

The Drew Acorn

Friday, April 23, 1982

DREW UNIVERSITY, MADISON, NEW JERSEY

Vol. LVI, No. 18



The Economics and Political Science Departments will vacate Tilghman House shortly.

Departments to Relocate

by Alan Stein

Political science, math and economics students will notice a few changes next fall, because the offices of these departments are being moved to new locations over the summer.

Math will move from the first floor of the Hall of Sciences to the renovated third floor, joined there with economics, which is presently in Tilghman House. Political Science, also in Tilghman, will probably occupy Davies House, the current residence of Dean Sawin. The Development Office will move from the second floor of Meade Hall into Tilghman, and this will allow more room in Meade for the Admissions and Public Relations offices.

These decisions were made by the Space Utilization Committee, chaired by Dean Vivian Bull. The rationale is to provide the departments and offices with adequate room. Physical Plant Director Eric Sandberg explained that "it is not the same space, but space which will meet the need."

Both the Political Science and Economics Departments requested that Tilghman House be renovated to make more office space available on the third floor, but it was felt "it would be better to move them to areas which were being built anyway." Mr. Sandberg is conferring with the departments to determine their needs and work out any problems. Thus far, he reports, "It's going well, the departments aren't fighting me or anyone I'm aware of." However, Mr. Sandberg does see so much difficulty in the move itself, because it will coincide with the moving at the library and make "one active summer for Physical Plant."

The departments feel that they

were not fully involved in the decision-making process, and there is a reluctance to leave their present quarters. Chairpersons Edward Chillak (Math), David Cowell (Political Science), and Rosalind Seneca (Economics) all believe they could have been consulted earlier. They were informed of the decision only after it had been made. Professor Chillak noted, "We (the math department) found out kind of third-hand, from Econ." He added, "We always knew we were to move, but we didn't expect it right now. We would have liked to have been kept abreast."

According to Mr. Sandberg, the Math Department is moving now so their present space can be used by the science departments. "We're willing to move," Chillak said, "provided we get the office and classroom space we need." Professor Seneca expressed similar views regarding the relocation of the Economics Department. We do not feel we were adequately consulted before the decision was made. Given it's been made, we're optimistic."

Seneca regrets leaving Tilghman for its "space, parking, and good academic atmosphere." She hopes that the atmosphere will be "regenerated" at the new location, but this is dependant upon the Department's needs being fulfilled. "We will have an individual office for each professor, which is very important. However," she added, "we were assured a lounge and a secretary's office, but not a secretary! Beryl Hunter is a super secretary and I don't know what will happen to her." She feels that it is "quite a loss" that the Economics and Political Science Departments will no longer be located together. There is not only an academic relationship between the

two, but also they represent a popular double major or major/continued on page 9

Plant to Upgrade Campus

by Lisa Spitz

After the tuition rise this past fall many students have questioned where all the money is being spent. Apparently a large proportion of the budget is going to the maintenance and renovation of the campus.

There has been a 280,000 dollar increase in the total plant budget for next year; much of this is due to the opening of the new Library edition and the Methodist Archives.

The main costs for the Archives will be the utilities and custodial maintenance staff. To combat costs, Drew will no longer maintain outside contracts on fire alarms, temperature controls, and appliances; they will now be able

Administration Responds at Student Forum

by Gretta Boehme

A Student Life Forum was held at 7:30 p.m. on Monday, April 19. Steve Pahides, SGA President, acted as Mediator between 100 students and a panel that included President Hardin, Jane Newman (Dean of Student Life), Eric Sandberg (Director of the Plant Office), and David Lasher (Vice President of Student Affairs). The forum was called after an administrative decision to convert McClintock into grad and theo housing. The decision, made without consultation with any student representatives, evoked much unrest from the student body.

One theme which ran throughout the forum was termed the 'us vs. them' attitude which some students felt divided the administration and the student body. 'The perception of the timing of decisions, that is, very late consultation with students on major issues, such as the Archives and

Library extension, the tuition increase and the approval of the budget, and, more recently the McClintock decision,' were cited by one student as contributing factors to this attitude among students.

President Hardin responded 'Drew is an incredibly communicative place,' and that no such attitude exists.

Dean Newman agreed that the exchange of ideas and mutual cooperation she has witnessed between students and members of the faculty and administration has always been forthright and productive. 'I don't sense that feeling on any of the committees I sit on, for example the Student Concerns and Resident's Life in the enactment of the smoking law. The McClintock decision was made rather quickly, and without student input because of a time crunch and an absence of reasonable alternatives.'

continued on page 2



Sitterly House is scheduled for repairs this summer.

photo by Stuart DeHaan

Forum Discussion

continued from page 1

Hardin continued, 'students are represented in every decision, if not by students, by administrators recognizing their needs and ideas. We cannot continue to impose double digit tuition increases. We've set up structures to keep tuition down...I was against the 18% salary increase for each of two years that the faculty proposed last year.'

The January approval of the budget is fiscally traditional, and the Archives and Library extension have been 'on wheels' for several years, Hardin explained. 'Some changes in the location and profile of the Archives building were made in reaction to student requests, such as the widening of the patio between the structures.' It was further noted by Hardin that not one student has requested an itemized copy of the budget (excluding salaries) from himself or Vice President McDonald.

Another topic addressed repeatedly during the forum was the status of the Athletics Department at Drew. Students listed inadequate facilities, poor attendance of administration at games, a 'dead end' attitude in the enactment of changes beyond the coaches'

authority as well as difficulties with the food service after practice, and problems in leaving classes to make games and practices. All these factors were felt to detract from the morale of the participants and the recruitment of future athletes.

'Watch our smoke,' responded Hardin, 'there is a vigorous campaign to find a new Athletic Director, and I have personally asked to interview the final candidates.' Additional facilities are next priority, and the addition of a trainer is also something he hopes the budget to include in the future.

The status of a Post-Pub party policy proposed weeks ago was the next item brought to the floor. Newman replied that no decision had been reached, but it was still in process with the Students' Concerns Committee.

When pressed for the details, she explained that Tolley Brown Lounge, the Brown basement, and the picnic area on Young Field are some alternatives to be considered if the committee decided to allow Post-Pub party permits. One obstacle facing the proposal is the degree of responsibility resting on the party organizers for damages indirectly related to the gathering. Another is the additional commitment of RA's and RD's near the parties.

President Hardin offered the most negative response to the Post Pub idea. 'I'm 100% against it,' he stated. 'I personally don't feel the University has to take pains...to accommodate such activities and possibly disrupt the rest of the campus. How many of you would be in favor of a Post Pub area in your dormitory?' he asked the audience, and was answered by about 75 raised hands. The Students' Concerns Committee is scheduled to vote on the issue on Sunday.

Changes in the general distribution requirements were on the minds of some students at the forum. Hardin stated that since Dean Ackerman was absent, it would be difficult to be specific about the proposal. He theorized that while 'some colleges took a laissez-faire attitude toward requirements in the 60's, Drew had not. A new common core of intellectual requirements is currently being called for by many of those institutions. Drew has taken a more moderate path,' he observed, 'but the future will see more specific requirements.' Ari Levine added that the Curriculum Committee will be the topic of the Student Senate meeting this Sunday.

In the course of the forum, Eric Sandburg was made aware of the absence of lighting between the U.C. and the Library, something he promised to look into and correct. Later, he carefully

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Krzyz at Seilers, not to Manage Pub

by Chris Brentlinger

Joe Krzyz of Seilers will be remaining at Drew next year, possibly as the Haselton Resident Director. Finding it difficult to handle the responsibilities of both the dining hall and managing the pub, the man whose name is always misspelled had planned to leave Drew. Seilers is bringing in someone else to manage the Pub, freeing Krzyz for other responsibilities.

Having been involved in numerous campus activities since his coming to Drew two years ago, including the recent Drew Day at Yankee Stadium, Krzyz has applied for the position of RD of Haselton Dorm. 'I get along well with the students here,' he says. 'Drew is my fourth or fifth

school,' referring to the other schools he has been to with Seilers. He feels qualified for the job having been active in student affairs at his own college and working with the students of other schools.

He will continue with his responsibilities at Seilers which include behind-the-scenes jobs like ordering and production. He's shown that he relates well to the students here with his handling of the Pub. Krzyz seems to be the favorite manager the Pub has had in a number of years. The one criticism Krzyz had for the students here is not following through on some of the criticisms they have for the food service and solutions that will help the situation.

explained the aesthetic and practical aspects of the patio design between the Archives and Library. It will consist primarily of textured concrete, because of heavy traffic, but will also include benches, small trees and planted areas integrate flowers and foliage into the area.

Although attendance was quite poor at the meeting's beginning, (somewhere near 25 students) it

ended with an attendance of over 100. The students seemed interested in expressing their ideas to the panel, and the panel in opening up more lines of communication with individuals and groups of students. Numerous invitations were offered during and after the meeting for students to stop by and inform the administrators of the important issues or events at the University.

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Guestview: Curriculum Reform Questioned

by David A. Cowell

Shortly, core curriculum reform will lurch before the faculty for debate and vote. The reform is a package of specified courses required by all degree-bound college students designed to give each a broad-based knowledge about all things and cultures.

The core curriculum reform, hardly a new idea, is to be seen as an appropriate response to changing student population, shifting job markets, 'today's world,' declining academic performance, lower SAT scores, and the needs of an educated person. What the reform really is is a symptom of the loss of self-identity by the Drew faculty. A decade of shifting student population, curriculum experimentation, changing professional opportunities, re-ordered public goals, steady state budgets, growing fears of financial trouble, declining enrollments,

inflation and recession, and changing student needs have left the faculty insecure and vaguely threatened.

