

Planning for a Smaller Drew

Decreasing enrollment may result in program and faculty cutbacks

by Michael Harris Teschner

WITH only 29 days before the graduation of the class of 1983, the College Budget and Programming Committee is appraising the current and future condition of the school. The major problem facing Drew is the sharp decrease of college age students over the next ten years, and possibly longer. According to Dr. Phil Jensen, Chairman of the Budget Committee, the decrease could reach 44% on the east coast. Therefore it is imperative that students, as members of the university community, start considering the consequences of such a dramatic decrease in enrollment. Consider the following scenario: if the size of the applicant pool (the sum of all college bound students) is reduced by 44%, and Drew were to shrink at the same rate, then the college would matriculate 44% fewer students. Current Budget and Programming (B&P) discussion targets are somewhat more optimistic, predicting a 27% reduction; this translates to the loss of over 400 students bringing the CLA's size to 1100. There are only two options to deal effectively with this situation, either reduce staff, or raise tuition.

Exact figures for tuition increases are very hard to predict. Any increase will necessarily include adjustments for inflation and ever rising energy costs, as well as regular salary increases. These have traditionally been the factors that have in general been responsible for prior tuition in-

creases. However, in the future, tuition may also reflect the added burden created by under-enrollment. If the college loses 400 students it will become necessary to make up that lost revenue. For example, using next year's tuition as a base for approximation, 4 million dollars will have to be generated. When added to the rising costs of faculty salaries, energy costs, supplies, general maintenance, capital improvements, as well as inflation, the overall costs would require tuition increases of alarming magnitude.

One important consequence of tuition increases of these proportions would be the possible effects

on the demographics of the CLA. The school runs the risk of becoming a haven for those people who possess the economic means, but not the academic credentials to enroll at famous, Ivy and semi-Ivy league schools. Drew is at about par academically with those other schools; however, in many cases, we lack the student facilities (ie. gym, auditorium, regulation size pool, up to date student services and activities, alumni association, and public relations/national reputa-

Non-tenured faculty cuts required under Dr. Jensen's "Across-the-board" reduction model.

English	2	French	2	Ger/Rus	1
Spanish	1	Chem	2	Zool	1
Phys. Ed.	2	History	1	Philo	1
Soc	1	Econ	1		
Total					14

Enrollment
"The major problem facing Drew is the sharp decrease of college students over the next ten years. . . the decrease could reach 44% on the east coast."

Faculty
"At the present, the B&P committee approximates that ten staff members will need to be dropped over the next five to seven years unless conditions improve."

Comparisons Among Departments 1981-82

CHR		WLC	
Pol. Science	778	Spanish	30.0
Sociology	602	Pol. Science	28.9
Economics	653	Art	28.9
Mathematics	602	Psych	28.2
Psychology	599	Sociology	27.9
Philosophy	497	Math	27.3
Art	481	Music	27.0
Anthropology	438	Economics	26.1
English	434	Ger/Russ	25.5
Th. Arts	428	Philosophy	25.3
Zoology	418	Th. Arts	25.0
History	388	Botany	24.6
Spanish	369	Classics	24.5
Chemistry	360	French	24.0
Religion	353	Physics	23.3
French	335	Zoology	23.3
Physics	307	Chemistry	21.7
Classics	300	Anthropology	21.4
Music	263	English	21.2
Ger/Russ	239	Religion	20.6
Botany	181	History	19.7
Mean	434		24.9
Standard Deviation	152		2.9

Notes:

Credit Hours Ratio: Credit hours divided by active full time teaching equivalents.
Work Load Coefficient: Based on contract hours, size of class, advisory load, etc.

tion) that would allow us to compete.

