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From England to New London

By Linda Hughes

Westminster Abbey is a teacher training college located in London, England. Each year, Westminster students are offered the chance to come to Connecticut College for a semester. Twenty-two students applied for the 1981 fall session, and only eight were accepted. They arrived on August 30, and were housed in the Marshall and Park dorms.

The English students are as diverse as eight American students would be. They share some thoughts and have formed a few common impressions, but each has his or her special area of interest. They represent a cross section of English youth and their ideals.

Paula Green

When the violence that pervaded Great Britain this summer leveled the city of Manchester was quickly consumed by the frenzied rioting. Paula Green, a former resident of Manchester, recalls viewing a news clip of an eight-year-old hurling a brick through a store window. For Paula, it was disheartening, but not shocking.

She feels that the turmoil had been brewing for months and it was just a question of time. However, Paula denies that the riots were race oriented. Rather, she sees a major portion of the chaos as being prompted by nothing more than "sheer animal vandalism." She attributes the riots to unemployment, police harassment, and a general sense of everlasting "frustration".

Paula suspects that it is this gnawing "frustration" that is driving many of England's youth to such radical groups as the Neo-Nazi's, the punks, and the skinheads. She fears the situation could eventually explode into gang warfare.

She feels that education in England is more directed and strongly structured. There is an intensified approach to study. Being a history major, he has taken mainly history courses. Steven likes the liberal arts system because it allows the opportunity to take varied courses; he was amazed at the large number of diversified subjects Conn offers.

Steve was intrigued by another vital institution at Conn—the honor code. Though he admired it, he was strongly convinced it would not work in England. He believes that Americans are far more serious about school because they pay for it. In England the government pays for higher education, and students are only too ready to "screw the system." An honor code would be ignored, Steven feels.

Jeremy Robertson

Jeremy Robertson of London, considers himself "a bit of a Royalist," and that is a mighty fair description. He celebrated the royal wedding as proudly as any other Englishman. He slept out on Fleet Street the night before. He waved a Union Jack. He cheered wildly as the wedding vows were recited in St. Paul's Cathedral.

Jeremy was one person in a crowd of thousands, but he stood out in a special way. And not because he used stilts or a bullhorn or ran naked through the streets. He had one big advantage—he met the bride and groom.

About a week before the wedding, Jeremy, his mother and father, and about a thousand other Britons were war. Paula likes American shaving cream because it has "a better jet to it, more umph!"

She also finds the food at Conn much better than in England, though she thinks maple syrup in the morning is "disgusting."

Steven Hardy

Steven Hardy is from Cleveland, England; a town more than 300 miles from London. He is the antithesis of the stodgy, reserved English stereotype. He can always be found having a good time, enjoying a shaving cream war perhaps, (which seems to be a popular pastime) or simply "chatting" with friends.

Steven likes Conn because it is a complete change of pace from Westminster. Westminster has a much larger campus, with more than five times the number of students. The atmosphere at Conn is less restrained he feels.

Steven commented on the distinctive teaching style employed here. He said our education system requires "much more independent thinking" and a great deal more reading.

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Butterly's Solar Energy Survey

Back in April, Bill Butterfly, with Professor Viuglio, the chairman of the Economics department, created a survey to be given to all of the local solar power equipment distributors. Their purpose was to determine the economic plausibility of solar energy and to compare it to the costs of oil heating. In order to find the distributors they simply consulted the Yellow Pages, and found approximately thirty-five in this area. They then devised a questionnaire suitable for any company to answer. Mr. Butterfly subsequently interviewed each distributor personally.

The questions on the survey were geared towards basic information about the aspects of each distributorship. Included were questions pertaining to the number of employees, sales, and their reasons for going into business. Questions asked ranged from "how easy was it to enter the market?" to "were there any factors in terms of cash, overhead or purchase requirements that you did not realize before going into the solar energy business?" After the primary stage of interviewing, Butterfly and Viuglio researched the background information of both oil and solar energy costs to test variables such as oil interest and the general effect of solar equipment.

Consequently, a formula was devised using four variables: the cost of an oil domestic hot water system - A + B + C + D, and the cost of a solar energy domestic hot water system - X + Y + Z + W. A is the cost for purchase of an oil fueled domestic hot water tank, B is the constant repair cost over a twenty year span, C is the total operation cost, and D is the cost of repair of fossil fired solar panels. X is the cost of purchasing equipment. Y is the constant repair cost, Z is the total cost of operation, equal to thirty per cent of C, and W is the cost of interest.