I doubt if demanding students to acquire a broad-based knowledge in the proposed form will have any impact on the causes of the faculty unease. I think rather more that the temptation to solve all our problems in one broad sweep is dangerous.

The simple truth is that the present curriculum's required package is not an accident and is hardly the product of giddy curricula experimentation by a witless faculty of trends. We, ourselves, designed this curriculum to achieve two goals—reasonable breadth of knowledge and some sophistication in disciplinary method. Demanding only these goals freed the students to seek alternatives in educational experiences, individual combina-

tions of relevant courses, and reformed or experimental mixing of courses and disciplinary thought. Students need such freedom in academic preparation for they are chronologically, ethically, racially, religiously, socially, and educationally diverse and will continue to be so.

The core curriculum reform is to replace reasonable breadth with expanded, required scope and sophistication in method with units of prescribed data such as another culture, a life science, another language, American studies, and the like. The resulting student mind is to be one with a fully charged data bank, ready to be plugged into a variety of jobs and public roles. The resulting student is to appreciate this charging being done to him. He will know many things, speak something in a language other than English, know some-

thing of his culture and something about somebody else's, even be aware that values exist. Not bad.

Not good, either. The same job was done by the high school. People are not data banks; computers and books do it better. People are thinkers and emoters, and that is what we use them for. Educated people know appropriate methods of thought and emotions for their several challenges, they move around getting and forgetting data as they apply their mental skills in different jobs. As technology and culture and environment change, they are secure, if at all, only in their ability to apply appropriate ways of thinking. Liberal arts colleges can teach them those ways to think and when they are appropriate.

This is not to say it wouldn't be great if students knew more, that is, had the data banks we have acquired through years of reinforcement by teaching. Data is also useful, and at times, like virtue, its own reward.

Now the adventure in excellence is not an exercise in cramming. An adventure is a step into the indefinite, a projection of the mind, a risk taking. Brothers College is called to be

that adventure; that is our identity; it is something we are and do well. Teaching young minds to think is a vocation for a good faculty.

As much as we may want to make our students less parochial, multi-lingual, ethically sensitive, enlightened and lively in religious life, technologically sophisticated, and factually prepared, we must face the fact that we, as a faculty, are none of those things. And we know that, and understand that, and still live productive lives because we do know when our ways of thinking are appropriate and when not. What is more, the students sense that, too, and can tell an academic hurdle from an educational goal.

To opt for a reform of academic hurdles is also dangerous to the faculty it locks in while it appears to guarantee job security. The security of the faculty lies in the vitality of the institution and vital institutions grow and change. Locking in students to forced distributions locks in faculties to forced distributions destroying institutional adaptability in a world that is continuing to change. The danger we face is that if we can't change, we may conserve nothing in failure.



"But I wanted an efficiency with a terrace..."



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The Drew Acorn

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Where Were YOU April 19th?

Student apathy is still present and growing, like a dark silent beast within the bodies of Drewids. Unfortunately, this is not the only beast lurking in Drew's forest; Hypocrisy has sprung out to envelop this pathetic student body.

What does this mean? The most common complaint on campus is the 'lack of communication on the part of the administration.' Students are constantly moaning about McClintock, tuition rising, the changing of the school colors, and of course the illustrious post-pub party permits. These gripes may be legitimate, but if all the students are going to do while they gripe is sit around on their butts and drink they really have no right to complain. The students were given a chance to 'voice their gripes' last Monday night at a student life forum. Paul Hardin, Eric Sandberg, David Lasher, and Jane Newman were all available so that virtually any question could have been asked. It was disgusting to see that less than 75 students bothered to bring their bodies to what would seem like a very important meeting. Were you too busy jamming? Cumming for an exam? How much effort would it actually have taken for you to spend 15 minutes there? If students feel they're being manipulated by the administration, they should be doing something about it instead of sinking into apathetic hypocrisy.

You, as a student, have no right to be angry or indignant if you are sitting there doing nothing. Why should the administration bother to consult us on a decision we may disagree about when they know all we'll do when decision is made without us is sit around and 'rave' about how unfair it was. If the student body wants to be given responsibility and authority they have to deserve it. Unfortunately, students here don't seem to realize this. We are not going to get everything we want on a silver platter all our lives. Wake up and realize that putting and complaining just don't make it in the 'real' adult world. If you want to be an adult, act like one and realize that the only thing that effects or makes decisions is action.

If you are not happy with the decisions being made don't complain. You were given your chance to make your feelings known, and if you weren't there, you screwed up. Don't bitch folks 'cause it's your own bloody fault.

Acorn Staff Needed

Applications for a variety of positions within the Acorn staff for the Fall Semester may be picked up in the office (behind

the U.C. Desk area). They must be completed and returned by Thursday, April 29th, and may be submitted through Campus Mail.

LETTERS

Hogan Accuses Tanelli

To the Editor:

Do you know where \$37,000 of your activities fee is going? Funny, neither do I! Oddly, I feel I should know.

Perhaps my need to know where these funds go helps to explain why I am Social Committee co-treasurer. However, even holding a position as closely related to the monetary transactions of the committee, I still have little knowledge of specifics. In fact, the entire Social Committee rarely knows the behind-the-door plans of Cathy Tanelli, Chairperson. Unfortunately, many members do not question her actions. And, members who do question Cathy learn quickly how clever she is in making the other look foolish and irresponsible.

Well, I have questioned many of the 'grapevine' transfer of funds (promised funds which I or the rest of the committee have no knowledge) and unvetted upon decisions. One would never guess we have fifty members on the committee.

How can this outlandish behavior be

allowed to continue? Especially by a person who will 'control' Social Committee again next year.

Were you aware that Miss Tanelli promised the cycling club \$345.45. The cycling club knew they were receiving this money, but the Social Committee treasurers had no record in the book of the contract because we were never told of the transfer. Too many unauthorized checks have slipped through the 'bureaucratic process of treasurers' signatures' and too many unknown expenditures have gone unrecorded.

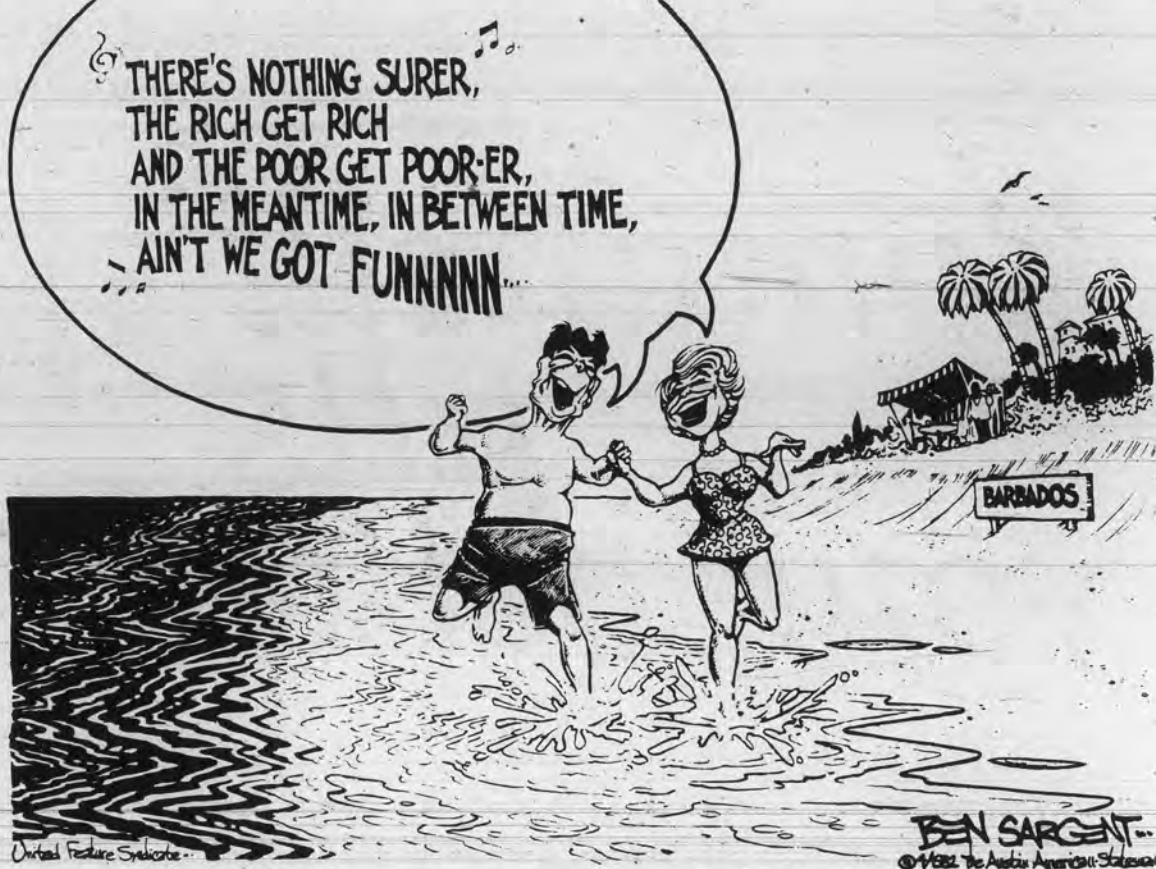
As of yet, I have no entry of two checks which Cathy Tanelli took from a locked file cabinet. Our policy requires the show of receipts before we issue a check. Cathy believes this requirement does not apply to her. And why must we, the treasurers, be asked to write a check payable to Cathy Tanelli for her phone bill? Why does she not ask us to write a check payable to New Jersey Bell? Or, if time does not permit her to wait for a university check, at least let us have a

copy of the phone bill and a copy of her check to New Jersey Bell.

Numerous times my co-worker and I and our advisor have told Cathy of the unprofessionalism of paying people in cash. Again, we have no account of this money. But still, she insists on breaking all policies she demands others to follow. These requests are only to cover herself and ourselves.