The second choice is no more pleasant, and majority of B&P's time over the next few years; namely, staff reductions. will probably occupy the Staff reductions can come about in one of two ways. The first involves cutting departments and programs "across-the-board". For example, Dr. Jensen presented one possible "across-the-board" scenario to B&P yesterday. It assumes that no department will be cut

to less than two full time employees (FTE), that the five 'bread and butter' departments will not be cut, and that no tenured faculty will be cut. Ignoring attrition among the faculty, this translates to the figures shown in the table at the top right. Note that all fourteen positions are junior, non-tenured faculty. At present, the B&P committee approximates that ten staff members will need to be dropped over the next five to seven years unless conditions improve. If these ten spots are not vacated due to normal attrition, then the remaining cuts may be taken from that list. This assumes that this exact scenario and reduction model is

used. It should be noted that the criteria can be changed in any number of ways, resulting in any number of changes to the list; however, all of the cuts will fall exclusively on the junior, non-tenured faculty. This would result in a disproportionate reduction of women and minorities according to B&P member Jim O'Kane.

If people have to be cut, then the decision should not be solely based on tenure. Assessment of the relative contribution of each faculty member as well as curriculum necessities, should form the foundation of any reduction model. To this end, the second model of reduction is preferred. This model involves the "programmatic" reduction of staff. To accomplish this majors and departments may be redefined and probably combined forming new majors, new minors, and a host of interdisciplinary studies. For a hypothetical example the music department could be combined with the art department forming a new major. This new department would then offer both

an arts and a fine arts major and would save one full time employee, probably in music (In this example only). If this type of consolidation were used all of the faculty members of both of the impacted departments could be reviewed for possible cutting, regardless of tenured status; although tenure would be taken into consideration in making final judgements. It should be noted at this point that short of the most serious disciplinary actions this type of de-

partmental recombination is the only way to relieve tenured faculty.

It would appear to be in the best interest of students, faculty and administration to have the strongest, most able staff in every department. The only way to achieve this end appears to be by adopting a "programmatic" reduction scenario. In many cases the end result will not change and the release of non-tenured faculty is imminent, but at least there will some potential for non-tenured retention. Clearly it is to the college's advantage to maintain its high academic caliber, despite the impending reduction in enrollment, and retain any

Continued on page 2

A Smaller Drew

Continued from page 1

semblance of academic notoriety.

Now that depression has set in, one can understand the tremendous difficulty that presents itself to the college and to the faculty committees that will have to deal with it. Reduction from within is always difficult. There is a very human cost involved in all of this and that makes decisions extremely difficult. The situation has become so important that even interdivisional politics have begun to surface. Division A, behind Dr. Ollman, seems to be pushing for an "across-the-board" style of reduction along with moves that could be perceived as consolidating and entrenching the tenured faculty with little or no regard for those not tenured. Division C and committee members such as Dr. O'Kane on the other hand seem to be more interested in 'The Drew Education' and are at present leaning toward the programmatic cut scenario. Division B, has a good number of professors who could soon retire and thus don't feel as hard pressed as some of the other divisions.

Division B representatives such as Dr. Donald Scott also seem to favor the programmatic approach. The only Division that has yet to be heard from in any substantial way is the students. If they do not get involved quickly, they run the risk of being left out of any of these very important decisions.

Two last notes to students. First, if a major is cut, all of the declared, junior majors will be provided with enough courses to allow them to complete their major and graduate. A serious effort will be made to accommodate sophomore and freshman declared majors, but no promises can be made. Finally, keep an eye on the Theo School. They think they are the sole reason for Drew's existence and it has been rumored that they would like to see the CLA absorb all budgetary cuts. After all, they are the horse and the college is only the tail. Well 'God Squad', the tail is six or seven times larger than the horse and any 'hair cut' is going to involve some 'mane'.

News Briefs

Foreign Study Programs

Summer Study in England

Drew students may attend England's University of Bath through a program set up by Ramapo College. Courses offered include Western European Politics, International Marketing, and International Business. The total fee is \$1175, and includes air fare, tuition and meals, for the six week program. There will be an additional fee for registration of more than one course. For applications and additional information write Professor S.J. Fader, School of Administration and Business, Ramapo College, Mahwah, NJ 07430 or call (201) 825-2800 extension 401, 402, 403.

Student Programs in China

The Sino American Council is sponsoring student programs in China during July and August. The programs will focus on the fields of Language, History and Culture; Performing Arts; Communications; and Photography. All trips will last fifteen days with the exception of the Language, History and Culture tour which will last six weeks. The groups will be going through many cities such as Shanghai, Wuxi, Canton, and Chengdu. To reserve space or request more information, contact Mike Lipson (415) 283-6739 or write the Sino American Council, 969 Acalanes Road, Lafayette, CA 94549.