Solar power can be attractive but also deterrent to the public. Presently, the government offers a forty per cent tax credit to users of solar power, but one must be in a higher tax bracket to obtain this. Another factor which might attract the public to solar energy is the raising oil prices. Oil prices rose fifty-one percent per year during the 1970's, but they dropped one of the biggest declines in 1979 and 1979. In 1979, oil prices increased by 316% and in 1979, 95%. If these years were to be excluded from the average, the rate would still be ten per cent per year.

There are still many factors that would deter the public from buying solar power. A customer must pay for all the equipment initially, the which could amount to nearly four thousand dollars. The oil fueled hot water system is only a ten hundred dollars and can be paid for in for installments. Many houses are insulated upon being equipped for solar energy, because when most houses, now standing were built, there was no need to save energy. It also takes a while before seeing any profits over oil.

The results of the four variables are still in the computer, and Mr. Butterfly does not expect them to come through until next year. The answers to the simpler questions of the survey are basically the same for each company. Out of the thirty-five distributors, approximately one hundred employees, they are going to be no older than three or four years. Research for the solar power equipment industry began in the early 1970's, at the time of the Arab oil embargo. Seven of the distributions have gone out of business since the survey began, for solar power is a highly competitive market. The ones that are found to succeed, employ better marketing strategies, and make more of a commitment.

There are psychological barriers that stop the public from outfitting their homes with solar energy equipment, such as the up-front cost and the insignificant savings. But oil prices soar, solar energy equipment may become much more prominent.

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OCEAN PIZZA PALACE

COMPLETE DINNERS SERVED
SEAFOOD - SPAGHETTI - HOT OVEN GRATERS
PIZZA

WE GIVE 1 FREE WITH EVERY ORDER OF 4

88 OCEAN AVENUE
NEW LONDON

Having a
Birthday Celebration?

The Cake's on Us

WE NOW SERVE YOUR FAVORITE WINE AND BEER

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From England

Jan likes the American saying, "see ya later" because it sounds so inviting and receptive. She finds Americans in general, to be "more open and free". Another difference between English and American students becomes apparent in the classroom. Jan was somewhat taken aback by the news publication praising the talents of the class of '85. In England such an announcement would never be made because "it was taken for granted" that everyone had been involved in school.

Another difference between English and American students is the classroom. Jan was surprised by how confident American students are. They were "very upfront" and immediately delved into the course. She believes this is caused by the competitive environment Americans have created. She has noticed tremendous "emphasis on being successful", and sees its manifestation in the classroom. Though affectionate attention is more intense at times, Jan feels that students here are under the pressure to perform beginning of November. The answers to the simpler questions of the survey are basically the same for each company. Out of the thirty-five distributors, approximately one hundred employees, they are going to be no older than three or four years. Research for the solar power equipment industry began in the early 1970's, at the time of the Arab oil embargo. Seven of the distributions have gone out of business since the survey began, for solar power is a highly competitive market. The ones that are found to succeed, employ better marketing strategies, and make more of a commitment.

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EDITORIALS

Inglies and Junkies

There is good news for all you potheads and drug addicts out there in television land: Help is on the way. Yes, soon you will be able to kick your habits with the best of them.

You see, Hollywood, as personified by film producer Robert Evans, wants to help you to help yourself. Evans, the producer of "The Godfather", "Love Story", and "Chinatown", was found guilty of cocaine possession and faced one-year's probation. But the judge decided not to punish Evans for his filmmaking talents to help drug abusers, his slate would be wiped clean.

The result: Evans' penance is a series of 40 commercials, collectively titled "Get High On Yourself!". The commercials feature noted celebrities such as Muhammad Ali, Robby Benson, Henry Fonzie Winkler, and Bob Hope who, in two minute messages, will tell us why we should not use drugs.

It is about time for such a plan. Robert Evans might have the drug problem licked. Commercials may prove to work better than methadone.

Imagine this scenario! A junkie is in his shack, shooting up. He is flicking the channel selector of his stolen television, searching for pleasing images, when he hears the voice of Bob Hope coming through his drug-induced confusion.

"This is Bob 'Get High On Yourself' Hope here, kids," the voice will say, "you don't need drugs. You can get high on life.