Miss Tanelli has tried incredibly hard to aggravate me, to make me look like a fool, and to force me to resign. However, I stand firm in my decision to continue as treasurer for the remainder of the year to keep watch over the depleting budget. I must admit, the fight becomes frustrating at times, and I have thought of resigning, but what good would that do me or the other students? Therefore, I will continue to inform the student body of any further negligence.

Sincerely,
Beth Hogan
Social Committee Treasurer



ACORN PRINTING POLICY

Criteria and priorities used in the printing of material submitted to *The Acorn* in an unsolicited fashion by members of the Drew community.

Editorial Policy

The Drew Acorn welcomes unsolicited letters to the editor which are relevant to issues of concern to Drew students. Letters should be less than 200 words, typed double spaced, and sent to *The Drew Acorn* via campus mail. Deadline for same week publication is Tuesday by 4:00 p.m. All letters must be signed and addressed. Names will be withheld upon request. *The Acorn* reserves the right to edit for length and propriety.

News Releases

Unsolicited articles dealing with club, group, or organizational activities will be treated as news releases. The deadline for these releases is Friday for publication the following week. Releases should be typed double spaced and should be sent to *The Acorn* via campus mail. *The Acorn* reserves the right to edit or rewrite all news releases.

Printing

Final printing decisions will be made by the editors of *The Acorn*. These decisions are made with regard to space available after assigned staff stories and paid advertisements have been placed in the paper. The editors will then give consideration to the most timely and relevant releases as 'letters to the editor.'

Campus Ads

Campus organization ads of 1/8 page or less in size will receive a discount of 75% if submitted by noon Monday for same week publication. After this time the full outside ad rate will be charged. Ads larger than 1/8 of a page are 1/2 the outside ad rate if submitted by noon Monday. Paid ads receive priority over free ads.

Schell Proposed

An open letter to my fellow commencement participants on the eve of our graduation...

As the days slowly wind down to that fateful day of graduation, I would like to humbly suggest a speaker for this year.

If 'commencement' means a 'beginning,' would it not be appropriate to suggest a speaker whose recent book was a beginning, in some respects, to public discussion over the unthinkable topic of nuclear war?

This speaker to whom I refer is none other than Jonathan Schell. His book *The Fate of the Earth* which, as the title implies, describes what should be the chilling results of nuclear war upon the earth and its collective peoples, has hit the public mind with the same impact as Rachel Carson's classic book *Silent Spring*.

Clearly the book is helping to add to the growing public awareness of the dangers of nuclear war. I assert that by inviting Mr. Schell, we could make a fitting beginning by helping to insure that there would be no ending.

Now we have an opportunity to do something about heightening public awareness of nuclear war. If, as Schell implies, that human extinction would be the utmost simplicity—the simplicity of nothingness—is it not better to do something than nothing?

Sincerely,
Richard Tavani

OPINION

As the last lecture on Friday comes to an end, an extremely audible sigh of relief can be heard as the classroom door is nearly torn off its hinges and near-rabid Drewids charge out to embark upon yet another weekend. Some will have left well before noon as impatience gains the upper hand and convinces them to skip the last two classes. Others, however, will leave later that day and return late on Sunday night; Mom is needed to do some laundry and cook some edible food.

For the majority, though, weekends simply consist of two Brunches, a Dance perhaps, pitifully little academic work, and beer. The key to having a successful weekend is beer (at least in Madison, N.J.); golden, bubbly, cold and even frothy, it comes in

cans, bottles, quarter kegs, half kegs, full kegs and many, many kegs! It is the 'Elixir of Life' itself, and students will congregate at gatherings almost laughably called 'parties,' have some bubbling distortion called music in the background and consume beer.

For the dubious privilege of being able to consume the substance in the semi-privacy of one's dorm with a 'few' friends, one must apply for a Party Permit. Having been granted this, the RD and the RA's of the building meet for their Council of War and resign themselves to an afternoon of testing their new riot shield, visored helmet and nightstick. Aside from Resident Analyst, RA also stands for Riot Act and that means being prepared to 'break a few heads'

Bits and Pieces

by Carl Webster

Every good writer goes through, what is affectionately known in the trade, as a 'dry spell.' I too have suddenly reached such a level (I'm not saying I'm a good writer, just that I've run out of things to say.) With the semester winding down and all good Drewids preparing for the last mad-rush of exams and papers, maybe now is the time to simply step back a moment (that's far enough) and turn our attention to some of the issues confronting Drew University.

I'm sure the administration would delight in having the students forget the 'Alvarado Incident,' yet it has still not been hurled into that black abyss of forgotten items. What has been the final decision in this case? Will the administration idly sit back and allow this farcical re-hiring procedure to remove an invaluable asset to the University? Drew has had its status plunge in the last several years in relation to the ranking of this institution as compared with other New Jersey colleges. With continued actions of this nature, the administration will not only watch Drew slide into the primordial slime of mediocrity, but can boast that they had a role in the decline.

Concerning the housing fiasco for next year, although there is no denial that graduate students and families must be housed

somewhere, two aspects bewilder and infuriate the student body. One stems from the fact that no student input was sought, a fact that has many students at least mildly upset. Secondly, the realization that by implementing the approved proposal, there would be a mixing of two distinct student groups. Undergraduate 'festivities' would assuredly disturb grads and children. This might lead to tensions and stress amongst all parties concerned. Hopefully, someone will seriously think about the situation and propose a viable alternative.

Well, graduation day rapidly approaches (too fast for some) and students can see grass-seed sprinkled on the barren landscape that surrounds the construction area. One has to wonder if the grass will grow in time so that Drew ceases to resemble the salt-flats of Utah and becomes that scenic paradise portrayed on the cover of the University catalogue. If worse comes to worse, maybe the plant office can spray-paint the entire area green. (I know Jim Watt will love that touch.)

So, as the first buds explode in colorful splendor (and as the Buds explode with foamy coolness) Drew University seems to be relatively quiet this week. Maybe it's just as well; I didn't have anything to say anyway. Then again, when do I?

We Need Help!

by Sherrice A. Knisley

There are positions open on the Opinion Staff of *The Acorn*. Now is your chance to have your feelings and gripes aired. There are only three or four issues left this year. It is just enough time to go get your feet wet, and if you like it, you can continue writing next year. And if you don't like it, which I sincerely doubt, there is nothing lost.

Please, we need writers desperately! Our opinion staff for next year is almost nonexistent. Remember that it is your paper too. We can only do so much without the support of the students.

The Acorn is the only organization totally free of the administration, and can therefore criticize and watch over its actions. *The Acorn* is the best vehicle to protect the students' vital interests. In order to use this vehicle to its fullest though, we need the help of the students, especially you.

I will be in *The Acorn* office on Monday from 3:15 p.m.-5:00 p.m. Please stop by if you are at all interested. If you cannot make it at that time, my box number is 946. Drop me a note and I will call you. Please, we need you.

T.G.I.F.

by Shah Azmi

for the 'greater glory' of the Dorm (of course!).

As the dreaded hour comes around, the number of guests will increase until a fully-fledged 'party' is in swing. The evening will drag on, smoke will build up in the room, and the level of noise will mount in proportion to the volume of beer consumed. A few 'lepers' will take to the open air and prove their virility by vandalizing another dormitory or shooting off a fire extinguisher at some poor unsuspecting cumer while he is in the shower.

There must be more to life than acting in the make-believe

world of beer equals fun and good times....or so one should think. Unfortunately, for the Young at Heart, this is all there is while finances restrict too many weekends in Bermuda which is only a stone's throw from New York.

