learned Ladies*, and *Getting Out* as some of her favorites. She also credits theater professor David Jaffe as one of the many people who has helped her over the years. As she smiles recalling the advice and help he gave her for auditions, she says that one of the best

"The times in rehearsal when we just hit something right on the head... those are the moments I am going to miss."

Megan Keith
Music Director,
Williams Street Mix

things about Jaffe was that "he paid so much attention to his students....he really cared whether we learned or not."

As for the future, Keith is unsure of exactly what she hopes to do, but emphasizes that she feels she "has to have a life where she can be performing all the time." She disagrees with the belief that once people graduate they sometimes feel that life will be on one-track in one company or one type of job. She believes the opposite, saying that "sometimes that just isn't the reality." Instead, she sees herself trying a lot of different things

The Numbers Game: Housing Lottery Explained

Student Life to Require that Class/Gender Ratios be Maintained for Any Room Swaps

By LAURA STRONG

associate news editor

The mythical process known as the housing lottery occurred this past week, leaving some students cheering after being granted their first choice dorms and others moping about receiving less than desirable housing. Although the computer catastrophe that plagued last year's lottery did not occur, students still have many questions about how and why they were placed in their houses.

"There seems to be an exceptional amount of upperclassmen [this year] in the Plex, as compared with other years," said Katie Perry '01, echoing the sentiments of many students. To address this observation, Kristine Cyr Goodwin, assistant dean of student life, explained that she wants to "stick to the ratios" and maintain a balance of the classes in each dorm. This year, there will be no "body swapping" of rooms; students will only be able to swap rooms with a member of their own class.

"We believe our upperclassmen can be a good influence on the underclassmen," said Goodwin, in reference to Conn's policy of mixing the freshmen in with other classes in the houses. The class of 2002 comprises 22 percent of the total lottery cards received, which means that more rooms were allocated for them per house, and thus they were more likely to receive their first choice houses.

Student Life has tried to avoid placing seniors in unrenovated Plex dorms, which in recent years has led to an influx of seniors living in South Campus. As more Plex dorms are renovated, more upperclassmen will be placed in North Campus in an effort to re-balance the class ratios.

Student Advisors, students who request specialty housing and those who are in need of special housing for medical reasons go through the lottery first, before the main body of

students. 709 lottery cards were received by Student Life for the main lottery. Goodwin then determines which percentage of each class is male or female out of the 709. The percentages are then applied to the number of available rooms in each dorm.

The computer program then shuffles the lottery cards, and those students or groups with the most priority are housed first. However, groups of mixed class or gender may not be housed in their first choice dorm if the dorm is already full of the gender or class ratio, and the group will be moved to their next choices. Six seniors were "bumped" during this lottery because they were in groups with underclassmen, and while there was enough space in the dorms for the seniors, there was not for the underclassmen. Therefore, rather than separate the group, the entire group was bumped.

For the fall 1999 semester, there are 680 available singles for the 709 lottery cards received, which accounts for the students who were bumped. Those who were bumped may switch with students who were housed, but those who remain bumped until August will definitely be housed in singles and will probably not get their last choice house.

"We have plenty of space," asserted Goodwin, "we just don't have it at this moment." However, after more students are confirmed by their study away programs, more housing will open up and everyone will be housed.

With only two unrenovated Plex dorms left, there will be considerably fewer "priority" rooms available to students, and for the past two years, Goodwin has been devising a program which will maintain the priority system for the lottery. She assures

SEE HOUSING

continued on page 7



PHOTO BY STEVEN HUGHES

Renovations continue at the Hygenic Building, site of Hygenic Inc.'s galleries and studios. Hygenic's renovations have contributed to the revitalization of arts and entertainment in southeastern Connecticut. See next week's *Voice* for a full profile.

INTERNATIONAL Over \$1,110 raised in two weeks...

Kosovo Flares, Student Organizes Relief Fund

By ABBY CARLEN

staff writer

The conflict in Kosovo rages about 4,400 miles away from New London, Connecticut. According to Pietro Bonnano '02, that's close enough to care. Through Bonnano's efforts, Connecticut College is reaching out to refugees in the Balkans.

Bonnano organized an on-campus effort to raise money for the Red Cross International Relief Fund. As of May 3, 1,120 dollars had been collected from the Connecticut College community in two weeks. When asked about his motivations for this undertaking, Bonnano cited his passion for aiding those in need. "I want to do this helping people for the rest of my life," he said.

To focus his plan to help Kosovo, Bonnano contacted various organizations via the Internet and telephone to ask how Connecticut College could help. With Dean Ammirati's input, he chose to collect donations for the Red Cross because of their well-established reputation.

The accumulated funds will go to the Red Cross to purchase supplies for the refugees from Kosovo housed in camps in Macedonia and Albania. The Red Cross allocates funds according to a pyramidal structure, first purchasing food, then blankets and medical supplies, etc.

Of the 1120 dollars collected, Bonnano estimates that 400 dollars came from students and off-campus visitors. Although faculty and staff have contributed a larger amount, he is "disappointed" with their slow reaction and low participation.

At the fund drive's inception, Bonnano enlisted some friends to help him write letters to 49 College departments and offices, asking for their financial contributions. Presently, the majority of those contacted have not responded financially.

"There's no excuse [for not contributing]," says Bonnano, despite the College's distance from the crisis. He plans on continuing the fund drive for at least another week, in anticipation of more checks from faculty, staff, and administrators, as well as from students and visitors.

Donations for the Kosovo Relief Fund may be placed in the collection jars at the Shain Library counter and College Center Information Desk.

Das EFX Backs Out of Floralia

Early this week, the Conn gossip mill went into overdrive as students found out that Das EFX, one of the headlining bands for Floralia, backed out due to "personal reasons" said SAC Chair Bachman Clem. The absence created by Das EFX will be replaced by the venerable hip-hop quartet Brand Nubian who released a new CD this past September. Brand Nubian will join other headlining bands, They Might Be Giants and God Street Wine on the performance roster for Saturday's Floralia celebration.

"Dinner for Twelve Strangers" Underutilized

By LUKE JOHNSON

a&e editor

Although this year's turnout for Alumni Relation's annual Dinner for 12 Strangers event was lower than that of recent years, the positive feedback has been tremendous. A fall series is currently under discussion, says Associate Director of Alumni Relations Pat St. Germaine and Director of the Dinner for 12 Strangers program Salma Ahmed '97.

Started by the Southeastern Connecticut Alumni Club over ten years ago, the Dinner for 12 Strangers consistently proves to be one of the most popular Alumni events of the year. With the goal of tightening bonds within the college community, the Alumni Relations office extends invitations to the entire campus for din-

ner at the homes of local alumni hosts.

The dinners are an opportunity to meet alumni and to interact with other students and faculty in an off-campus context. As Germaine said, the dinners provide a chance for "members of the community to join together with a change of scenery [that] is nice." According to one student participant, the chance to meet other members of the campus community outside of Conn was one of the best parts of the dinner. Also, the opportunity for a home-cooked meal is hard to pass up.

Even this year, when only three dinners were held, Ahmed said that the positive response was great, with both hosts and guests reporting that a "wonderful time" was had by all.

While ten alumni from the South-

eastern Connecticut Alumni Club responded, the lack of faculty and student interest made only three dinners possible.