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Editorial Policy

The Acorn welcomes 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 Acorn via campus mail. Deadline for the 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.

Notice To All!

You may have noticed a lot of new trash barrels around campus labeled "Alluminum cans only". DEAL is making a concerted effort to collect alluminum cans for recycling purposes. Please help by disposing all your empty soda and beer cans— not garbage in the nearest barrel. Your support is greatly appreciated.

Part time

Demonstrator Hostess needed for in store sampling and bank promotion in Morris County and all other local areas. High hourly rates. Call 777-0500

Earth Festival

THE Environmental Action League (DEAL) will be sponsoring an Earth Day Festival, Sunday, April 24, from twelve to five p.m. The festival will be held outside on the grass, barring rain, between the university center and the Baldwin-Haselton courtyard if it does rain, the event will be held within the university center.

The theme of the festival will be the celebration of the earth. The agenda includes booths and displays, such as alternative energy sources and letter writing campaigns on pertinent environmental legislation. There will also be several speakers, continuous classical and folk music, and a natural foods bake sale. All in all, DEAL expects the event to provide a fun and exciting day, and hopes students will come out and support the event.

Crisp Addresses Moral Imperialism

by Gemma Finn

MARY Dent Crisp addressed a number of current political issues in her speech given to a handful of people on April 18th in Great Hall. Mainly, however, she stressed the dangers of what she refers to as "moral imperialism"—the threat the alliance of the New Right is creating in its attempts to impose its morality on the rest of the nation thereby daring to "deny us our individual rights and freedom of choice".

She denounced the tactics used by the New Right—"venom rather than vision and hate rather than reason"—as the very social structure of America. According to Crisp, "it is our job to stop this extremism" and its assault on the Supreme Court, the Bill of Rights, and the Constitution.

Crisp also emphasized how the New Right, which she called the medly of American Politics, has used the Republican Party as the vehicle to achieve its goals particularly within the first two years of the Reagan administration, and how it has managed to "denigrate and subjugate" American women. If she were unhappy with the response of the Carter administration to women's issues, she says now she is "running scared." It "saddens" her to see how the Republican Party, after forty years, reversed its stance on issues by refusing to support the Equal Rights Amendment and a woman's right to have an abortion. "Without choice there is no dignity," she noted.

She is optimistic, however, because of the change which occurred in 1982. Women voted in unprecedented numbers, and gained enough "power at the polls" to have a considerable effect on the outcome of many elections such as those held in New York and Texas and the defeat of Millicent Fenwick in New Jersey. As for the future of the nation and its women, Crisp feels political parties that ignore women's issues such as "economic equality, equity, the ERA... and peace" do so "at their own peril." She sees this as the main reason for the defeat of the Republicans and the growing power of the Democrats in 1982. As a result of the "irreparable damage" the Republicans have done to the women's vote she "cannot see them recovering in 1984."



"Without choice there is no dignity."

Crisp also expressed her disapproval in the other "accomplishments" of the Reagan administration citing book banning, the teaching of creationism, segregation in schools, and weaker environmental regulations as examples of changes brought about by the New Right which the public did not look for when they voted for Reagan in 1980. She vehemently opposes the way the current administration deals with the arms race as if it were "an abstraction that

doesn't deal with human beings," recognizes peace as the "number one issue today," and believes the United States ought to take the lead in nuclear disarmament in a step towards achieving this peace.

Crisp appealed to the young people of the nation to become involved in politics and to use the enormous political power they possess by voting. She considers all Americans to be extremely fortunate to live in a country where people have the opportunity to change what they don't like about it. She is currently serving on the board and committee of a number of political organizations including the Abortion Rights League, the National Political Caucus, the Women's Campaign Fund, the Population Action Council, and the National American Civil Liberties Union. On a personal level, her involvement in politics has been an educational experience which has also given her a "sense of dignity" as well as a better sense of her self and her values. Mary Crisp ended her speech by summing up the importance she places on being an activist by quoting the words of Barbara Jordan who said: "The stakes are too high for government to be a spectator sport."