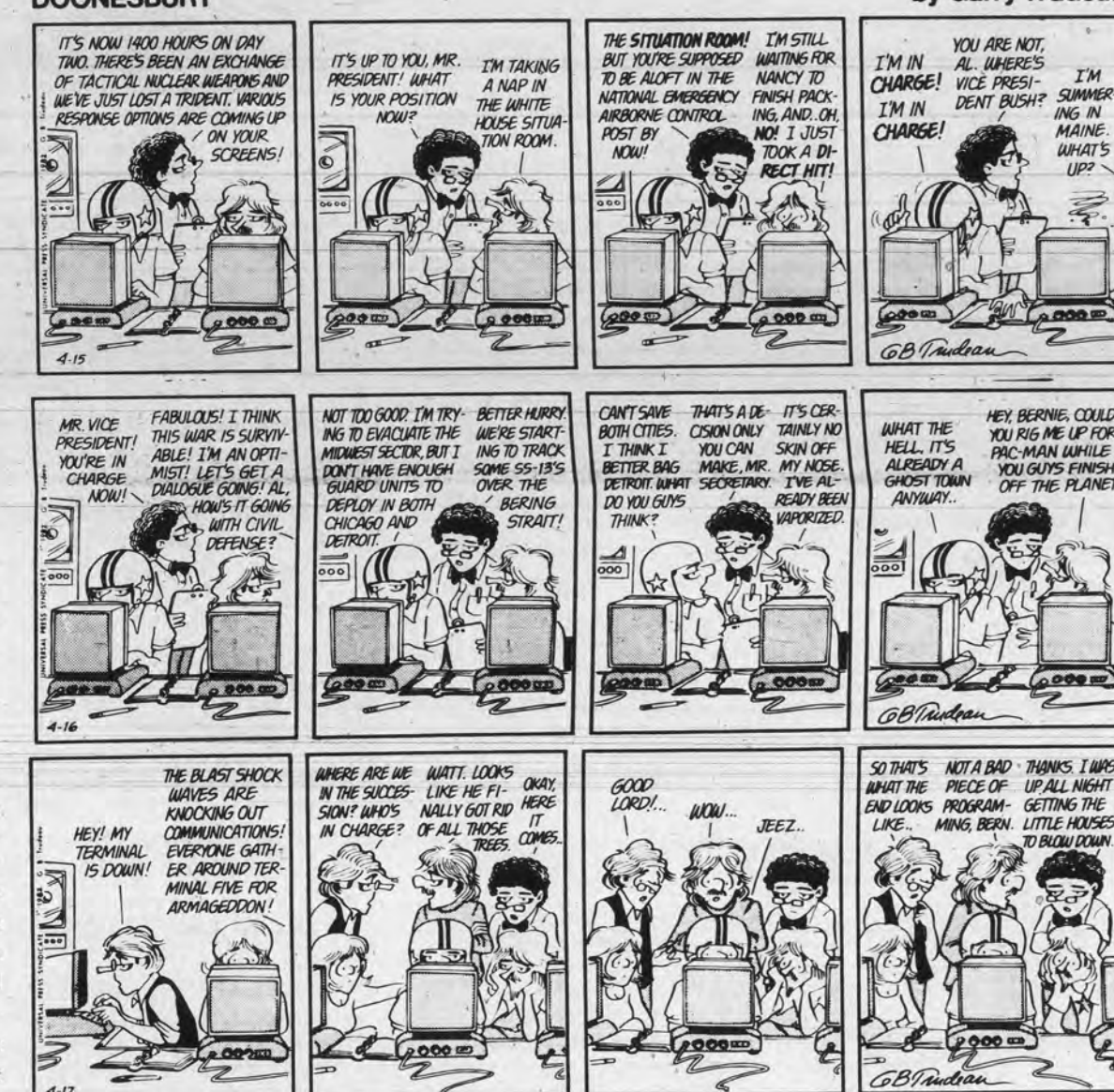
Studying is an unfortunate necessity on Sunday nights and Saturdays, as a result, must be devoted to getting sore feet and a weak arm as the weight of one's drink bears down on the muscles which are fat from an inefficient utilisation of ingested Bud. Wearing anything from dressy jackets to painters' pants, which seem to be more in vogue than the army 'flower power' fatigues of the past winter season, Drewids will delve into their pockets and relieve themselves of \$1 to help with the expenses and then proceed to try and get inebriated

or more colloquially, attain the facial features of matter which is deposited in the toilet bowl.

For some, indeed for those who partake of such activities with relative regularity and ferocity, much indignance will be aroused as they read between the lines or even scan the general picture to find little of any positive substance. Unfortunately, such past-times as those ascribed here are equally pointless but we now move into another glorious era of functions. Those about to graduate will be thinking of glorious finales and parties held for them to take on a certain character. I urge those not in this category to make the most of what they can for the Seniors with less than five weekends to go, for all that you'll do, these Buds were for you.

by Garry Trudeau

DOONESBURY



ENTERTAINMENT

Final Productions in Attic Theater

This weekend the Theatre Arts Department and Drew University Dramatic Society present two plays in the Attic Theatre. *Pieces*, by junior Vicki Weiner, is an intriguing story of truth, perception and revelation.

The true story is that Alison, the adolescent daughter of divorced psychiatrist Joan discovers the falsities of her childhood perceptions through a dialogue with her mother's young boyfriend David.

Directed by Karin Wilkinson, Christopher Wheat and Lorrie Decoster energize Weiner's script and display a tremendous array of emotions. Their potential is overwhelming and in certain moments, beautifully unleashed—at a climactic point, Alison's temper rules and only David's physical strength can bring her down. Both Lorrie and Chris carry this emotional scene with poignant realism to its natural ebb, yet never let us fall.

Attic viewers should look anxiously to more productions with these new actors.

Won't You Be My Neighbor? is Sarah McEwan's second play to be produced in the Attic Theatre. Set in a Multiple Sclerosis clinic, it is a unique memory play centered around Sharon, a volunteer; Tom, a doctor, and Gabe, the patient.

The fun-loving trio get caught in a messy love triangle, and even Sharon is unsure that the final decision was correct.

The memory play is a difficult production to stage, especially in a small theatre, yet director Elizabeth Boyce masters the transitions from past to present gracefully.

Gabe (Paul Cortellesi) is a terminal M.S. patient who not only must deal with the tragedy of his illness, but also overcome a painful shyness to win Sharon from the charms of Tom. Paul presents Gabe as a forceful and sincere character who readily draws the audience into the psychology of the terminally ill.

Alan Mahoney plays Tom and provides dramatic stability to the emotional Sharon (Vicki Weiner) and the comedic Gabe. Vicki Weiner carefully turns the character between the now and then settings.

McEwan's script allows all three very competent actors to sustain many precious moments, especially the dialogue blitz of the final scene, and provide an evening of meaningful and entertaining drama. *Won't You Be My Neighbor?* must be marked as a high-point in Attic productions this year.

Both shows can be seen tonight, Saturday and Sunday evenings in the Attic Theatre at 8 p.m.



Bryan Breault (left) and Mark Waldstein enjoy a rare moment of tranquility in a scene from Drew's production of a new musical version of Moliere's *The Miser*.

World Premiere at Drew

Drew University's theatre arts department will present the world premiere of *The Miser*, a new musical comedy based on Moliere's classic farce of the same name. The rollicking, song-filled production will come to life on Wed., April 28, and run through Sun, May 2. Curtain will be at 8 p.m. in Drew's Bowne Theatre.

This production will be something of an off-off-off Broadway tryout, giving the four professionals who have created the piece a chance to test their play without the usual risks of a New York production. The four are Stephen Wells and Peter Webb, co-authors of the book; Dennis Green, lyricist; and Nikki Stern, composer. Impressed by the quality and ability demonstrated by the Drew theatre program, the writers felt that a premiere on campus would be an

ideal way to launch the show and study it in performance.

The Miser is the story of an aging penny-pincher whose stinginess threatens the romantic interests of his two children, as well as the sanity of all involved. This new version draws directly on the timeless plot and characters of Moliere, one of the greatest comic writers of the theatre, and the commedia dell'arte, the popular comic tradition which helped inspire the original in 1668.

While musical adaptation of a classic is always difficult, *The Miser* was a natural for this conversion. 'Moliere gave us a pretty tight structure to work with,' notes lyricist Green. 'It's amazing how naturally the play accommodates a musical structure.' Co-author Wells says that the writing team opted for 'a broader, more fun evening of theatre by tak-

ing liberties with the stock characters and situations rather than creating a highly stylized jewel box with an emphasis on seventeenth century romanticism.'

The Miser is under the direction of Daniel LaPenta, an assistant professor in Drew's Theatre Arts Department. The cast features eleven talented students including Mark Waldstein as the title character, Bryan Breault and Gwen Couch as his children, and Lori Arlen and Keith Cedro as their respective love interests. The musical directors are Julie Demarest and Ms. Couch.

Tickets for *The Miser* are \$3 and will be on sale at the Bowne Theatre box office the night of the performance. Reservations for any performance can be made by calling 377-9787 between the hours of 3 and 7 p.m., beginning Wed., April 28.

Montclair State Presents Strider

The Major Theatre Series of Montclair State College will close its 1982 Spring Season with the recent Broadway hit musical *STRIDER*.

STRIDER opens Wednesday May 5 and plays through Saturday May 8 at 8 p.m. in Memorial Auditorium with a matinee performance Friday May 7 at 2:15 p.m. Ticket prices are: Standard \$2.50, Senior Citizen \$2.00 and Student \$1.25. For ticket reservations or further information call (201) 746-9120 between 10 a.m. and 7 p.m. after April 25.

Leo Tolstoy's triumphant celebration of life is the story of

horse who seems to be also human. This uplifting tale has been magically adapted for the stage by Mark Rozovsky and makes brilliant use of mime, music, dance and comedy. *STRIDER* is a heart-warming allegory of charm and broad appeal. The critics called it 'funny, lively, uplifting, and captivating...a theatrical experience quite simply not to be missed.'

Directing the production will be Jerome Rockwood. Sets and lights have been designed by John Figola, costumes by Joe Bella. Natalie Sokoloff will be assisting the director. The cast

includes: Gregg Thomas (Strider), Troy Eric West (Prince Serpuhofsky), Mark Heen (General/Announcer), Mark Pinheiro (Count Bobrinsky), Tom Dugan (Groom), Laura Caraccioli (Viazapurikha), Denise LeDonne (Mathieu), Chris Andrus (Vaska/Mr. Willingstone), Dennis Brito (Darling/Lieutenant), Terry Burnett (Actor), Thom Sweeney (Actor), Gerry McIntyre (Actor), Scott Ayres (Actor), Linda Bray (Actress), Katie Gans (Actress), Cheryl Lamoreaux (Actress) and Harry Brown (Feofan/Fritz).

Things Are Tough All Over

Cheech and Chong have hit the road for the first time in their new film, *Things Are Tough All Over*. In the Columbia Picture, the duo, who this year were honored as the 'Comedy Team of the Decade' by the National Association of Theatre Owners, have left the studio backlots to film on highways and whistle stops stretching from sunny Las Vegas to wintry Chicago.

The film, produced by Harold Brown and reined by Tom Avildsen, who makes his feature directorial debut, is another first for Tommy Chong and Richard 'Cheech' Marin—it's a drug-free film.

As Tommy says, 'Cheech & Chong and dope are redundant. It's a challenge to see if we can do it. I know we can.' Howard Brown puts it another way, 'Cheech and Chong don't need the dope prop to be funny just like Gleason didn't need the drink or Groucho his cigar. Cheech and Chong are funny and inventive. The emphasis is also on character. For the first time in their film careers, Cheech and Chong will play, instead of their known 'Pedro' and 'the Man' characters, two new characters—two maniacal Arab brothers out to get Cheech & Chong. Made-up with a nose only a Bedouin camel would love, and with his eyes bulging, Tommy is a 180-degree turn from his laidback doper image. And Cheech, his head resembling a billiard ball with a hair transplant, is almost unrecognizable. 'We like playing characters,' Cheech says. 'In our concert days, we'd play 15 or 20 different characters a night. It gives us a chance to reach.'