It is a morbid epiaphy for the junkie. "Goob," the junkie will say, pulling out his needle, "Old Bob's right. I am going to throw away this heroin and this is my straight. Thanks, Bob, for ringing my self-image." Then the junkie will type out his resume while singing the "Get High On Yourself" jingle, which was written by the composer of the "I Love New York" ad.

Some cynics might argue that I am overly optimistic, but I firmly believe this scheme can work. You can brush aside all of those Sociology 101 reasons you learned for the causes of drug abuse; peer pressure, internal weakness, psychological turmoil. All that any drug user needs to set him straight is a slap on the back, a reassuring smile, and the knowledge that tomorrow is the first day of the rest of his life.

Every great idea has its critics, and the "Get High On Yourself" campaign is no exception. Some have noted that Evans is getting off rather lightly for a crime which has sent others to jail. Other cynics cite this scheme as an example of the bureaucratic dogma, "when faced with a complex problem, go for an easy solution." And certain skeptics have wondered about the validity of the whole approach. This last group asks if a teenager would really change his life by hearing pre-recorded platitudes which were read by a rich celebrity. They also wonder if the money spent on these commercials would be put to better use in high school drug information programs.

I say that these questions miss the point. What is important about the "Get High On Yourself" series is that it has the potential to be as effective as Gerald Ford's "W.I.N." buttons ("Whip Inflation Now"). Ford had millions of these buttons printed and distributed throughout the land in the hope that, by wearing a "W.I.N." button, Americans would make a conscious effort to spend the money more wisely. As evidenced by today's healthy economy, the W.I.N. buttons certainly did the trick, and I feel that the "Get High On Yourself" campaign has the potential to be just as effective.

SALT: Our Interests Come First

By Pat Kennedy

One of the leading issues of the 1980 campaign was disarmament. When the President's campaign rallied against Candidate Reagan's opposition to the pact as if it were arms limitation was, by definition, the antidote to the specter of nuclear war. Naturally, the media jumped on condemning Reagan for his belligerence. Neotraditional, dangerous insistence that a discussion of the terms of the agreement should be part of the SALT II debate. Considering the fact that the liberals' childlike faith in the treaty was overwhelmed by repudiated by a more sensible electorate last November, a new look at the situation is in order.

First of all, we must shore up our own strategic forces. With the overwhelming vulnerability of land-based missiles, over-aged manned bombers, and woeful production delays in submarine manufacturing, it is not even to think of rearming arms control talks until concrete steps are taken toward the resolution of such problems, or the United States would be negotiating from weakness with no clear sense of direction.

By William Field

We live in an age when both the United States and the Soviet Union have the nuclear capability to completely destroy the world many times over. Most Americans realize this, as do most citizens of the Soviet Union. Over 50% of the Americans polled by a recent Gallup survey felt that a nuclear exchange was possible within the next twenty years unless something was done to eliminate or reduce the threat that nuclear weapons pose to world peace. As a result, America and the entire world want an immediate reduction in the nuclear capability of all nations possessing nuclear arms.

With our new general, the United States has the capacity to subject every square mile of the industrialized world to the effects of a nuclear blast. The Soviet Union has the same capability, of course, unnecessary. Thus, even without worrying about the effects of radiation poisoning, each of the two superpowers could essentially kill every man, woman and child on this earth.

The advantage that the Soviet Union would get if it were to launch a surprise first strike is considerable.

Consequently, the United States must develop extensive measures to discourage the Soviet Union from even contemplating the use of nuclear weapons. These measures must have to include an American first-strike capability (the MX missile), antiballistic missiles to defend the MX, and an offensive naval missile system (the Trident submarine and naval bombers), and a complete airborn nuclear capability.

Disarmament

The College Voice, September 25, 1981

The College Voice Editorial Policy

The Voice welcomes essays, letters and cartoons for this page. All contributions must be signed. Names will be withheld upon reasonable request; the reason will appear instead of the name.

Send your opinion to The Voice, Box 1351.
Iconography: Carlin’s Subject

By Michael Schoenwald

In the words of John Carlin, iconography is “the subject matter which contains symbolic.” In his course “Popular Iconography in Contemporary American Aesthetics” Mr. Carlin discusses the elements of American art and culture like the Brooklyn Bridge and the electric blanket, and tries to interpret their meaning for us today.

The history of American culture should be interpreted through consciousness, and not in a traditional way, says Carlin. Reality in America is not deep, it is profound through superficiality. People always know when he/she is looking at a representation of something. History can be re-interpreted through art and Mr. Carlin attempts to make a classroom the equivalent of what modern artists do with their art. My class is kind of like abstract teaching, he says.