The program has inspired thoughts of a series of dinners in the fall for a number of other Alumni Clubs in the area as well. A long-distance version, for alumni and parents of current students who live too far away from Conn to participate in the local programs, is slated for Spring 2000.

With a plan to dramatically increase publicity and possibly produce a survey to find out what times would be most convenient for students and faculty, Ahmed and Germaine hope that next year's Dinner for 12 Strangers program is better taken advantage of by the community.

Editorial/Opinion

Faculty Policies on Papers Must Recognize that Growth in Writing Requires Revision

Conn students write thousands of papers each semester. But how many of these ever go beyond a first draft? How many students finish writing a paper, turn it in, and fail to even read through it once for basic errors?

Too many papers, we would argue, never make it beyond the rushed first draft stage. Students type the last word, maybe spell-check, and then rush to print the paper out. To some degree, this is understandable; students have countless essays to write and limited time in which to complete them.

But what is the purpose of writing a paper? In the short term, professors often use papers to test

knowledge of subject matter. However, in the long term, the purpose of writing countless essays in college is to learn to write; essay writing helps students develop logical thought processes by organizing

massive amounts of information into coherent thought.

Our current system of paper writing does not best allow for these long-term goals to occur. While Conn professors often make *extensive* comments on student essays, students naturally flip directly to the

grade. Once a student has learned of his or her grade, only rarely are comments by professors truly absorbed.

One professor in the government department has developed

a seemingly obvious, but greatly underutilized solution. For *every* essay due in her courses, this professor allows students to turn in complete rough drafts for evaluation. Then, she makes *extensive* comments on how the essay can be improved, and often meets with students individually to work on the quality of their writing, and the content of their essays.

Some professors specifically bar this type of policy. They argue that allowing drafts to be turned in early would give an unfair advantage to some students, and would give out too much information. We disagree. One of the greatest aspects of Connecticut College is its small classes. The ability of our faculty to work individually with students is perhaps our greatest strength. However, while we greatly value writing across the curriculum, we fail to utilize the full teaching ability of our faculty. Systemically, we must develop an environment that encourages and allows for professors to have "rough draft due dates," giving students the opportunity to work one-on-one with professors on their writing.

While we greatly value writing across the curriculum, we fail to utilize the full teaching ability of our faculty.

Read This When You're Drunk

(The Floralia Experience)

Coltrane's Sophomore Experience, with help from contributing columnists Glyder and the Liaison.

L: First of all Glyder, I want to send a shout out to the coolest person I know. That's right, the whiny-voiced, foul-mouthed misanthropic s***bag that works somewhere on this campus that *The Voice* editors won't let me identify.

G: They started out s***bag, you assh***. You can't say that s***. Liaison. At least not in the opening sentence.

[Editor's note: Funny people don't need to be profane. Clean up your f***** act or you're both out of here.]

G: Ouch. Well, he's got a point, Liaison. It isn't nice to accuse people of mean things, like being "misanthropic."

L: Okay, so I've gotten off to a bad start because I'm bitter. But it's a hard knock life when someone pisses you off and the puritanical editors won't let you "personally attack, defame, or libel" someone who really deserves it.

G: I know, life is hard, Annie. But just call me Daddy Warbucks, 'cause Floralia is only a day away! Bet your bottom dollar you'll be drunk-

L: And high.

G: I didn't know you smoked "tree," Liaison.

L: Whatever, I was referring to you and your kind, not my own habits. Personally, I never go down to Abbey, if you know what I mean.

G: What's that? You said you never go down on—

L: Hey, keep it clean.

G: C'mon Liaison, you've got to keep your audience in mind here. Right now our audience is a drunk kid balancing his drunk ass on a seatless toilet in K.B., regretting that last shot of Jack Daniel's and wondering where all the toilet paper went. When he's done he'll probably wipe it off with this article and flush 'er down the loo. No one's going to remember much of this weekend anyway.

L: So true. But let's take it out of the toilet for a moment and give the freshmen a quick rundown on how they can avoid getting hurt. One: if it rains at any time on Saturday, or if they act stupid, they're gonna get whacked.

G: You know Liaison, I don't really feel qualified to lecture the freshmen on the guidelines for so-called "appropriate behavior" during Floralia, because last year I got so

trashed that I hooked up with the Domino's guy. And then he told everyone I was a bad kisser and that my ass was flabby.

L: You're right, that was not appropriate. But speaking of flabby, we come to point number two: don't take your shirt off, freshmen. You think it's all right, but it's not. You are not that guy. If you do, you're gonna get whacked.

G: Also, this is EXTREMELY important: if you're going to go back to your dorm room to have sex, please, don't drive. Go back in large groups, so that everyone gets there safe. Or just have sex on the Floralia green, so that I can watch.

Never give up! (Unless you're really tired. Or drinking and having sex.)

—Glyder and the Liaison
Glen Harnish contributed to the writing of this piece.



Colman Long '01

LETTERS TO THE EDITOR

1999-2000 to be Year of J-Board, Honor Code Review

On April 28, members of the Judiciary Board dissolved the board for the remainder of the year, in part in response to an administrative decision to grant an appeal to a student suspension. Some board members disagreed with the decision to overrule a J-Board recommendation for a student suspension. Suspensions and expulsions are the only cases that can be appealed to or overturned by the administration. In a memo stating the dissolution, the nine board members listed 15 issues they would like to have addressed.

A thorough review and strengthening of Connecticut College's 80-year-old student-run honor code and self-governance system was planned earlier this year by the Dean of the College's office to take place during the 1999-2000 academic year. The planning process included consultation with the Student Life Committee of the Board of Trustees and the Student Government Association and J-Board leadership.

The heart of our honor code is the student's ownership. Issues presented recently by his year's J-Board, including their concerns, ideas and procedural insights, will be at the core of the review process, being conducted by various committees made up of students, faculty and staff.

Our 80-year old Honor Code affords Connecticut College students a huge amount of self-governance and is one of the strongest of the few honor code systems remaining in the country. The code permits self-scheduled, unproctored exams, covers both plagiarism and social life, and is run entirely by students. Newly elected board members review and revise the Judiciary Board guidelines annually and review and edit judicial procedures.

As the review process gets underway, we encourage and welcome any suggestions and input from the entire campus community.

Sincerely,
Arthur Ferrari
Dean of the College

From Hypocrisy to Democracy

To the Editor:

Over the past two weeks, I have remained quite silent regarding the "chalking episodes;" yes, I am still talking about the chalking episodes. What is right is right and what is wrong is just plainly wrong; no matter which way we look at it. If I see someone doing something right, I try to compliment them, but if they are wrong, no matter who they are, it is in my nature to speak out. I am speaking specifically about the blatant level of hypocrisy I am witnessing on this campus targeted directly toward those of Christian beliefs.

I have been reading the many articles regarding this issue, and one of the critiques caught my attention. It was the letter entitled, "Student to BCM: Chalkings Inappropriate," written by an anonymous person in last week's *College Voice*. The point was made that the chalkings by BCM could not be compared to the chalkings of SAVE and SOUL, based on the fact that the beliefs expressed by BCM are debatable and because many people do not actually believe as strongly in what is written in The Bible.