The new film, written by Cheech and Chong, as have been their three previous motion pictures, now has a storyline. According to Brown, 'It's more than a day in the life of Cheech and Chong. It has a plot. The plot is one in which everyone has a problem. Hence, the title, *Things Are Tough All Over*. But everyone's prob-

lem is different. Cheech and Chong's problem is that they don't have any money. It's cold and they want to get out of Chicago. The Arabs' problem is that they have too much money and are trying to launder it as fast as they can. Everyone's problems collide when the Arabs recruit Cheech and Chong to drive a limousine, with \$5 million hidden in it, to Las Vegas.

In the process, Cheech and Chong sell of the car's parts and deliver the car's hulk without the money, which they accidentally give it to an old timer.

Stranded in the desert, with no money or food, they try to hitch a ride. As would only happen in a road movie, two beautiful French girls who are friends of the Arabs, happen by, pick them up, take them to a motel, where they get it on and are filmed, without their knowledge, by the motel owners. After they are deserted by the women, the Arabs arrive and track Cheech and Chong down. A chase ensues through downtown Las Vegas which finishes in a porno movie house where Cheech and Chong, in drag, are trapped by the Arabs. All four watch the porno movie which turns out to be Cheech and Chong's filmed performance in the motel room. Instead of killing them, the Arabs decide to make them porno stars and all four drive off into the sunset.

Cast as the romantic French ladies are Rikki Marin and Shelby Chong, the stars' wives. Charged with blatant nepotism, Cheech lists their qualities: both have studied acting, look beautiful, and have perfect comic timing. 'Besides,' he adds, 'we understand each other.' His partner explains it another way. 'You see the love on the screen. It picks it up. We're so suited in real life, it happens naturally,' says Tommy Chong.

TV star Rip Tylor was selected because they needed someone who typified Las Vegas.



Richard 'Cheech' Marin and Tommy Chong star in *Things Are Tough All Over* to be released this summer

Photojournalist Visits Drew

Jill Freedman, New York photojournalist, will appear at Drew to present a program Tuesday evening, April 27, in the Photography Gallery; Miss Freedman's books of photographs are *Old News: Resurrection City* (1971), *Circus Days* (1975), *Firehouse* (1977), and the recently published *Street Cops* (Harper & Row, 1981).

Miss Freedman studied sociology at the University of Pittsburgh and then made her living as a cabaret singer in Europe before she returned to the U.S. and gradually established herself as a professional photographer. *The New York Times* reviewer of her recent retrospective show wrote: 'Miss Freedman is a photojournalist of considerable passion and empathy, and she does not photograph the

bland and uninteresting...rather, she photographs what moves her.' An exhibit of Jill Freedman's photographs, on loan from Photograph Gallery in New York, will hang in the Drew Photography Gallery (U.C. 104) from Monday, April 26 through Friday, May 14. Gallery hours are M-F 12:30-1:30 p.m. and 7:30-10:30 p.m.



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The Police: Live at Brendan T. Byrne Arena, April 19, 1982

by Bob Perlstein

It always worries me when you play a second night in a place that it's not going to be as good as the first, but I don't think so," said the Police's bassist 'Sting' to a capacity audience at the Meadowlands Arena, Monday night during Phase II of their North American Tour. Opening with a high-powered rendition of 'Message in a Bottle,' the band emitted enough energy to light all of New York City and still tingle everyone's neuro-nervous receptors throughout the entire concert.

Technically they were in excellent form—the band sounded great and the added horn section was well integrated. The sound quality (the arena is a big factor) was almost perfect. It was well dispersed without distortion and the frequency response was adequate, although the sound was too loud.

Unfortunately, unlike some of the Police's earlier performances, this concert seemed to entirely promote their existing material—so no new music! It seems new

material would not only be a promotional boon, but hearing something different would add to the excitement of hearing 'The Cops' perform their music live.

The selection of songs performed ranged from 'Would You Be My Girl (Sally)' from the *Outlandos d'Amour* album to 'One World (not three)' from *Ghost in the Machine*. Perhaps superstardom and platinum record has not only affected the band members but also their managerial staff as well, for although the playing was excellent, the deliveries of the songs were very much like their studio counterparts, with a few improvisatory twists thrown in for variation. Moreover, some of the selections were played too fast. 'So Lonely,' for example, which is an emotional lament, was played very forcefully and with haste, thus taking away a lot of the mood it ordinarily creates. Also, the songs played were the popular 'cuts' usually heard on the radio. Songs such as 'Darkness

from *Ghost in the Machine* or 'Behind my Camel' from *Zenyatta Mondatta* were skipped. But why? Those songs, aside from being great, have emotional and popular appeal too. One wonders if the group or the managers influenced the concert format.

Even if some of the songs were played too fast or were of the popular sort, the concert was

anything but boring. The light show, although not the most dazzling, was still thrilling especially during 'Roxanne' when the stage was lit in deep red and the audience was flooded with bright white light. On the whole, the lighting crew was well coordinated with the music and showed imagination, especially by using strobes suspended from the ceiling.

ing. And the overall show? Well, without a doubt, their inspiration was quite evident. They were there to play good music and that they did.

Was the concert worth it? The only real disappointment was that they only played for two hours. Bummer. Then again I could not have danced much longer.

RJP



Photo by Bob Perlstein

'Encore' Commemorates Radio City's 50th

by Brenda Wheeler

Music from Irving Berlin to Burt Bacharach to The Beatles; production classics from 'Bolero' to 'Rhapsody in Blue'; to the majestic 'Glory of Easter'; lavish costumes and sets; the world's most technically advanced stage; an exclusive art-deco interior; the magnificent proscenium arch; the 'Mighty Wurlitzers'; a salute to the more than 600 films that debuted here, and of course, The Rockettes.

All this is just a sampling of the entertainment and technical wonder that is celebrated in *Encore*, a 90-minute show presenting new material and best-loved musical numbers from Radio City Music Hall's 50 year history.

Produced and presented by Radio City Music Hall Productions, and directed by Robert F. Jani, *Encore* is staged in 17 scenes and is dedicated to the talented men and women who created fifty years of entertainment on the Music Hall stage.

Choreography and choreographic reconstruction is by Geoffrey Holder, Adam Grammis, Violet Holmes, Linda Lemas and Frank Wagner. Additional credits include pre-production work with Bob Fosse for *Dancin'*, and assistant choreographer for *The Pirates of Penzance*.

Encore's musical director is Tom Bahler, who has written the music for two previous Music Hall productions, *A New York Summer* and *America*. He also penned Michael Jackson's hit single, 'She's Out of My Life.'

Conducting *Encore* is Joseph Klein, whose Broadway credits

as conductor or musical director include the revival of *Man of La Mancha*, last year's Jones Beach production of *Damn Yankees* starring Joe Namath, *Over Here* with the Andrews Sisters, and *Pippin*.

Multi-E Emmy award winner Charles Lisanby has designed new sets for the spectacular, including a Manhattan skyline scene. In addition, classic sets and drops including the 'Glory of Easter' as originally designed by Vincente Minelli and used in the traditional presentation of this number since 1934, will be

used throughout *Encore* come from the pens of George Gershwin, Sammy Cahn, Maurice Ravel, Richard Rodgers and Lorenz Hart, Irving Berlin, Cole Porter, Jules Styne, John Kander and Fred Ebb, Harold Arlen, Harry Warren, Yip Harburg, Paul Francis Webster and Sammy Fain, Johnny Mercer, Peter Allen, James Van Heusen, Jimmy Webb, Harry James, Duke Ellington, Johnny Hodges, Les Brown, Oscar Hammerstein II, Paul Williams and Roger Nichols, Burt Bacharach and Hal David, and John Lennon and Paul

McCartney.

The potential of success is overwhelming—music, lights, designs, costumes and dancing by the best! That is the saddest part of the show's failure.

The show is composed of seventeen different musical numbers tied together with a documentary film of Rockette Ambassador, Ginny Hounsell's discussion of the history and technical devices of the theater. Unfortunately, this distracts from the grandiose production.

Hundreds of costumes for the

show represent the past and the present. New designs were created by Michael Casey and Bob Mackie, previous creations are based on designs by Frank Spencer and Vincente Minelli.

The costumes and choreography are beautiful, yet they also do not fit together. At one point, The Rockettes, dazzlingly dressed in 70,000 rhinestones, are washed out by the bright neon-yellow of the orchestra in the background. Also, in the Grand Finale, which only The Rockettes can perform in their magnificent style, the Arch of Lights was off-balance and out of place. Thus, it not only did not match the background arches, but also caused the dancers to stumble around it.

The show's technical faults continue: 'Rhapsody in Blue's' lead ballerina continually tugged her costume out of the way, and the Japanese lights went off in the 'Ohka-No-Zu' number.

Encore's lighting director is Ken Billington.

Unfortunately, the music does not make up for the other problems. The group of young singers who perform the 'Fifty Years of American Popular Music' and 'Salute to the Music Hall' numbers appeared unrehearsed and amateurish.

The fiftieth anniversary of America's 'show-place' surely deserves a better production. Yet, despite the inadequacies and problems, the murmurs of approval through the audience showed the magnificence of the Hall's effect.