When he entered Columbia University, Mr. Carlin was interested in science but, his interest changed. He earned his B.A. from Columbia in 1977 and is now a PhD candidate in Comparative Literature at Yale. Unfortunately, Mr. Carlin will be at Connecticut for only one semester. Interchanging Professor Barbara Zabel, who is on leave in Europe.

Big Green Rug

By Seth Stone

A big, green rug, designed to improve intramural facilities, is the latest addition to the Connecticut College athletic department.

According to athletic director, Charles Luce, this is no ordinary new rug.

“Our rug is actually a rubberized floor covering that measures 200’ by 85’.” It is now in place in the hockey rink, and we are using it for intramural athletics. It can also be used for indoor practice in soccer, lacrosse, field hockey, tennis, and volleyball. The rug makes the arena a true multi-purpose facility."

The rubberized rug, less than one inch thick, is a macro green, on its surface, and a striped, wavy black on the flip side. Designed by SUPREME for indoor tennis, the rug has been used in tournaments in New York City, San Francisco, Washington D.C., Hartford, Prague, Taipei, Tokyo, and Canton, China. Its permanent use at Connecticut College is a first in the United States.

The rug has been used for individual events over the “world,” explained Luce, but “this is the first time in the country that it is being used for permanent purposes.” We are proud of another Connecticut first."

Luce was prompted to consider the rug after his recent sabbatical. “I spent my time last year visiting schools, many comparable in size and quality to Connecticut. I, realized, in comparison, that our facilities were inadequate in providing good recreation and acceptable physical fitness. We had to make better use of our indoor space, and we came up with both a long range and short range plan. The rug is a short range step to improve our long term needs.”

Up to the present, varsity field teams had to practice and play on the same field, leading to less than optimum conditions. Basketball and volleyball teams had to compete with intramurals and individuals for court time. But, with the continuing athletic facelift, this situation is beginning to change.

The completion of Dawley Field, a practice facility near the arena, allows Hardock Green to be used exclusively for games. The rug will give intramural and individual athletes more space to play, which frees the gym for more varsity play.

Luce looked at eight different surfaces before deciding on the SUPREME floor. It came highly recommended from many sources, and we also got a good deal for the money. Since this is the first permanent use of the rug, the manufacturer will use our rug as a selling point to others.

“I feel we got the best surface for the money,” offered Luce. “It came highly recommended from many sources, and we also got a good deal for the money. Since this is the first permanent use of the rug, the manufacturer will use our rug as a selling point to others.”

Luce has spent time at the rug, observing the surface and taking many photos of it. They plan to invite other college athletic directors to view Conn’s rug, all with Luce’s blessings.

“The exposure,” he says, “will do us good.”

The rug comes in 36 rolls, each 12 feet wide. It can be laid on the rink floor in less than an hour. To insure that it stays in place until the day of the first event, the seams are reinforced with tape. The rug can be easily cleaned with a sweeper, and the seams are very resistant to water. Maintenance, while, in extreme cases, it can be torn by sharp objects, is expected to stand up to the wear and tear it will be subjected to.

Trainer Fran Sheldons does not expect wear and tear on humans to increase as they use the rug. “Any indoor surface is not the same as playing on grass,” explained Sheldons, who is also the men’s lacrosse coach. “But I do not expect any major problems or injuries with the new floor. It is resilient enough and seems to have enough give. It should not be especially bad for ankles or knees.”

Luce is happy with his new floor, and expects it to do good things for the school. “It is only a first step in solving a large space problem for intramural sports, but it is a step in the right direction. The rink is scheduled for indoor tennis and girls’ soccer to the intramural schedules due to the rug. Our commitment may have been less than what it should have been in this area, but the rug will change that.”

After all, what facelift is complete without a new rug.
By Peter Strand

Like a boxer, the Connecticut College Varsity Soccer Team had their opponent staggered and against the ropes. But, instead of applying the knockout punch, the Camels chose instead to jab and dance. That strategy ended up costing them dearly as Western Connecticut, on the verge of going down for the count, rallied on Pat Judge's right-place-at-the-right-time header from ten minutes from the end of regulation time and then weathered two ten-minute overtime sessions to earn a physicaluple decision, 1-1, on a frigid Saturday afternoon on the Camels home field.