My initial reaction was one of surprise, immediately followed by dismay. My point is that belief is something which cannot be proven by any empirical means. If it were proven to be either true or not true, then it would no longer be a belief, but knowledge. The last time I checked, people were free to believe whatever they want and are free to express their feelings or beliefs. Feelings do not have to be true, or tested as being true, and neither do beliefs.

Let me assume for a moment the role of the *advocatus diaboli*; let's pretend that people are only allowed to say, write, or express true things. This means that if someone comments in a newspaper that a concert was awesome, they should not be allowed to say such a thing, because one would have to first "prove" that the concert was awesome. Since there

THE COLLEGE VOICE

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Corrections

Last week, a feature story in *The College Voice* reported that administrators had warned George Clinton's booking agent "that he [Clinton] couldn't bring drugs onto the campus," and that he then later "raised his price to 50,000 dollars."

According to Director of Student Activities Scott McEver, the College had no such discussion with Clinton. In fact, according to McEver, the price increase resulted from Floralia falling on an isolated date, outside of a string of dates on Clinton's tour.

"Originally, we got word that they might be available . . . [but] it was contingent on them not being in Europe," said McEver. "At the time that our bid reached their management, they had already booked several other dates. [Then], at that point, our date became much more isolated."

McEver explained that "as is often the case, if you ask for an isolated date, they want more money to play out of sequence." By the time Clinton had reviewed the final offer to play at Conn, Floralia no longer fit his tour schedule, and his price was then raised.

The Voice apologizes for omitting photo credits in last week's issue (Issue 21, April 30, 1999). The cover photo was taken by Steven Hughes. Photos of the Lyman Allyn art exhibit (page 4) were also taken by Steven Hughes. The Photo on page 5 of the Bee Bee Dairy was taken by Seth Davis. The Soarfest Photo on page 6 was taken by Adam Larkey.

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

Letters to the Editor

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continued on page 7

CONNTHOUGHT

Hostilities in Iraq Ignored by Americans

To the Editor:

As bombs rain down in Yugoslavia, America's attention is focused on the human tragedy occurring in Kosovo. What goes unnoticed by most of us is that there is another war the US is currently engaged in that, according to UN statistics, claims two hundred [sic] fifty lives a day and is being conducted against a whole people. I am talking about the US-led war against Iraq.

It would be understandable if even the most avid reader of the newspaper missed the one-paragraph blurbs buried in the back section of newspapers that have chronicled our daily bombings of Iraq. Yet it is sanctions, not bombs, that are our most deadly weapon against Iraq. These sanctions were created by the passage in 1990 of United Nations resolution 661 following the end of the Gulf War. According to UN statistics, seven years after the imposition of the blockade on the people of Iraq, more than 1.2 million people, including 750,000 children below the age of five, have died because of the scarcity of food and medicine and poor sanitation.

The UN resolution exempted food and medicine from the sanctions, but concern for the precipitous decline in standards of living for the Iraqi people led to the creation of the oil for food program in 1991. This program, intended as a temporary measure, allows Iraq to sell a set quantity of oil. The profits are placed into an account that is controlled by the United Nations and 40% of which

is used to run the largest humanitarian operation in history. So far however, the oil for food program has failed to prevent humanitarian disaster.

In 1994, UNICEF published a report stating "The Oil-for-Food plan has not yet resulted in adequate protection of Iraq's children from malnutrition/disease. Those children spared from death continue to remain deprived of essential rights addressed in the Convention of Rights of the Child." In 1995 UNICEF concluded "Sanctions are inhibiting the importation of spare-parts, chemicals, reagents, and the means of transportation required to provide water and sanitation services to the civilian population of Iraq. What has become increasingly clear is that no significant movement towards food security can be achieved so long as the embargo remains in place."

Some of us may be saying, "It is Saddam Hussein's fault the sanctions have not been lifted. All he needs to do is comply with UN weapons inspectors." In fact, US policy is to use the Iraqi people as pawns in a brutal game of chicken with Saddam Hussein. James Baker, Secretary of State, has gone on record saying, "We are not interested in seeing a relaxation of sanctions as long as Saddam Hussein is in power." Even to this end there is no evidence that the current policy is weakening Saddam Hussein's grip on power. What it is doing is uniting his people as well as other Muslim nations, some of which used to be at war with Iraq, around him.

Our leaders seem unconcerned by the devastating effects of the sanctions. When asked on *60 Minutes* about the death of half a million children in Iraq - more children than died in Hiroshima, Madeline Albright responded "we think the price is worth it." Over spring break I attended a Senate hearing about the oil for food program during which Senator Lieberman of Connecticut said that the only reason he could see for expanding access to food in Iraq is if it would encourage the Iraqi people to overthrow Saddam Hussein more rapidly. The main concerns on the Senator's agenda seemed to be that the oil for food program was detrimental to US oil corporation's interests.

As we are currently "bombing for peace" in Yugoslavia we must let our leaders know that concern for the suffering of the Iraqi people is also on our agenda. During the next meeting of the student government association I am presenting a resolution calling for the lifting of the sanctions with special provisions for military technology and machinery. If passed copies of this resolution will be sent to our representative in Congress, *The New London Day*, and the mayor of New London. Please let your House Senator know that you support this resolution and you feel strongly that we should not continue to tolerate this tragedy.

Sincerely,
Timothy Reuter

OP-ART
By Josh Friedlander

It is suggested that students take this test without any preparation, unless one defines preparation in terms of consumption. As always, you are on your honor (although who is going to enforce it?)

Floralia Final Exam

BEER TRIVIA

1. This beer's advertising campaign recently showcased 3 croaking frogs. The frogs were eventually replaced with 2 lizards which couldn't wait for these frogs to, um, croak.
Which beer's advertising campaign am I talking about?
☐ Red Dog
☐ Rolling Rock
☐ Budweiser
☐ Sierra Nevada Pale Ale
2. Which beer is "the beer that made Milwaukee famous?"
☐ Miller
☐ Schlitz
☐ Natural Light
☐ Milwaukee's Best
3. "Guys, it just doesn't get any better than this."
By "this" I'm referring to "America's best tasting beer." which is...
☐ Pabst Blue Ribbon
☐ Miller Genuine Draft
☐ Hamm's
☐ Old Milwaukee
4. Beer passed through a filter and not pasteurized by heat is commonly called:
☐ Cold-filtered
☐ Cheese-clothed
☐ Rocky Mountain Style
☐ Old World Style
5. An additional fermentation step that builds alcohol and carbonation but conveys no flavor is called:
☐ Top-fermentation
☐ Krausening
☐ Beechwood-aging
☐ Bottom Bubbling
6. This means adding more hops during fermentation to enhance the aroma. It's common practice by microbreweries.
☐ Dry hopping
☐ Two-row summer barley
☐ Worting
☐ All of the above
7. This brewery's name is associated with amusement parks such as Sea World, Busch Gardens and Sesame Place.
☐ Pabst
☐ Coors
☐ Pilsner Plus
☐ Anheuser-Busch
8. This brewing company began as a family business founded by a German immigrant, Frederic. In 1855, Frederic started a brewery outside of Milwaukee. Fredrick's last name now marks the name of this famous brewer. What's Fredrick's last name?
☐ Colt 45
☐ Molson
☐ Miller
☐ Crazy Horse
9. In 1996, this brewery acquired G. Heileman Brewing Company, whose brands include Special Export, Old Style, Schmidt's, Lone Star, Colt 45, and Mickey's. Which brewer acquired these fine brands?
☐ Coors
☐ Stroh
☐ Latrobe
☐ N. Nast
10. This state consumes more beer than any other person - 52.4 gallons/year for the average person of legal drinking age. Which state is this?
☐ New Hampshire
☐ Colorado
☐ Texas
☐ Wisconsin
11. This state consumes the least amount of beer per person - 21.6 gallons/year for the average person of legal drinking age. Which state is this?
☐ Mississippi
☐ Utah
☐ California
☐ Hawaii
12. How much do the total retail beer sales in Michigan amount to per year?
☐ \$1 Million
☐ \$7 Million
☐ \$843 Million
☐ \$1691 Million
13. Which country produces the most beer?
☐ United States
☐ Germany
☐ China
☐ Canada