'Encore' Finale at Radio City Music Hall

Drew's Second Annual Fashion Show Successful

by Lisa Spitz

Drew's Second Annual Fashion Show, sponsored by A.W.O.L., was held on Friday, April 16th to a crowded audience in Commons. The first 'scene', an introduction to the models, was entitled 'In Command.' All participants except Delacy Davis, the show's organizer, were presented. Delacy offered a short explanation of the purpose of the Fashion Show and introduced commentator Bill Franklin of WMJR. A rainbow of colored sport shirts on the models created a graceful, sensual ambience, setting the mood for the rest of the show. The overall appearance of the show revealed a great deal of practice and professionalism.

The first presentation was sportswear, modeled to Olivia Newton-John's rendition of 'Let's Get Physical.' It featured shorts and tee-shirts for golf, tennis and jogging. Sheri Jones appeared in white shorts by Levi's Action Wear and a light blue shirt trimmed with a darker blue stripe. A pink short and shirt set was modeled by Beany Morgan. Jogging suits were shown by Alex Idavoy, modeling a rust warm-up with blue and white stripes, by Nike. Jones showed a wedgewood blue warmup, also by Nike. The finale of this section was a fencing comedy between Davis and Morgan.

Davis sported a blue linen suit with a white short and lavender tie. A khaki prairie suit with a New Romantic blouse was worn by Wilkens, a pink belt coordinating her outfit. Lisa Mariner modeled a mid-thigh mini dress in bold stripes of black, purple and gray.

Evening Wear, the final presentation, included Idavoy and Davis in white tuxedos, by Coleman's Tuxedos. Jackie Rebolo modeled a black and gold knit jumpsuit with a matching shawl scarf. Black pinstriped pants with a white gilt caftan and black leather belt was sported by Sandy Olson, a much more casual look than other outfits. Arlen showed a mid-thigh handkerchief linen dinner dress. Rebolo modeled a burgandy and gray novelty print chiffon cocktail outfit with a side-wrap skirt. Mariner showed an organza chiffon four piece evening dress with coordinated jacket.

The models appeared in colored leotards and with helium balloons on their wrists in the finale. After a pause on stage, the balloons were released simultaneously with a cascade of balloons which fell from the ceiling. In totality, the show seemed to accomplish Davis' desire to 'add a

which lacked the grace of the 'In Command' theme.

Between the various designer lines shown, Franklin introduced Mystery Models, the first being Jane Newman. She wore a gray wool suit with a white blouse and black pumps, and a coral pin added for color. This transition led up to the second 'scene': swim wear. Claudette Wilkins appeared in a blue lycra suit with white racing stripes by Speedo. Davis and Idavoy modeled black and purple trunks, respectively, both made of spandex by Speedo.

The third, most creative 'scene' was entitled 'New Wave', and featured such items as a black leather sleeveless dress with an optionally zippered side worn by Joann Bockman, and a black and white one-shouldered tiger striped playsuit on Lori Ann Arlen. This section was accompanied by music by the B 52's, and was bright, quick, and totally appealing.

Intermission featured Drew's Student Dance Troupe. It was unfortunate that the quality of the dancing did not approach that of the balance of the show.

Following intermission, the 'Imagination' theme featured Deja Fashions. Debbie Fine wore a navy and white striped sailor blouse with blue grenadier pants.



photo by Andrew Decalik

Departments Move

continued from page 1

minor combination. Professor Cowell feels, "the proximity the two departments is an advantage." He also worries about facilities. "Tilghman is very comfortable," Cowell said. "We have a seminar area, workshop, classrooms and student lounges. It is also a good facility for our graduate students, because their needs are different from Drew's other grad students and we can instruct them here." As Cowell sees it, it was a mistake to make the decision to move without consulting the department first, because "it assumes an average number of students, and we have an exceptionally large flow of students." He hopes that the new facilities will be able to match those in Tilghman.

Dean Sawin reports, "Moving from Davies House will not make any hardship for me." He was consulted over a year ago and has had adequate time to look for new lodgings. Student reactions to the changes are mixed. Some, like Economics major John Soley and Steven

Calvelli felt that the move presented no problem, but others such as Eileen Conklin think that "Tilghman is really great and it's a shame we'll have to leave." Laura Hook, a Political Science major, said that "it is an advantage to be closer to Brothers College, it is a real loss to leave Tilghman. Its kind of a tradition." Martha McNamara said "It makes some sense to have the department (Political Science) closer to the others, but I'd rather stay in Tilghman." One person who is truly optimistic about moving is Professor Julius Mastro. He is "not unhappy with the move, as long as the facilities are equal." He agrees with the rationale because "Mead Hall is bulging at the seams and needs space." He looks forward to relocating because "we've been here for over fifteen years, and maybe it's time for a change, although," he says with a smile, "I am not so sure my colleagues would agree with me on this."

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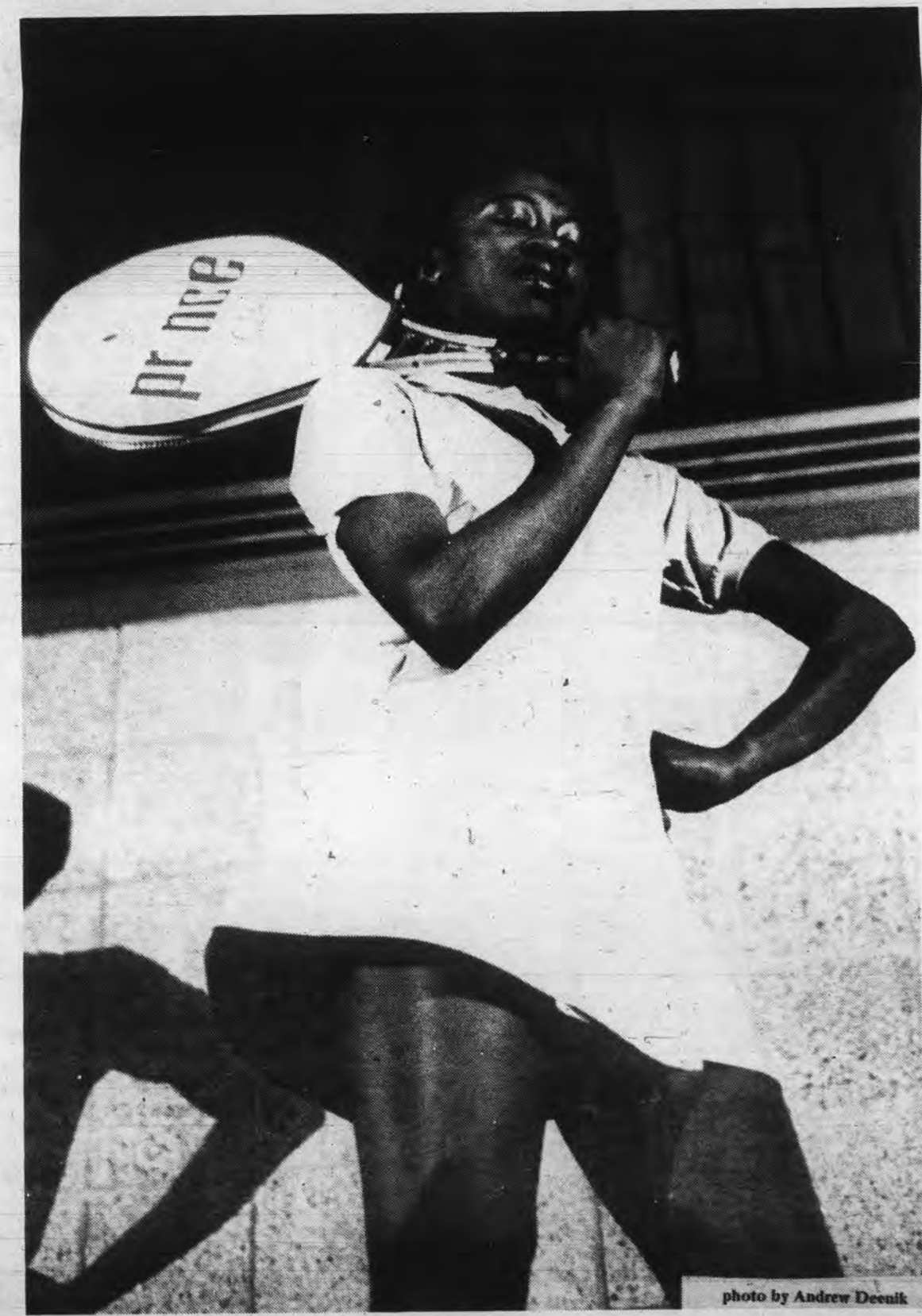


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DOONESBURY

by G.B. Trudeau



Drew Students rallied in Washington, protesting U.S. involvement in El Salvador.



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Conference at Drew

Morton Halperin, Director of the Center for National Security Studies, will speak on "Militarism and Freedom" on the first night of a Drew University conference, "Nuclear Weapons, the Arms Race, and Us." This event will be held on April 24 and 25, and is sponsored by the Drew Peacemakers, the Drew chapter of the Americans for Democratic Action, Drew Peace Ministry, and Academic Forum. This conference is part of Ground Zero Week (April 24-25), a nationwide campaign for discussing the issue of the nuclear arms race.

Robert DeGrasse, an economist from the New York based Council on Economic Priorities, will address the economic impact of the arms race. Elizabeth McAllister, a long-time peace activist whose husband is Philip Berrigan, will speak on "Nuclear Weapons and Resistance." A doctor from St. Michael's Hospital and member of the New Jersey Chapter of Physicians for Social Responsibility, Ronald Schwartz, will speak about nuclear war's medical consequences. Drew Political Science Professor Neal Riemer will moderate a symposium.