Facing Judge's shocking tally, the Camels were treating a boisterous Homecoming Day crowd to their portrayal of "How The West Was Won." Conn attacked fiercely from the opening bell, and kept up an unrelenting wave of pressure on Western goalie John Lynch. But most of the Camels' shots were off target.

Minutes later, Brooks wove a web of confusion in the Western defense when he fed Lynch towards the center. As the netminder anticipated a low shot, Lynch came sprawling inches above the vacated goal, Stringfellow, who was called upon to start the Camels potent centerforward could put the ball out of bounds. Miraculously, the first half momentarily saved Western from hitting the canvas. Miraculously, the first half momentarily saved Western from hitting the canvas.

The Camels finally drew blood, taking advantage of a defensive mixup in front of the Western goal. Czuchra broke free on the left wing, but was stopped on a point blank shot by Lynch. The ball ricocheted to Western fullback Tony Melilli, who tried to volley it out of danger, but the ball slid off Melilli's boot and took a favorable Camel bounce into the path of Kitz. Kitz gracefully found himself perched unmarked five yards from the Western goal, took his time, settled the ball, and rifled a low bullet under Lynch and into the net for a 1-0 Camel lead.

Kitz's goal clearly steadied the guests while at the same time further inciting the Camels, as Conn busily swarmed around the Western goal sniffling eagerly for the kill during the next two minutes. The Camels nearly drew up with that clearly absent knockout punch.

But, back on "Spiderman" Santaniello and Bert Czuchra to outrace the Western fullbacks on every free ball.

The mixture of sophomores that will bolster the squad's overall strength is lead by Jim Brooks, Charlie "Buck" Griffiths, Craig"Ironman" Bower and former Tom Smith. Freshmen Greedy Michel and Pat Dougherty round out this year's contingent of soccer Camels.

The assistant coach of assistant coach Ken Kline, former Waterford High coach, and a full-fledged J.Y. program will contribute to Camel soccer power in the 80's. Year after year, the soccer schedule at Connecticut College has continued to stiffen in competition. Along with an "under the lights" match with cross-street rival Coast Guard tonight, the Camels have added Eastern Connecticut State and an overnight trip to meet the highly respected Middlebury College to compliment a schedule that features Division II powerhouse, the University of New Haven, E.C.A.C. champion Western Connecticut and Holy Cross College.
Three New London Artists in Cummings

By Carley C. Rand

For the month of September the work of three New London artists is on exhibit in the Cummings Art Center: Dan Jacobson, Mack Lucas, and Tim Jewell. Each artist reveals a distinct and individual style.

Three eight by eight-foot pieces, and one a little larger, all rather casually painted, with various bright colors, are by Dan Jacobson, a 29-year-old graduate of the Herron School and The Rhode Island School of Design. One of painted fiberglass and cloth has four windows each containing a bird that is covered with real pheasant feathers. The birds become mobile at short intervals. They tremble and look nervous. Then they become silent again. Whether or not it was Jacobson’s intention, this creation seems to arouse chuckles from some viewers.

On an adjacent wall is another of Jacobson’s constructions, called “Motion of the Ocean.” This piece also involves motion, and adds noise. As waves move back and forth, a thick-dislike object rattles and rolls up and down over the waves. The background is of stripes of multi-colored material and paint, and like all his other pieces, it is framed by a silver-painted wire-like decoration. The other two constructions are of a similar style, with stripes of color and various materials, but without motion. Although the ideas of these constructions are so bizarre, they are interesting. I do not find them pleasing to look at. I find them, instead, to be disturbing, because the colors are loud and haphazardly splashed over the piece. I also feel that the mechanical qualities of the pieces detract from their beauty.

In contrast to Jacobson’s work is that of Tim Jewell, 33, from South Massachusetts University and Cranbrook Academy. His work is simpler in color, subject and style. Jewell mainly works in black and white, and his subject matter is very limited. One of his wood cut pieces is a black, flat profile of a male figure urinating. The black figure is especially striking against the lighted background. Another of his works, involving rather daring subject matter, is called “Madamoiselle de New London.” The three wood cut figures are made of black paper against a black velvet background. Bright colored paper is used to create the facial features and sex organs, and occasional smudges cover the painting. Looking closely the smudges are marks of kissing lips.

Two of Jewell’s simpler pieces are two highways painted on what looks like drift wood, with small plastic human figures on one, white birds on the other. These pieces effectively incorporate the space around them into the work itself. I feel that most of Tim Jewell’s work like Dan Jacobson’s does not capture any sense of beauty. Some seem cynical, some angry, and some just realistic.