Answers

1. Budweiser • 2. Schlitz • 3. Old Milwaukee • 4. Cold-filtered • 5. Beechwood-aging • 6. Dry hopping • 7. Anheuser-Busch
8. Miller • 9. Stroh • 10. New Hampshire • 11. Utah • 12. \$1691 Million • 13. The U.S. of course!
Questions courtesy of "Domestic Beer-O-Rama"
<http://www-personal.umich.edu/~anjarvis/tc450/beerOrama/index.html>

The Final Edition of the 1998-99
College Voice will be May 14, 1999.

Letters to the Editor will be due
Wednesday, May 12, 1999 at 5:00 p.m.

PROJECT SUPPORT OPEN TO RISING SOPHOMORES,
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ON THE TOPIC

"Teaching Social Values to Children"

Students are invited to submit detailed proposals for special projects that involve the teaching of social values (e.g., pro-social behavior; self-esteem; social tolerance) to children.

1. Each proposal must have the support of a faculty member who will act as consultant and adviser to the student. A final report to the Committee is due 6 weeks after completing the project.
2. Students will be encouraged to develop proposals that may be implemented as an individual or honors study (1999-00) under faculty supervision. Group proposals are also encouraged. Please send a letter or request to Margaret Sheridan, box 5332. The letter should briefly describe the project, comment on its relevance to the area of children and social values, and include a budget. Modest requests of under \$100 to several hundred dollars will be considered for Individual or Field Studies and Honors Study projects.
3. Stipends of up to \$1,200 are available for non-credit summer internships or to subsidize low paying jobs which involve work with children in which the student can support the learning of social values. Interested students should pick up the internship application form from Mrs. Atkinson in the Human Development/Children's School Office.
4. All proposals will be reviewed by the Armington Committee. They will be judged for clarity, aptness, practicality, the care with which the project is conceived, and the appropriateness of its aims.
5. All proposals must be submitted no later than May 20, 1999 in order to allow the Committee to make its selections before May 26, 1999.

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Arts & Entertainment

Pass the Stuffing: A Tour de Force Play Featuring Strong Performances



By LUKE JOHNSON

a&e editor

With the tagline "Come see a dysfunctional family get stoned on Christmas Eve," expectations for senior Jesse Evan's play *Pass the Stuffing* were in the light, subversive comic line. It was in fact something far greater than a simple collegiate comedy. Alternatingly hilarious and horrifying, *Pass the Stuffing* delved deep into one of the most serious evils, abuse, and explored the havoc it wreaked.

In the play, based in part on Evans' mother's life, the writer-director blended violence and humor into a shocking examination of abuse, ways of coping and what happens when the breaking point is finally reached. The plot bounced from the hilarious to the terrifying and back again, wringing the emotions of the audience in a way both draining and exhilarating. By the

conclusion of the play, one was left with the merest inkling of what it must be like to be in an abusive relationship, but that was shocking enough.

The five-member cast did a spectacular job of bringing the complex, challenging characters to life. Autumn Dumas '99 was unsettling in the extreme as the abusive, manipulative mother, Elma. Dumas handled the fierce emotional and physical demands of her character with great aplomb. She left the audience agog with her ability to spew Elma's tempestuous fury.

Alexis Callender '02 also performed admirably as Elma's daughter Annie. As *de facto* mother to her siblings Drew and Jerry, Annie's role was that of mediator, and to a degree, martyr. Callender's excellent performance highlighted her character's tremendous sacrifices for her brothers and for the family as a unit.

Ned de Bary '02 made the trans-

formation from the staid, distant, monosyllabic father, J.B. to the ebullient, stoned J.B. who did the twist, most believable. A convincing seizure in the middle of dinner rounded out de Bary's performance.

Tim Aslin '01 was amazing as Jerry, the youngest child and victim of Elma's worst abuses. The damages done by his neurotic mother were painfully vivid in Aslin's portrayal. Aslin's convincing physical mannerisms aided his powerful delivery of Evans' script and helped him inhabit "a fifteen-year-old that acts like a twelve-year-old but gets treated like a seven-year-old." Aslin did this so well that the audience felt uneasy every time Elma reached for Jerry.

As Drew, the middle child who has seen too much, Chad Nicholson '01 brought life to the character's tortured existence. Nicholson's portrayal of the 'high' Drew was skilled, but the more serious sides of his char-

In this age of tabloid violence, *Pass the Stuffing* is a powerful reminder that the terrors next door are just as real and damaging as the ones half a world away.

acter, as well as of the play as a whole, draw the most praise.

In this age of tabloid violence, *Pass the Stuffing* is a powerful reminder that the terrors next door are just as real and damaging as the ones half a world away. Much praise goes to Mrs. Evans for allowing such a personal story to be shared, to her son for creating such an engaging forum and to the cast for presenting such amazing vigor and realism.

Williams Street Mix Concert Rocks Black Box

By KATIE STEPHENSON

news editor

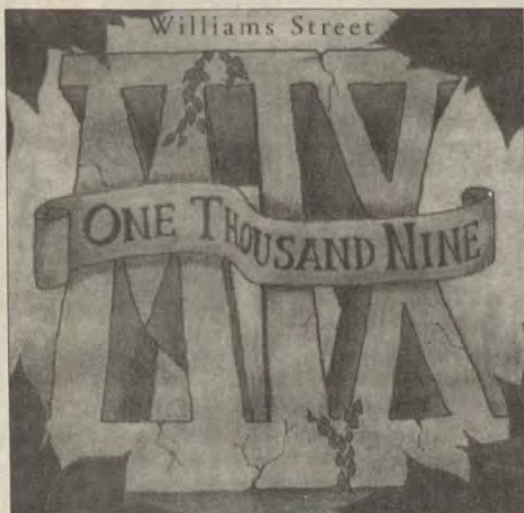
Seats were filled and the floor overflowed with audience members for the first concert held at the Tansill Theater last Friday night. The Williams Street Mix christened the theater with the help of guest group NYU APC Rhythm at their spring concert "Things that Don't Mix."

Students, parents and guests lined the stairs of the Tansill lobby as they waited to enter the theater. On the walls lining the steps were signs advertising objects that did and did not mix, a preview for the anxious concert-goers.

The Tansill Black Box Theater, with more than 150 audience members, erupted in applause as the twelve current members of the Mix took the stage in mismatched outfits to begin their set. Starting the performance, Mike Griesinger performed the solo in "September" by Earth, Wind, and Fire, featuring a dance number by the group.