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April 24 & 25

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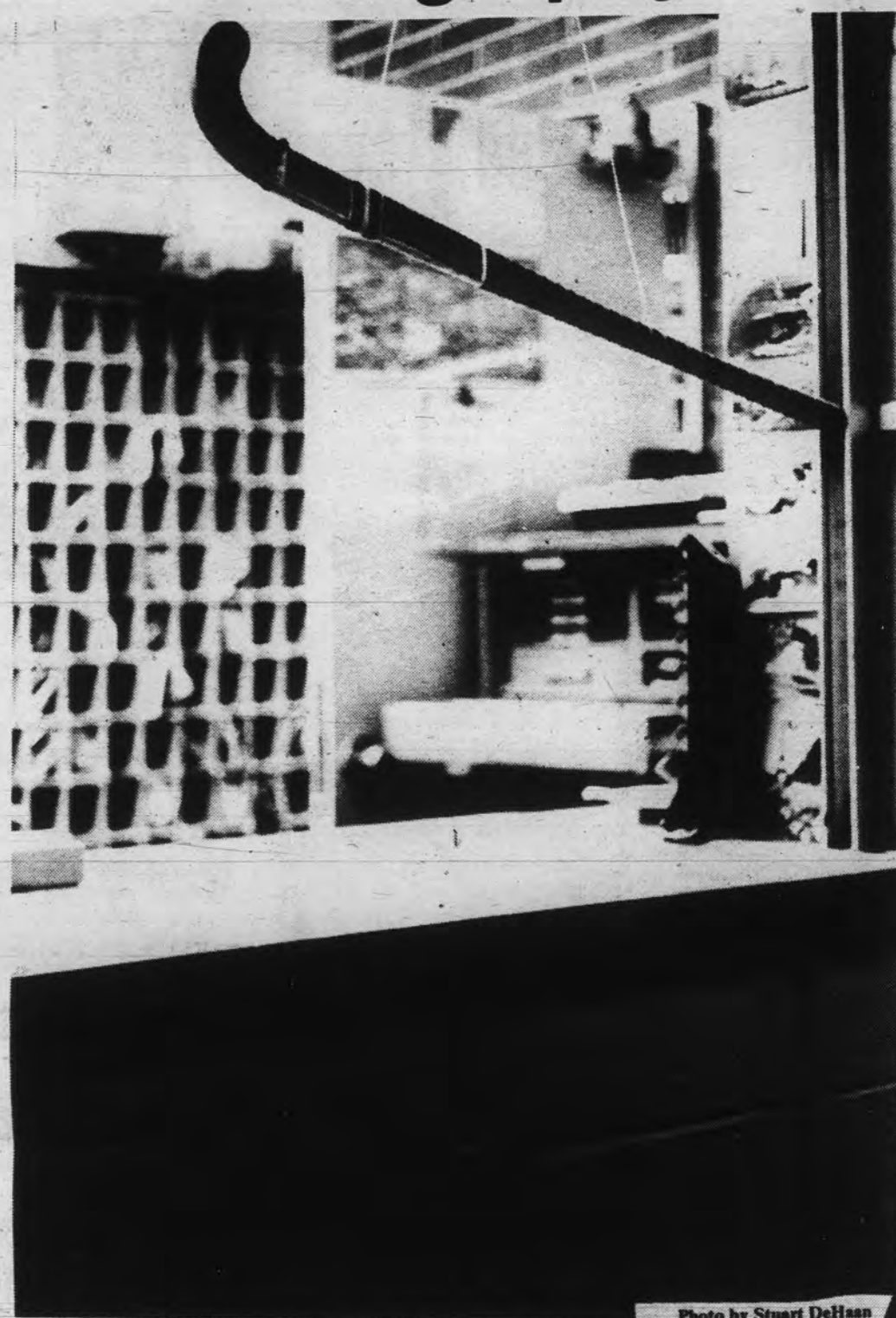
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Warren Farrell: A Liberated Man



The following interview was conducted when Warren Farrell presented workshops and a lecture at Drew last week. His appearance was sponsored by the Academic Forum.

Lee Diamond

Q: What is your background and how did you get involved in advocating Men's Liberation?

A: Well I have a doctorate in political science and I spent the last ten years training psychologists and psychiatrists in the area of sex roles and I wrote *The Liberated Man*. I've spent the last seven years doing research in the area of incest as well as in sex roles; I continued my sex roles area interest. I'm now writing

a book, it will probably be called *The Farrell Theory; The Implications of Women Taking Sexual Initiatives*. Some of the material which I went into during the workshop today. How I got into it was mainly when the Women's Movement surfaced it made an extraordinary amount of sense to me and I couldn't believe it wasn't making sense to other men. I was constantly being put by feminist women in front of their men friends with the women saying things to me like "would you change him?" I was suddenly beginning to understand that men weren't able to listen very effectively, we have a lot of defense mechanisms and I started taking an interest in what those defense mechanisms were and how they came about. So, one of the themes of the new book will be why men are the

way they are and what women do to help create that as well as what men do to reinforce that. Q: How do you feel about the Women's Movement? A: I think it's probably one of the most important movements of the Twentieth Century if not recent history. I think it's had an impact on almost everyone in the country. I also feel that it's not time for the Women's Movement to move to a different stage. Particularly, I think the biggest weakness of it is that they haven't confronted women on taking real responsibility for doing things like sharing sexual initiatives, or sharing pay and I think that those are two very fundamental weaknesses of that. It's still too oriented toward talking about women as if they're victims and reinforcing the condescension toward women, that men

do things to women as opposed to women help create their own experiences in their own life, and I think that's ultimately patronizing. The feminists are patronizing to women. Those are the shortcomings of it. The strengths of it is that I think it has helped thousands of women to become more assertive, seeing themselves as having access to external rewards, like power, money and status), having a life in which they can have enough economic power to say what they really want to say to their husbands. Therefore, many women who have now had their second marriages usually as a result of being impacted by the Women's Movement have ended up having really honest relationships with men. So I think, ironically, the Women's Movement which many conservative people say has hurt family life has actually weeded out a lot of bad marriages and ended up helping marriages that do exist be much more successful, internally.

Q: People are generally familiar with the Women's Movement, but very few people are aware that a Men's Movement exists. Could you talk about the Men's Movement its origins, what's going on today, and where you see it going?

A: Origins wise the Men's Movement probably began in about 1970 or so with men's consciousness raising groups being formed and the first ones being called Men's anti-male chauvinism consciousness raising groups. Those were really more feminist men's groups or groups of men who were trying to adapt to the feminists in their lives. That has evolved through seven national men's conferences and about two or three other conferences as well plus a Canadian conference and a conference in...in, I think it was Holland this past year, at the same time last June's conference at Tufts University was being held. The Men's Movement has basically split into two factions now, one faction which would best be described as a

group of men who are very pro-feminist and haven't really developed issued of their own independent of feminist issues and then men who are basing their movement (Free Men they're called) much more on some of the anger that men have about their sex role and particularly tending to be unsympathetic to the feminist perspective, but saying the feminists have neglected having some empathy for and understanding for what men have gone through. In my opinion, both of those movements have held relatively narrow positions; the feminist men holding narrow positions because they haven't empathetically looked at and represented to the average man an understanding of what the male experience is like, why men have some of the problems they have with listening, ego development, and so on, many of which I talked about directly and indirectly today as things which came out of the role reversal experience, the Free Men have allowed themselves to wallow in their anger toward women without helping themselves to understand what men do to help reinforce women's anger toward them and what they do to get themselves in that role to begin with. They've over-focused on legal things and not enough on the psychological things. So, I see both movements as having very little impact until we start hearing each other and reaching out to the average man and also to stars.

3Q: What is the Men's Movement doing today in concrete terms?

A: They're doing a lot of educating of men in the directions I just mentioned, holding the conferences, etc. One of the most constructive things they're doing is forming consciousness raising groups all over the country so there are at least little groups who have an ability to communicate with other men and have a male-male friendship experience. There have probably been some 3-4000 LCR groups formed around the country. If we multiply by that by eight and say we have 5000 groups we only have 40,000 men we're talking about. If you compare that with a failure for prime time TV which is a program that reaches 25 million people we get some perspective as to the type of drop in the bucket we're producing. We have to be fighting against the Ronald Reagan militaristic approach to the hierarchical approach seeing that as the fundamental issue, but not enemy because Ronald Reagan is only a part of the 26% of the adult registered voters who created him and they would have created some substitute for him except for the fact that it will be hard to get somebody as good as Ronald Reagan is representing that perspective.

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SPORTS

Blue Bus Revisited

'Happy is the day that we win when we play and we go rolling, rolling home.'

The Drew Rugby Club took the field Saturday at Randall's Island, NYC, and emerged on the fat end of the skein with a respectable 2 wins and 1 loss versus the teams of the Manhattan Rugby Club.

Departing at the early hour of 11:00 a.m., fresh from a bout with Friday night, the boys prepared themselves for battle by enjoying the first leg of a now legendary bus ride through scenic New Jersey.

The field at Randall's Island resembled any city playground. Its charming combination of broken glass, lack of grass, and manhole covers caused momentary hesitation among the Drews, who were of course used to the rolling green turf of the Kurt O. Glaeser memorial lacrosse field. Their fears were put to rest when a ground crew, amply prepared with several shovels full of dirt, arrived to fill in a chasm in the field which bore a striking resemblance to our own punch bowl.

The A side took the field in grand style. After nearly an entire half of many scrum downs and

long kicks, those bad boys from Madison drew first blood.

Some temporary confusion gave Captain Nicky and Secretary Barry the opportunity to do their version of hot potato as they danced toward the goal. A last second flip to Ralph, and Drew led by a 'wop'ping 4-0. Wickster made his first attempt at free style point after kicking by booming one off the uprights so hard it returned to his waiting arms. The referee signalled this display of athletic prowess, although pretty, was not enough for the two points. Oh Well.