The third artist, Mack Lucas, is an 87-year-old elevator operator. He started painting under a WPA. The walls of one room in Cummings’ Art Center are covered with his casual sketches, sculptures and watercolors, exhibited in an informal manner, creating a relaxed atmosphere. He has painted and sketched on almost everything and rarely uses a frame. For instance, he made a colorful sketch on a styrofoam board, a white chalk sketch on an old black case (probably originally to carry sample rugs), and a charcoal sketch on a paper plate fitted in the lid of a tin can.

A good deal of his works are seascapes. One is a charcoal sketched portrait of a fisherman in which Lucas effectively captures the character of an old-time seaman.

Lucas added one final touch to his art exhibit, which follows his free-floating style. He set up a table with drawing utensils, inviting viewers to “find their hidden talents.” Although Lucas has created a relaxed atmosphere, his style and underlying meaning are clearly defined and not at all lost in the atmosphere.

All three artists are quite unique and expose interesting ideas by means of the art of the modern world. Many pieces arouse an opposing view in the eye of the observer and some pieces will demand much observation and study. However, I feel that creating a pleasing sight for the viewing eye is an essential criterion in all art and this exhibit fails to capture that aesthetic.

Shafner’s Still Lifes

By Garry Bliss

A new exhibit of paintings by Janet Shafner has opened at the Lyman-Allyn Museum. It opened September 13 and will be up until October 4. The exhibit is on the second floor, in the Chappell Gallery.

Janet Shafner has combined her role as a mother with that of a painter for the past twenty years. This dual role of mother/painter comes out in the works in this exhibit. She does not paint for profit or notoriety. She paints because she wants to.

The eighteen works in this show are primarily domestic still lifes. The objects in these paintings range from fruit and vegetables to household utensils.

These objects are enlarged and placed on clear white plims. The white makes one think of linoleum counters. In spite of the bright colors used on the objects, these white spaces attract the eye.

Still Life with Watermelon Rinds is perhaps my favorite and it is one of her most effective paintings. The rich colors in the ruby pears, plums, and the blue jar give a wonderful sense of texture to the objects. The dryness of the branches is captured skillfully. Her best paintings all have this strong sense of texture.

Janet Shafner also achieves this sense of texture with other objects. She handles the smooth and glossy qualities of tin foil very well. A dry, wood rolling pin is also very clear.

The domestic still lifes are filled with light. The light gives the works a peaceful, clear, open feeling.

Just outside the Chappell Gallery there is one painting by Janet Shafner set off from the rest. Hannah’s Beaded Cockatoos is a bright, colorful painting done with drops that form beads of paint. The painting is so rich one wants to touch it to see if it is “real.”

Go down to the Lyman-Allyn Museum and see the Janet Shafner exhibit. The museum is open Tuesday through Saturday 1-5, and from 2-5 on Sundays.
Conn Ties Western

Disarmament

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(Reprinted from Time

Disarmament

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simpler?

Disarmament

Continued from Page 3

the B-1 and Stealth bombers with cruise missiles). Thus, even if they were to destroy or negate two of our defense systems and launch a first strike, with the third system we would still be able to destroy the world in retaliation.

So these warheads are absolutely necessary for our defense. Right? WRONG. People who posses this possibility as justification for such an overwhelming defensive (or even offensive) system are forgetting the moral of Krakatoa.

Everyone has heard of Krakatoa, the volcano in Indonesia which exploded in 1883. What you may not know is that this explosion poured hundreds of tons of dust and ash into the stratosphere, and that, due to wind patterns, this debris spread all over the earth. In addition, it took three years for the atmosphere to clear. Meanwhile, in the evenings the sky was very red due to the particles floating around. Krakatoa’s impact on the environment was minimal (other than making sunsets prettier), but if a first strike nuclear exchange were to occur, it would throw thousands of times more debris into the atmosphere than Krakatoa released, and it wouldn’t be dust it would be nuclear radiation which would become nuclear fallout. It wouldn’t take three years to clear the atmosphere, but rather hundreds, perhaps thousands of years to do so. Meanwhile, all living organisms would die. Even people living in the country that launched the attack would die from the fallout on the other side of the earth, despite not having had any explosions on their soil. Global wind patterns make this inevitable.