Following the opening number, Musical Director Megan Keith '99 welcomed the audience and thanked schedulers for the use of the space. After her speech, Caroline D'Alessio '02 soloed in "Hopeless" and Molly Seamans '01 performed "Underground."

As the Mix took their first break, APC Rhythm, standing for "All Points of the Compass," took the stage with Conn alum Liza Talusen. The group, who arrived late due to the traffic, performed five songs including Talusen's solo in "Elsewhere" by Sarah McLachlan, Tracy Chapman's "Give Me One Reason" and "Jezebel" by 10,000 Maniacs. The group, featuring many talented alto voices, ended with the crowd pleasing "One More Time"



by Britteny Spears.

After the guest group concluded their set, the members of the Mix returned to the stage with "Rock with You" featuring Kate Elliott '00. The piece, while very fast paced and enjoyable, drowned out the soloist with enthusiastic back-ups, the only instance in which this occurred during the concert.

In rapid succession, the Mix followed Elliott's piece with "Songbird" featuring Katlyn Stillings '02 and the Barenaked Ladies hit "Some Fantastic" with an amusing duet performance by sophomores Evan Allen and Scott McCue.

In typical Williams Street Mix fashion, the night would not have been complete without a large dose of humor, and they provided this by engag-

ing the audience in a game. After joking about the game being audience chosen, the group chose "Take on Me," and senior Alek Stevens led the group in performing it in all possible genres of music. Among these were swing, reggae, techno, death metal, a Bach Chorale, an amusing example of an a cappella audition and a crowd-pleasing porno soundtrack performance.

As the applause died down, Keith took center stage to perform "Virtual Insanity" by Jamiroquai. The number, which showcased Keith's amazing range and ability, was one of the best of the evening drawing the crowd in and demonstrating the undeniable talent of the group as a whole.

Shortly after Keith's piece, the groups spread themselves out around the Black Box theater space and performed "When I Fall in Love" arranged by Allen. The piece, which seemed to surround the audience, ended as the members of the group all returned to center stage to perform the finale, which featured the work of the graduating seniors. The piece, a medley of "Stayin' Alive" and "Get Down on It", was arranged by Keith and featured seniors Tim James and Oliver Wesson.

As the last chords of the song faded, the theater erupted into applause as the group received a standing ovation and took a unison bow before running off stage. When the clapping continued and the audience remained on its feet, the group returned to perform the song Keith called the "Mix Anthem" - "Find a Way to My Heart" featuring Elliot. The song brought the audience to its feet as another standing ovation followed the performers off the stage.



DJ Rap puts her Assets to Work on the Boards

By LUKE JOHNSON

a&e editor

What do you get when you have a 30 year-old former law clerk and topless model with a killer instinct at the mixing boards? The queen of the London jungle and hardcore scene, DJ Rap, that's who. With her upcoming release *Learning Curve* on Higher Ground/Columbia, DJ Rap (aka Charissa Saverio) hopes to make a splash on this side of the pond.

Incorporating lyrics, both honed and gritty, into sharply produced break-beat mixes, DJ Rap's first full-length disc successfully blends pop sensibilities with her skills as a deejay. *Learning Curve* proves that her mix of club culture and the singer/songwriter mentality can avoid the maudlin caterwauling of Jewel and the saccharine power pop of the Spice Girls to make music that appeals to the pop ear without losing sight of her raver roots.

"Bad Girl", the album's first track, features the alternately ethereal and angry voice of Rap blended with a bass-heavy mix that packs a

powerful punch. The lyrics are on point as well - in *Bad Girl* she sings "As friends we get along, respect my body, because that's where you came from." DJ Rap is obviously a lady not to be messed with, in or outside the deejay booth.

"Good to be Alive," featured on the *Go* soundtrack, will please a pop-tuned ear with a fast-paced, upbeat groove, while the exceptional "Bad Behaviour" will score high marks with those who have a more industrial bent. "Stories from Around the World" is an unfortunate reminder of why the world music scene is nearly dead and "Changes" drags along for over seven minutes, but the driving, elongated sound of "Live it for today" and "Human Kind" are proof that DJ Rap can handle herself.

Given the success of other recent British imports (Do I make you horny, baby?) and the indisputable talent she exhibits, DJ Rap's welcome in the US should be warm indeed. If this sort of thing is your bag, baby, keep an eye out for *Learning Curve* after May 4, the album's American release date.

"Ridiculous Play" Makes for Semi-Nude Movie

A Midsummer Night's Dream

Shakespeare's classic tale of love and adventure in fairyland. A strong cast animates this funny, beautiful adaptation, but cloying aspects detract from its appeal. 1 hour, 55 min.

With: Kevin Kline, Michelle Pfeiffer, Rupert Everett, Stanley Tucci, Calista Flockhart, and Anna Friel.
Directed by: Michael Hoffman



By EMILY EPSTEIN

staff writer

When Samuel Pepys saw *A Midsummer Night's Dream* in 1662, he called it "the most insipid ridiculous play that ever I saw in my life." Nonetheless, audiences have been enjoying its humor and romance for 400 years. In this adaptation, director Michael Hoffman capitalizes on the charming and funny parts of Shakespeare's script, and a star-studded cast deliver their lines with convincing vigor. However, the movie's cheesy special effects belong in a Disney cartoon and detract from its success.

Most of the story takes place in a forest, where three groups of characters run amok. Hermia and her fiancé Lysander have fled to the woods in order to escape her father, who wants her to marry a suitor named Demetrius instead. Demetrius pursues them, as does an infatuated Hel-



ena. A subplot includes the foibles of an aspiring troupe of actors who go to the forest to rehearse a play.

The two sets of mortals end up near the secret home of the fairies, who are led by their king and queen, Oberon and Titania. The mischievous fairies wreak havoc amongst themselves, the actors and the lovers by rashly distributing magical love potions.

The movie is a visual treat, partially because it was filmed in the rolling hills of scenic Tuscany, Italy. The actors are similarly stunning, and the skimpy costumes highlight both their physical attributes and their acting talents. Rupert Everett plays a

Rupert Everett and Michelle Pfeiffer in *A Midsummer Night's Dream*.

buff, sexy Oberon, and Michelle Pfeiffer shines as his winsome queen.

Lysander (Dominic West) and Demetrius (Christian Bale) aren't the most gorgeous men, but it is easy to understand why they would fight over the lovely Hermia (Anna Friel). In case the audience isn't convinced, her cleavage is showcased for about half of the movie. As the actress later observed, "When we go into the forest, the clothes come off."

The only truly unattractive member of the cast is Calista Flockhart, who resembles a starved, plucked chicken. Stanley Tucci (Puck) and Kevin Kline (Bottom) wear more clothing than the rest of the actors put together, which allows the audience to focus on their excellent acting.

The script's magical elements are difficult to reconcile with its adult content, but other directors have found a better balance. Hoffman opts to represent the fairies with shining, darting lights, and Titania appears as Tinkerbell at one point. However, Hoffman almost redeems himself by inventing a fairy bar where the sprites party the night away like the aliens in the *Star Wars* cantina.

As a whole, *A Midsummer Night's Dream* is uneven. In some places, it charms and amuses, but other parts fall as flat as the front of Calista Flockhart's dress. Perhaps the movie's greatest achievement is its ability to make Shakespeare accessible to a broad audience without involving Kenneth Branagh.