In a question and answer period following the speech, Mary Crisp gave her outlook on the possible candidates for the 1984 presidential election. While she does not see much hope for President Reagan she does think that Howard Baker would pose a "tremendous challenge" to the Democratic candidate. Out of the potential Democratic candidates she feels John Glenn would be the one most likely to "appeal to mainstream America."

In reference to her departure from her position as the Co-Chairman for the Republican Party she admitted that if she had continued to support the party after it rejected its support of the ERA and the abortion issue, everything she has done in politics over the past twenty years would have been in vain. Looking back, she proudly regards her support of John Anderson in 1980 as "one of the most honorable things I ever did in politics."

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Pub Notes

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The Acorn

A weekly newspublication presented as a service for the Drew University community by the students of the College of Liberal Arts

Room Search . . .

ONCE again it was the time for that traumatic evening—Who are you living with? . . . Number 299! I'll be lucky if I get to live in a dryer in Tolley! . . . They're only on 34! Only 167 numbers to wait maybe I'll just bring up my tent, and sleep out in front of Mead Hall. . . Yes it is the inevitable room selection.

This year though, besides having to battle with an unbelievable large senior class for any room, much less the oft worshipped 'single' the Ad Hoc Housing Committee, along with input and agreement from Student Government, Student Concerns, and the Residential Life Committee, has closed off several prime living areas for students because there will be fewer students needing on campus housing next year. A total of seven 'doubles', two 'singles', and a 'triple' have been closed between Riker, Baldwin, and Holloway along with two graduate/theological apartments in McClintock.

It is inexcusable that the students who sit on these committees did not question this decision, and did not inform other students on campus that these rooms were going to be closed. As student representatives they have a responsibility to report to their constituency, besides the fact that as students who must also select rooms they should have some knowledge and consideration of the majority of the students ideas of 'prime' housing when they decided to close off these rooms. There is also a question as to why the Housing Department did not notify students either by campus mail or through an announcement in the Acorn that these rooms were going to be closed rather than putting a sign up the day room selection began which forced students to restructure their living arrangements the day they were to choose their rooms.

For the past two years both Baldwin and Riker have been filled with lightning speed. To close off rooms in these dorms is ludicrous, when it is known that juniors and sophomores would overwhelmingly choose to live in Riker or Baldwin over Tolley or Brown. At this point many of next year's juniors and a majority of the sophomores will end up living in Tolley and Brown, which had previously been considered basically freshman dorms.

The lack of "squatters rights" this year also affected many students in the room selection process. Many freshman wanted to remain in the same dorms next year but were unable to do so due to the fact that "squatters rights" (individuals who live in an underclass dorm are given first priority in retaining a room in that dorm) were not honored this year. This has caused less variety, for next year, within the mixed class dorms such as Haselton and Baldwin, because very few sophomores were able to draw into these dorms, creating basically junior/freshman floors.

It is unfortunate that these combined factors have left the junior and sophomore classes for next year so unsatisfied with their housing placement. It is hoped that in the future when rooms must be closed off for any purpose that a block or an entire floor of a less desirable dorm such as Tolley or Brown be considered, rather than select rooms in highly desirable living areas. After all, we as students must live in these rooms, and there are many students who if forced would prefer to pay a little extra and be insured at least a slightly better room.



Lack of housing on campus.

Letters

Student Announces Candidacy

To the Editor:

I would like to take this opportunity to affirm my candidacy for Sophomore Class Senator.

This year, as Tolley Dorm Senator, I have been a member of Tolley's Living Council. In association with the Council I have helped to organize dorm events such as the Halloween

party, hoagie dinners, study breaks, and the upcoming picnic for parents. Moreover, in the Senate, I co-chaired, along with Dave Schneider, the S.G.A. Book Exchange which realized over \$1,000 for students. In addition, I have been a member of the Investments Responsibility Committee which makes suggestions to

the Trustees about Drew's present and future stock holdings. I think this past year has demonstrated my enthusiasm and willingness to work. In the year ahead I will approach whatever issues arise head on. I hope I can count on your support.