Why then does everyone persist in building new nuclear weapons? Each party to SALT looks for advantages when negotiating, but there are no advantages to be had after everyone is dead. To save the world from destruction, the US and the USSR, as well as all other countries with nuclear arms, should unilaterally disassemble all missiles and other nuclear warheads. Unfortunately, this is not possible.

Distract, as well as real security needs preclude this ideal goal of disarmament.

A 25% bilateral reduction of all nuclear warheads is necessary and possible. While this would still permit us to destroy the world, this reduction would be a meaningful positive step toward loosening international tensions. Instead of bargaining over how much of this and how much of that to reduce or regulate, the two sides would be able to reduce arms without disrupting the overall military balance. Twenty-five percent (25%) of each and every type of warhead would be deactivated. What could be simpler?

SALT: Our Interests Come First

Continued from Page 3

worry, the Soviets will reciprocate) and negotiate the arms control agreements. For too long we have conceded advantages to the Soviet Union in quantity of armament to offset our qualitative edges, only to see rapid Soviet technological advances eliminate them. We must insulate that such pacts are verifiable. Considering the fact that Communist Russia has a long history of violating agreements, and that the Soviets have always stated that their goal is to destroy us, any treaty with the U.S.S.R. that lacks adequate enforcement provisions is at best, absolutely and utterly worthless.

Finally, we must make arms reductions the goal of the process, not a simple imposition of limitations that each side may build up to. Needless to say, this proposal persifles the Soviet leadership, who, in a blatant attempt to Finlandize the United States have built up their ICBM forces. The Russians are now at the point where, coupled with counterforce targeting, they have a formidable first-strike capability. The primary function of a new SALT agreement must be to reduce nuclear armaments to the point where neither side can credibly threaten the other with a first strike. Any treaty which fails to do this only locks us into the dangerous instability of mutual first-strike threats.

The SALT process is important to our nation but we must not consider it indispensable. For if we are willing to accept asymptotic, as long as we have a treaty, we are giving insurmountable bargaining advantages to the enemy. The United States is a great nation and must refrain from negotiating on its knees in order to remain that way.

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HAVE NO FEAR — FRED SHALL RETURN
Second Opinion

By Daisy Smith

The record player’s arm clicked off. The record was over. He got up from his knees and sat back on his heels and stared at it... 0

...he used to find comfort in old things and today he had a “weak moment” in years. Until “God, what’s the matter?” he asked himself. “I didn’t brush my teeth, yes. I didn’t even wash my face.”

“Why? Are you ill?” she demanded. “No. You’re not. I know I’m sick. I can feel it. It hurts...” She started to cry. “And God, as if anything could top that, after the doctor told me all I could think about was that I hadn’t brushed my teeth all day, something you might dwell on any normal day...”

But he grew up, and out of that phase of his dependence, and he would try to divert his mind to something else, like pick-me-up.

He used to think in old memories and then he wouldn’t be capable of dealing with the present, what was really happening.

He used to find comfort in old possessions and reminders when he was in college. Sometimes, if he was especially lonely, he would surround himself with familiar objects. Soon he would need an old song to remind him of the way things used to be. He knew many people relied on the past for solace, but he had to discover that his dependence was more than a drug-like pick-me-up.

So he dug into the trunk, determined. Someone knocked at his door. Somehow relieved, he got up to answer it. It was a girl he’d known well for a few years. She also lived in the building. She pushed into his living room but stood stock still at the rear. She turned to face him and she saw him by her eyes were red, her lashes were wet. She realized he was staring so she rubbed the wet mascara away. She breathed deeply and collapsed onto the couch.

“God, what’s the matter?” he asked and went to her.

She was out of breath. “I don’t know what to do. I don’t know what...”

She leaned back heavily onto his arm. He stroked her hair. He had seen her in states like this before, but now he sensed real desperation. She looked at him. “But there is nothing to do. Do you see?” she demanded.

He was silent.

She continued with obvious difficulty. “I didn’t tell you before, I didn’t even want to admit it to myself. How could I tell you?” She rested. “I went to a doctor today and he told me I have a serious blood disease. Really serious...”

He looked out the window. “I’m dying.”

“No. You’re not.” He stood up immediately. “Get another opinion, dammit.”

That was a second opinion... third, fourth, what does it matter? I know I’m sick. I can feel it. It hurts...”

He opened the door and drove around thinking of bad breath and plants that I want to put in the garden for summer and what the doctor told me didn’t hit me until about an hour ago and God—it hit so hard... so hard. I’ve been in like, a trance all day long and I... I just can’t... don’t want to deal with this alone. I don’t know what to do, how to act.