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ARTS & ENTERTAINMENT



Stories in Motion: Multiple storytellers gathered last weekend for the Eighteenth Annual Storytelling Festival.

PHOTOS BY DARIN RAMSAY

Storytelling Festival Infused with Excitement



Diane Ferlatte

By LUKE JOHNSON

a&e editor

At the eighteenth annual Storytelling Festival, the tales were tall and told with incomparable flair, and headliner Diane Ferlatte showed that she had flair to spare. The nationally renowned storyteller performed to a rapt audience at her Gala Storytelling Concert on Saturday

night. As a newcomer to the world of storytelling, Ferlatte's performance was an incredible introduction to the venerable mode of communication.

An immensely charismatic performer, Ferlatte took the stage with a sturdy walking stick and proceeded to beat out a rhythm on the floor and started to sing. The audience, a very responsive crowd, was soon singing too – the “swingers” belting out *Swing Low, Sweet Chariot*, and the “saints” following with *When the Saints go Marching In*.

Once I got over the shock of sitting in the middle of an auditorium filled primarily with middle aged white people doing a pretty good imitation of a gospel choir, I joined in too. This is a testament to Ferlatte's ability to move people, because I don't sing for anybody, except in the car, by myself. Ferlatte used the enthusiastic crowd at many other points in the performance. And, with more songs, call backs and shout-outs, this is what interactive entertainment is truly about.

Ferlatte then explained how she became a storyteller. She had found in her newly adopted son a “TV brain”

that wouldn't sit still for the sedate story books she read to her daughter, so she harkened back to her own childhood, where she had been surrounded by storytellers of the first water. Having been steeped in the oral traditions of the South, Ferlatte had grown up hearing the tales of her family members on their front porch. This rich oral tradition with its expansive gestures and wide range was just the thing to let free her son's imagination and get him to sit still for a few seconds.

This, in itself, was quite a tale, as Ferlatte employed the tools of her trade to engage the audience. At one point, everyone jumped in their seats at the introduction of a “WITCH!” After pulses had returned to normal, Ferlatte continued her performance with a variety of tales rooted in the African, Southern and African American traditions, liberally peppered with personal anecdotes related with the same verve and wit as the folkloric stories.

Humor played a large role in the concert, as Ferlatte shared stories of oppression and pain, the ability to find the good in life even when things are bad. Ferlatte summed up this outlook in a story about her mother–

“tough times don't last, but tough people do.” From High John the Conqueror who lifted the slaves up with song to the “honey-do” husband who shook hands with the devil, Ferlatte's stories were all lively, intelligent, and often held a balm for the tired and a moral for the taking.

Of her personal stories, the one I found most moving was that of her relationship with a French exchange student she met by chance in front of the Clairmont Hotel on her way home from a conference. A meeting of two cultures, generations and nationalities, Ferlatte's descriptions of their adventures highlighted that all that we need is a little humor, understanding and the willingness to take risks in life to bring people closer together.

The story of how the turtle got his shell was also high point. After declining an invitation to Ogun the sky-god's wedding to do housework, the turtle was forced forever to carry his home on his back. There were many, many other stories to tell, and Ferlatte told them all. I was not ready to relinquish my seat after the final round of *Josephine*. Ferlatte had made me clap and sing, not an easy thing to do, but she had also made me think, and that was the most important. In a warm, entertaining manner, Ferlatte had introduced many issues central to life today, and I am glad she did, I think that everyone in the audience took away from her performance a piece of themselves they didn't know they had before. And I, for one, am the better for it.

Storytelling Festival in its Eighteenth Year at Conn

By LUKE JOHNSON

a&e editor

As the Gala Storytelling Concert featuring Diane Ferlatte wound down, Acting Executive Director of the Connecticut Storytelling Center Ann Shapiro waxed ecstatic about this year's event. Now in its 18 year, the Festival enjoyed the strongest turnout ever this year, people even had to be turned away from Friday night's “Once and Twice Upon a Time” family event, said Shapiro.

The weekend's offerings were varied, from tellings for children, to a morning of stories based in various sacred traditions, to workshops on helping beginners tell stories and cultivate personal tales. One member of the CSC, John Basinger, even performed part of *Paradise Lost*, which he has memorized in its entirety.

While the Festival weekend, the oldest and largest event of its kind in New England, is the highlight of the CSC's year, the center runs many other storytelling-linked projects as well. Aside from the annual festival, local events are held all over the state, and educational programs also form a large part of the center's work. Since 1987 the CSC has

conducted storytelling residencies in a number of Connecticut school districts, including New London, Norwalk and Middletown.

Currently bringing over 30 storytellers into more than 20 schools, storytellers engage student and teachers in assemblies, residencies, coaching, teacher workshops, and special programs. These programs are all aimed at increasing awareness and practice of storytelling in a variety of contexts. Storytellers explore issues like multiculturalism, history, the environment, and conflict resolution to name a few.

Within the Connecticut College context, Shapiro was gladened to see some students present, but would “love to see more.” Although the center is in residence at the College, it keeps a low profile for most of the year, but Shapiro said she “was open to suggestions on how to make the connection stronger.” In light of this year's success, hopefully more students will take advantage of this entertaining resource right on their doorstep.

Liz Eckert Completes Senior Project on Joan of Arc

By REBEKAH PAGE

staff writer

Liz Eckert's interest in Joan of Arc began over two years ago when she started researching the saint's life through historical accounts and theatrical representations. Every book she read contributed more and more to her fascination with young French saint.

It was through this extensive research that Eckert discovered 15 or 16 plays featuring Joan of Arc, describing her identity and her life in varying ways. These discoveries became the basis of Eckert's senior project: a performance of scenes from various plays and texts concerning Joan of Arc. *Joan* was performed April 27 and 28 in the Tansill Black Box Theater.

The costuming was plain and the set was simple, but any elaboration in these areas would have taken away from the strength of Eckert's performance. The focus was Joan's passion and power, and both were conveyed with remarkable skill. Several scenes were performed in French.

This ambiguity in the various segments proved to be a metaphor for Joan's life and contributed to the personal quality of Eckert's performance.

Eckert explains that she was not interested in making a decision about which account of Joan's life should be considered the most accurate; she approached the role of Joan by focusing “on what it must have been like to be that inspired.”

Eckert feels that the project was very fulfilling and recommends “doing this kind of project to anyone interested in anything.” She has been impressed with other senior projects and recognizes them as important means for individual expression. Eckert's project can certainly be seen as the starting point for even more research. When asked if she will continue to pursue this subject, Eckert answered, “I'm not going to suddenly stop being interested in Joan.” For Eckert, Joan of Arc's fortitude and passion become more inspiring with each new piece of information she uncovers.

The College Voice

is hiring an Associate Arts & Entertainment editor for our next term beginning in September.