The second half brought much action. Some was even rugby related, Manhattan pushed a quick try across before Drew had finished spitting out its half time oranges. The kick was good. Score: Manhattan 6, Drew 4.

After a brief boxing match between Nick 'Raging Bull' Ungaro and an opposing cretin, Drew struck again. Loader, moving like a snake on shrooms, dissected the Manhattan backfield for Drew's second try. Wick split the uprights for the two. Final score: Drew 10, Manhattan 6.

Green Death, the B side, played tough, but unfortunately did not



Berta Christensen takes off with the baton toward the Pentathlon

defeat the more experienced team from Manhattan. Final: Manhattan 10, Drew 0.

The party was held at a charming little dive in Manhattan. The bar, complete with dogs and old drunks, was the perfect scene for another Drew victory. The third half crew saw the opportunity for a major debauch and immediately went into action.

The beer flowed freely and the quarters contingent spent a good part of the afternoon juicing unwary Manhattanites. After a couple of hours of mind lubrication, the Drew Rugby Club Chorale went into action. The throat nodules were tuned, and in a record five songs, the Drews sang Manhattan into submission.

The Drew Ruggers were on a roll and there was no stopping them. Moving out into the street,

the club proved they were not through by serenading passing New Yorkers with some old favorites.

A momentary lull in the minstrel activity turned attention to a pair of bimbos. The ladies had fallen for the club. In an attempt to consummate this feeling, the boys formed a human ladder nearly two stories high. It was to little avail, as Rapunzel refused to let down her hair. Undaunted, the club boarded the bus, stopped at a nearby filling station for a few cases, and began its hero's journey homeward.

The bus slithered through the streets of New York, piloted by Melni Bus Company's ex-driver of the week; Joe 'work no mo'.

Drew Rugby Club became Drew Lonely Hearts Club as each member of the club turned his atten-

tion to the street outside the window and shouted a personal message of inspiration to passing pedestrians. Cries of 'you!', 'my!', and the ever-popular 'show us your!' rang through the streets of Manhattan.

As usual, the D.R.F.C. returned to Drew with a bang. Some had to crash, but everyone jammed.

Team awards:

Ruggers of the Week: Scrums and Backs

Famous bus drivers you never want to meet: Joe Hit of the Week: Bill Yandis Cretin of the Week: Tony 'there's a keg in my dugout' D'Urso

M.I.A. Bobjoyce, Gash, Shannon

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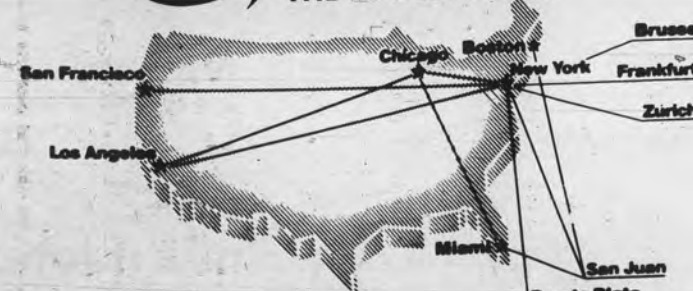
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Sharon Lane pushing onward in the Pentathlon last Sunday.

photo by Al Fine

SPORTS

Men's Tennis Flies; Record 12-3

Prior to the preseason practices, it was a known fact that this spring would have to be a rebuilding year at best. A team cannot afford to lose the top three players to graduation and expect to be as competitive as they were in the preceding year. Fortunately, this was not the case this season for the Drew Net Machine. With just Ken Cross, the only senior to lead the way, the Men's Tennis Team has produced an amazing 12-3 to date.

The southern trip to Maryland over Spring Break has certainly enhanced the program greatly. By playing over the recess Drew not only gets an opportunity to compete but also raises its level of play by going up against some very tough teams. This past Spring Break allowed Drew to post its strongest record ever. The Netmen took a 4-0 record to Maryland and were able to win five of its six matches to bring home a very impressive 9-1 record. They defeated Johns Hopkins University, Gettysburg College, Western Maryland College, Loyola College, and Washington college. Their only setback came to Division I, Towson State University by a close 6-3 score.

Peter Appleton, Craig Rubenstein and Ed Campo are three freshmen in the singles line-up who brought back an impressive compiled record of 24-4. That's not too shabby for freshmen. Ed Campo, the number five singles player, brought home the only undefeated singles log of 10 wins and no losses. Don Wolf and Tom Andrews are two more freshmen who have made their contributions as well by bringing back an undefeated doubles record of 9-0 at the third doubles slot.

When Ken Cross came to Drew as a freshman he did not have all of the strokes and shots to be a

starter. Through dedication and hard work Ken has compiled an impressive 11-4 record at the tough third singles position. Cross's record is not the most important contribution to Drew's tennis team. Ken has become a leader by being one of the most intense competitors Drew has ever had. By displaying such a strong desire to succeed the Drew Net Machine has obviously been following their captain in their winning ways.

Unfortunately an impressive win-loss record is not the only ingredient Drew must have to be a championship team. Every year the Middle Atlantic Championship always come down to the University of Scranton and Upsala College match. For Drew to capture the M.A.C. crown they must defeat those two teams as well as F.D.U.-Madison and Kings College which have never really imposed any real threat in the past. On April 15th Drew went to Scranton and lost by an unimpressive 7-2 score. Glenn Kennedy at number six singles and Tom Andrews and Dan Wolf at third doubles were the only two matches which Drew was able to take. With Upsala College, Drew realized that this was their last shot to get a crack at the M.A.C. title. The Net Machine came to play that day but unfortunately Upsala proved to be too tough by knocking off the Rangers by 9-0 score.

Four matches went down to the third and final set but Drew was unable to salvage any wins. The biggest heartbreak in the Upsala match came at first singles, where Peter Appleton came very close to upsetting Harold Wetzel, ranked 26th nationally in Division III collegiate tennis. Peter had a 5-2 lead with three match points in the third set but was unable to pull off the biggest win of his young career.



Men's Lacrosse players hard at work earlier this season.

photo by Stuart DeHaan

Women's Tennis Conquers Muhlenburg

by Sarah Perkins

The Women's tennis team beat Muhlenburg yesterday, 5-4, bringing their record to a respectable 4-1. On Tuesday, the team triumphed over Fairleigh-Dickinson 5-4. Against Muhlenburg yesterday, 1st singles player Sarah Perkins won her match in three sets, 6-4, 3-6, 6-2. Muffie Cunningham, playing the second position, overcame her opponent by a score of 6-1, 7-5. The third singles player, Sue Price, lost

her match 1-6, 5-7. Amy Dagleman, playing the fourth singles spot, won easily 6-3, 6-2. Sue Pease played the fifth position, winning in three sets, 6-4, 0-6, 7-5. Karen O'Hara lost her match in the sixth singles position, 0-6, 2-6.

The first doubles team of Cunningham and Perkins won 6-1, 6-3, while the second doubles team of Dagleman and Price lost their match in three sets, 6-

1, 3-6, 6-3. Elena Buttigheri and Pease played third doubles, losing in three sets 6-4, 0-6, 7-5.

The team plays two away matches next week against Wagner and Centenary before they leave for the MAC tournament to be played at Gettysburg on Thursday night.

P.S. Will whomever took my HEAD Vilas tennis racquet from the Commons Wednesday night please return it?

Women's Lacrosse Pulls in a Win

by Sharon Lane

Drew Women's Lacrosse, filled with their usual enthusiasm and spunk, pulled in an exciting 7-4 victory over Montclair recently. Some of the highlights of this contest included fierce goal tending by Norene Buehner; 3 goals by the ever-dependable center Judy Cavelli; 2 goals by attacker Anne West, and a couple of hot shots by veterans Dindy Sousa and Marie Lejeune. The spirit, the score and the defense were definitely up and clicking.

The team started off the season with quite a few rookie players, who have since shown what a little effort and perseverance can accomplish. Coaches Horan and O'Keefe continually offer variety, patience and a personalized lighter side to their coaching techniques—all of which help to contribute to the good feeling of unity which seems to be a pervasive element within the group.

Luckily, the team consists

of a predominantly young squad, because it will be losing 6 tough and devoted senior assets, including Captain Ann Boonstra and defender Emily Loizeaux, goalie Norene Buehner, and attackers Roberta Christiansen, Marie Lejeune and Nora Pincus.

As they continue to acquire and refine their communication and relaxation skills, as

well as their basic skill level, this energetic and eager LAX team definitely has the potential to play 'beautiful Lacrosse.' And even if they are not always winning, they seem to be very content with the time they can devote to letting go for a while with each other as they freely run, cradle and pivot on the whistle in the fresh spring air.

Here is Drew's individual and team match results:

Singles

- #1 Peter Appleton, 10-5
- #2 Craig Rubenstein, 9-4
- #3 Ken Cross, 11-4
- #4 Rob Parks, 12-2
- #5 Ed Campo, 13-2
- #6 Glenn Kennedy, 10-4

Doubles

- #1 Peter Appleton-Rod Lee, 8-7
- #2 Ken Cross-Glenn Kennedy, 10-4
- #3 Tom Andrews-Dan Wolf, 13-1

Team Scores

- Drew 6 Montclair 3
- Drew 9 Kings 0
- Drew 9 St. Peters 0
- Drew 9 Kean 0
- Drew 6½ Johns Hopkins 2½
- Drew 9 Gettysburg 0
- Drew 8 Washington 1
- Drew 7 Loyola 2
- Drew 3 Towson State 6
- Drew 7 W. Maryland 2
- Drew 6 Stevens 3
- Drew 2 Scranton 7
- Drew 8 Moravian 1
- Drew 0 Upsala 9
- Drew 9 F.D.U.-Madison 0

Totals

- Drew 98½, Opponents, 36½
- Drew 6½ Johns Hopkins 2½

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