There’s nobody... my parents are dead. Like me...” She broke down.

He held her and gently rocked her until she fell asleep like a baby. It didn’t take long. He carried her into the bedroom. She was light, much lighter than the trunk, he thought. Yet there’s so much more to her than what the trunk holds for me. He covered her up and then the sun would shine on her in the morning.

The living room was dark except for the candle over the fireplace. The record had stopped long ago but the stereo lights were still lit. He pushed the power button off. He stepped to the trunk and knelt down close to it. The wind blew through the window again, stronger than before. It pushed the lid part way down. He closed the trunk the rest of the way and locked it.
"It’s So Weird to be Back . . .
(Yeah, I’m Looking for Work.)"

Reminiscences of alumni collected by:
Rachel Youree, Jill Eisner, and Garry Bliss

"I wish the weather was nice. I was hoping for some sun, otherwise I would have stayed in New York and watched Simon and Garfunkel. They have to clean up the administration of this school, otherwise it will never move forward. If they don’t get rid of all remnants of a female institution it will never move forward and never rise above its present status. It’s still back in the sixties. It’s got the talent, it’s got the people, but the administration is what’s dragging it down. People here have the potential to succeed as well as at any other university or liberal arts college in the area. However, there’s just simply not the right promotion, be it marketing, done with the college for recent graduates."

— David Stern ’79

"We remember Kurt Vonnegut’s humorous dedication of the new library.

"First thing I did — I went up to the third floor of Windham, which is where I used to live and I went into the bathroom. The only thing that was very strange — it didn’t look like my door. The bathroom’s the same everywhere you go. But nothing else feels the same. If it doesn’t have your memo board on it it’s not your door and you don’t live there anymore. But everything else — you move the same, you walk the same."

— Heather Good ’80

"The ’78 blizzard when all classes were cancelled and we spent all day digging out cars with trays and lifting out an MG because it was easier than digging it out.

— The 78 blizzard when all classes were cancelled and we spent all day digging out cars with trays and lifting out an MG because it was easier than digging it out.

— Steve ‘Pickel’ Price ’77

"I came to Homecoming to see fellow alumni, some faculty and administration people. It’s nice to come back to a place I enjoyed. It’s funny, if you just replaced everyone’s faces, the place would look just like it did when I went here. There are still the same groups: the jocks and the preppies and all those.

— Linda Rosenthal ’81

"I think Homecoming’s great. I really miss Conn but I also feel I’ve moved on. I’m glad to be back, but I wouldn’t want to be a student again."

— Chris Saxe ’81

"It’s nice seeing a lot of familiar faces. I wish I had the names to stick with them. It’s nice. It’s a good time. I got here yesterday afternoon, went to the bar like usual and there were a lot of familiar faces in the bar! Class of ’81 yeah!"

— Johnathon Katz ’78

"I’m an old man."

— Jay "Kras" Krasner, ’78

"There’s life in the real world."

— Lea Davidson ’81

"There’s still the same groups: the jocks and the preppies and all those.

— Steve ‘Pickel’ Price ’77

"Before there was a skating rink I remember skating on the pond in the arboretum on the bumpy uneven surface. We used to have make-shift hockey games and try to avoid the thin ice.

— Toby Mardis ’78

"I think Homecoming’s great. I really miss Conn but I also feel I’ve moved on. I’m glad to be back, but I wouldn’t want to be a student again."

— Chris Saxe ’81

"It’s very strange being back. I feel older that I’m not college age anymore, even though I’m only twenty-four. I didn’t know there was a Harris party. I didn’t know there was homecoming basically until the other day. I’m not well posted, although I do plan to give a million dollars to the library as soon as the library’s named after me. That’s the truth, but Dad won’t loan it to me."

— Mark Teschner ’79

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— Linda Rosenthal ’81

"I realized how much I miss this place. I loved it when I went here. I feel like I’m coming home. The people here are still friendly. That’s one great thing about Conn — there are a lot of warm, caring people."

— Jay "Kras" Krasner, ‘78

"Before there was a skating rink I remember skating on the pond in the arboretum on the bumpy uneven surface. We used to have make-shift hockey games and try to avoid the thin ice.

— Toby Mardis ’78

"I think Homecoming’s great. I really miss Conn but I also feel I’ve moved on. I’m glad to be back, but I wouldn’t want to be a student again."

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