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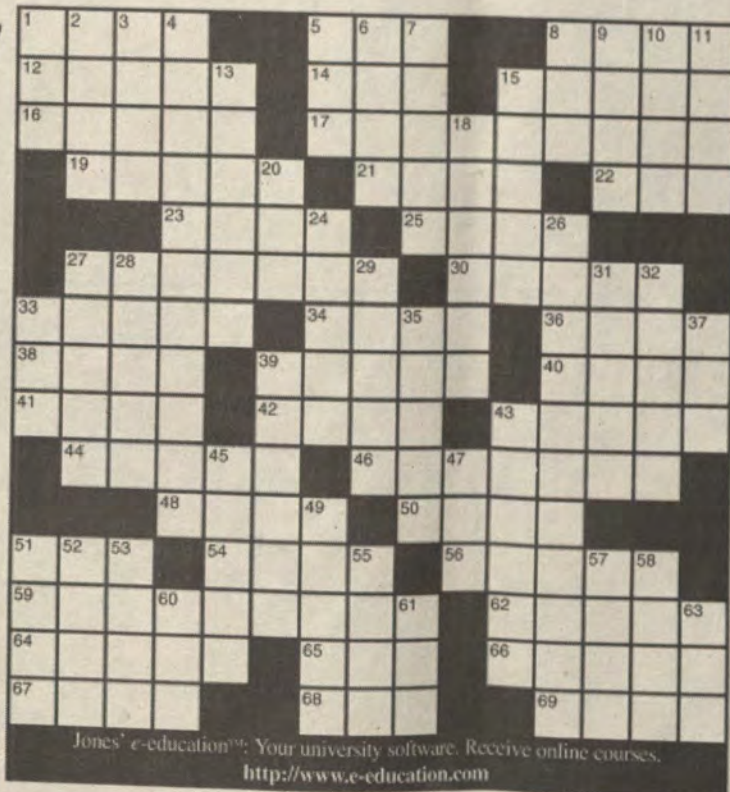
May 6, 1999

ACROSS

1. Drop loudly
5. Pro
8. A spelling
12. Home-run hitter Hank
14. Just manage
15. Urchin
16. Theater
17. Most showery
19. German mathematician Felix
21. Pang
22. Combined form meaning revived
23. Detergent brand
25. Up a
27. Bedrock
30. Aits
33. Saltpeters
34. Son of Adam
36. Volcano
38. Enthusiasm
39. Street narcotic
40. London cleaning woman
41. Italian soul
42. Deem
43. "... and carry a big
44. Port town at mouth of Tiber
46. Lounge at the Waldorf
48. One of the seven deadly sins
50. One who repents
51. Messy place to live
54. Reveal
56. Ability
59. Companies
62. Worse than 65 across
64. Shirt brand
65. Poorly
66. A scale of gradation
67. Sludges
68. Informer
69. U-Mich hockey arena

DOWN

1. That on which one may write
2. Frolic
3. Type of exam
4. Southwest Asian fruit
5. Cold month
6. Favorite Cajun vegetable
7. Respond
8. Tribe of Laos
9. Divination



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57. Muse of history
58. Barbie's boyfriend
60. Alamos
61. Sneaky
63. Impute

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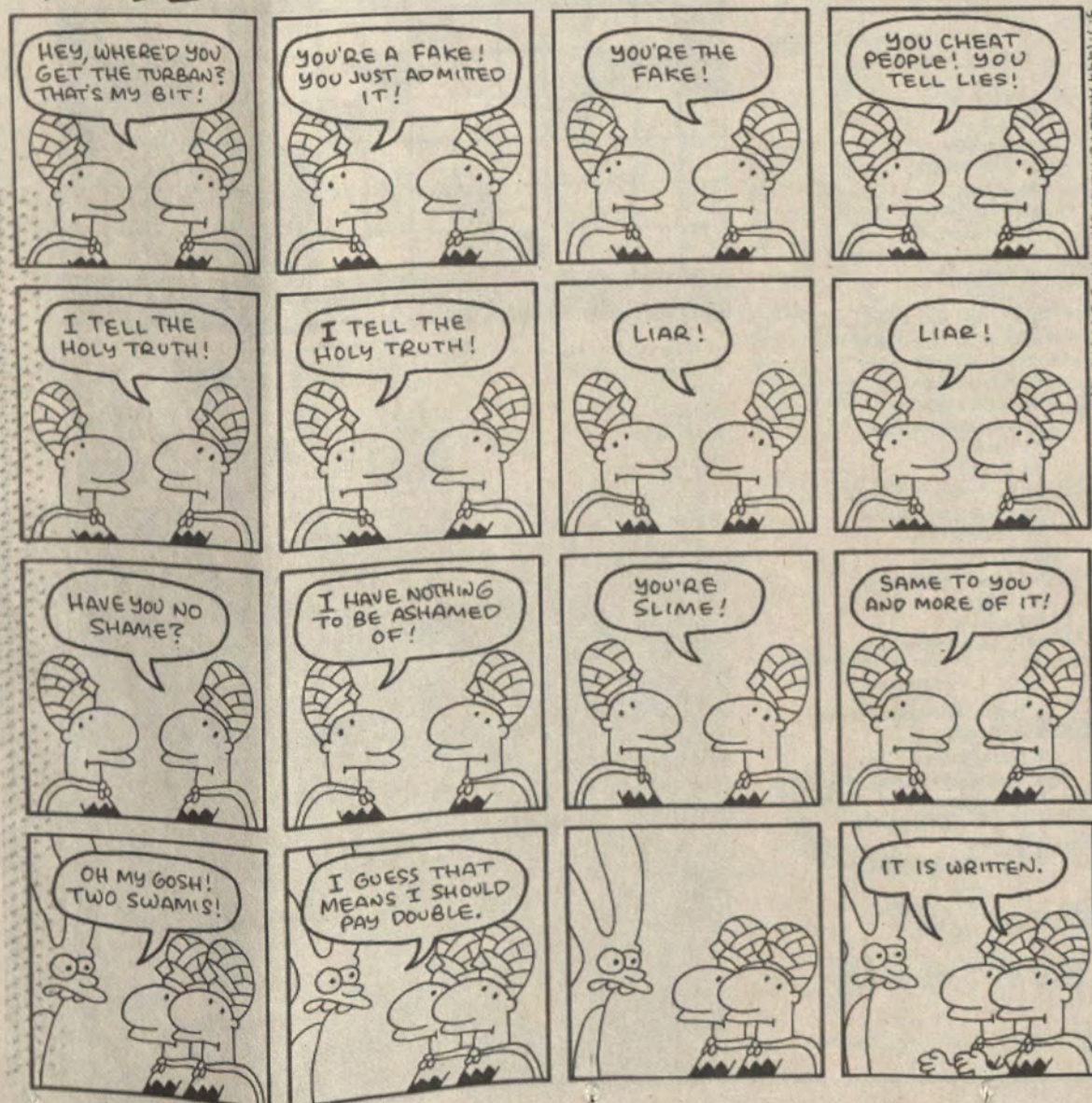
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LIFE IN HELL

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GREENING



Are We Toying with Nature?

Prof. Barnes Examines the Future Costs and Benefits of Genetic Engineering.

By MICHAEL TENOFSKY

contributing writer

Last year, newspapers and magazines all over the world put the entire planet into a frenzy when they intensively reported the cloning of the first adult sheep. Since then, popular opinion has been divided; is genetic engineering a vital asset to humankind, or is it just another one of man's ethnocentric attempts at manipulation of the natural world?

The battle rages on. Biotechnology stands at the forefront of a current trend that combines scientific and technological resources. This cutting edge field, though broadly based, mainly combines natural life processes with high tech equipment and sophisticated laboratory techniques.

In the past month, Canadian researchers predicted a revolution in modern agriculture based on the new field of "molecular farming." This new area involves the use of genetic engineering to create unique organisms that can yield such products as vaccines, medicines, biodegradable plastics, and other practical chemical and energy stores.

Molecular farming is just one small area of a new wave of genetic modification. The potentially beneficial effects are seemingly boundless. The most widespread process involves the creation of "transgenic" plants and animals that carry genetic material native to themselves as well as small amounts of foreign DNA from another species.

A specific DNA sequence, also known as a gene, is removed from a donor organism. The gene is then spliced into the DNA of the host organism. These transgenic plants and animals carry the genetic resources needed for the production of a vast

amount of naturally occurring products. Researchers at the University of Wisconsin have just recently perfected a new procedure that transmits a foreign gene into a cow's unfertilized egg with nearly a 100% success rate.

The milk of these transgenic cows may be a great new resource of valuable proteins such as a vital and scarce component of the Hepatitis vaccine. In New Zealand, similar technology has been employed to produce a human myelin gene used in the control of multiple sclerosis. New experimental procedures such as these will help prevent disease at a lower cost and with global availability.

In addition, BC International of Dedham Mass. is constructing a 20 million dollar facility in Jennings, Alabama that will use genetically tinkered bacteria to reduce bulk animal waste into ethanol. Because ethanol may be easily produced, it's potential for use as a liquid fuel may soon be realized as natural energy stores are quickly being depleted.

As scientists dig deeper into the field of genetic engineering, they uncover both the hope of future beneficial strides in medicine, agriculture and chemical synthesis as well as the fear of creating potential organisms that could tamper with the evolution of life.

Phillip Barnes, an associate professor of zoology here at Conn, teaches a genetics class and assumes a moderate stance on this controversial issue. He points out the fact that normal human plant and animal breeding techniques are certain forms of genetic modification. For example, agriculture has always allowed for the cross breeding of the best types of corn or other vegetable in order to create bigger, better and

more resistant crops. "It's all just a matter of scale. Now humankind has the know-how to specify this theory and focus its efforts on one certain aspect," says Barnes.

The newest member of the Conn College faculty is Martha Grossel, a molecular biologist who will join the biology department next semester. She will work with genetically modified yeast to analyze protein interaction in these organisms. Even at Conn, genetic engineering is being taught, discussed, analyzed and some of the theory will now be employed.

A few weeks ago, Barnes and some other members of the Conn community engaged in a Dessert and Dialogue discussing the potential benefits and concerns of genetic engineering. Plants, which have lower barriers of reproduction than sexually reproducing animals, are quite volatile as they spread genetic information readily from one plant to another. Agricultural biologists are already working to make more insect resistant plants. If not properly employed, this property could spread to other closely related species.

Some call it a beacon of hope while others believe it is tampering with Darwinian evolution. Whatever the case, genetic engineering is now a multi-million dollar international business that will continue to grow as economies all over the world benefit enormously from the technology. Its arrival carries with it both concern for as well as confidence in the future.

Hopefully, in my life I will never rub elbows with a bacterial and viral resistant, four thousand pound <<fill in animal of choice here>> with diamond horns, X-ray vision, extra large saliva glands and the sex drive of a thirteen-year-old Anthony Russell.

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NEWS

BCM Chalkings: Right to Express Oneself Must Extend to All

continued from page 2

we are hypocrites; many of us are. We are not hypocritical about other religious beliefs, but just Christian beliefs. I have not been on this campus very long, but what I have seen is that people of other religious beliefs can freely express themselves and practice their beliefs and display whichever way they want, while not having to deal with any resistance whatsoever; but when it comes to Christians, all hell breaks loose.

Why is this? Perhaps it is built up resentment from many years past, during the Christian crusades (although I would argue that many of the things we associate with Christians are not really what true Christianity is all about, but rather, what misguided fundamentalists do in the name of Christianity. What better way to destroy a religion than to do bad things in the name of it, but nonetheless) and the infamous *Inquisition*. I am from The Bahamas and Christopher Columbus came in the name of Christianity and wiped out our native Arawaks, having them as slaves and then killing them with many diseases.

Blacks also have a history of repression, and, sad to say, the discrimination is still going on today. Does this mean that as a black person, I should hate every single white person I see, because of what many of their forefathers did to my ancestors? It might be debated that I have a right to feel such resentment, but I don't

go around holding grudges. And even if blacks were still discriminated against by whites, (which they still are now), it doesn't justify me treating whites unfairly, and it doesn't justify me treating Christians unfairly, even if you think it was them who did bad things in the past or even now.

My final point is that if your beliefs are so strong that you are actually offended by such Christian displays, then your beliefs should be strong enough to withstand seeing things opposite to what you feel and what might offend you. If my beliefs as a Christian are so strong and I am so convicted to my beliefs that I am actually offended by even seeing displays of Satanist groups (yes, there are such groups, and do not misinterpret this as calling SOUL or SAVE Satanist groups), then, these same beliefs should be strong enough that seeing Satanist displays would not change how I feel in any way about my own beliefs.

Hence, if you don't believe in Christianity, what are you afraid of: being 'converted'? That one day you might actually believe what you see? Is this the fear? But surely if you have such strong feelings against it that you are not neutral, but are actually offended by seeing it, then surely you shouldn't have any such fears. And if it doesn't make a difference to you now, then it should still not make a difference to you later.

What I find shocking, however, is that the writer of the previous ar-

ticle has such strong feelings against what has happened and yet, decided not to put a name. But it is a free country, and different people have different ways of doing things, and should be respected as such. I will extend this person that courtesy. Maybe we can open our hearts and respect the different beliefs and practices of people on campus and stop being such outright hypocrites. The first step to arriving at any solution to a problem is to first acknowledge that such a problem does in fact exist.

We need to acknowledge that there is hypocrisy on campus in relation to Christianity and learn to accept them (Christians) with their differing opinions and beliefs. Nobody makes noise when others express themselves, so Christians should be extended the same courtesy. That is all I am requesting, fairness for all. Conn is such a beautiful college, and I am loving my experience here, but we can make it better. Let's keep putting Conn on the map not only as a great sport and academic power, but also for our sense of love, understanding and sense of fairness we display to everyone within these walls and beyond. Let's make it a better place; I know we can. GO CONN!!!

Adam Nicholas Brown

(Name NOT withheld by request).

Fall Internships: CC Downtown

Connecticut College Downtown has Truancy Internships available for fall '99. An informational meeting will be held on May 10, 6:00 pm, in Hood Dining Room to discuss in detail Connecticut College Downtown's fall Truancy Internships. Student tutors, mentors and family coaches are needed for Truancy Internships in the fall '99. Responsibilities include (but are not limited to) meeting with teachers to

Housing Lottery Explained

continued from page 1

that "no one will lose priority they already have," and has three ideas for creating priority. The first would be to give priority for specific room, such as cramped quads or triples, however it would be difficult to determine exactly what "cramped" means, especially if one roommate moved out during the year. The second would be to receive priority based on what housing choice a student receives, for instance someone who received their last pick would gain priority. However, Goodwin believes that this would be a "logistical nightmare" due to room swaps, and the third option would be to determine which dorms are the least desirable.

Said Goodwin, "If I could spend fifteen minutes with every student, I believe they would understand the fairness of [the lottery system]."

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