Thank you,
Cathy Zbyszynski

Primary Winner Expresses Thanks

To the Class of 1986:

Thank you for your strong support in the primary election for Sophomore Class Senator. I was encouraged to see the large voter turnout, and it gave me confidence in the enthusiasm and potential of our class. Strong leadership

is important in accomplishing class organization through which the vital interests of the Sophomores can be achieved.

On Monday April 25, you will be able to choose two Sophomore Class Senators to represent you. Through these

senators your voice will be heard. I am confident that together we can have a productive year. I am open to any suggestions, just send them to Box 1500. Good luck to the other candidates.

Thanks for your support!
Marc Scarduffa

Judge Answers Letter

To the Editor:

The reasons given by Robert L. Duffy, Jr. in his letter published in the March 18th edition for allowing nineteen year old students to drink on campus may have some validity. However, whether students should be allowed to drink alcoholic beverages at ages 19 or 21 is not so important an issue as is the attitude of a full college life,—with or without college credit.

It is this attitude that, in part, accounts for the shocking statistic that while there has been a gradual and continuous decrease in the death

rate for the entire U.S. population, the death rate for the age group 16 to 24, for the past 20 years, has increased. The chief cause of death by injury, automobile accidents, and high risk exploits, all involving the excessive use of alcohol, on and off campus.

Raising the drinking age in New Jersey to 21 was not meant to punish college students by to give them a chance to develop a more mature attitude towards alcohol consumption; a chance to learn how to use and not abuse alcohol. The "right to die, right to

drink" argument is specious. We hope Robert never goes to war; we hope he lives long enough to drink in peace.

Whether or not students are allowed to drink on campus is not the issue. The issue is what obligation does a responsible society have to protect its youth who appear to be so intent on killing themselves? Making the drinking age 21 is an attempt to fulfill that obligation.

Yours truly,
Judge Nathan S. Kirsch (Ret.)
Author of *In Trouble With Alcohol and Law*, and *Judges' Guide To Hearing Drunk Driving Cases*

Crying Wolf

Editors' note: the following piece is fictitious.
by Alan Stein

A tragic fire swept through Holloway Hall last night, claiming over 100 lives. The loss of life was due to a faulty alarm system recently installed in the dormitory. Apparently the system did detect the blaze and sound its alarm, but only a few students responded. Survivors commented that there have been countless false alarms throughout the semester, which reduced the system's credibility to the point where hardly anyone paid attention.

Fire Department officials confirm this hypothesis of the cause of the tragedy. Fire Captain John Doe reported that "Most of the bodies—what was left of them, anyway—were found lying in their beds." Evidently the alarm was either unheard or ignored. "Who knew?" said one survivor. "That alarm went off two or three times a day," she continued, "I guess everybody thought it was another mistake."

The high incidence of system failure was reportedly brought to the attention of the Dean by both the Holloway residence staff and individual students. The Dean's response was characteristic of Drew student services. The residence staff is unavailable for comment, as they all died in the fire, trying to rescue fellow students.

The Dean expressed regret at the loss of life. The Dean noted the heroic efforts of the Resident Director and his Resident assistant staff, and explained that a conciliatory telegram and \$5.00 check would be sent to the next of kin.

Commentary

Why Not An Artist's Community At Drew?

By David M. Reis

Suburbia

*People under the weight
Hiding in
Unspeakable, compulsive silence
Smothered in stimuli
Shell-shocked, wandering
Alone.*

*Well, 'Come Together',
All you people!
We must talk.*

Four years have passed, and for me I have bled a long time spent at this place. And part of it here was a wee bit boring, you know. It wasn't just my fault, it was all our faults together that made the mess.

Oh, at first I felt disappointed, even disgusted to the point of hating the place. There isn't any culture here, I said. "Everyone" studies so much that they don't have time for anything else, I said. People here aren't very creative . . . too many preppy types . . . ah, yes, the list of complaints did go on, and I said them all.

Still, I did find that there were others here like me—creative people who felt stifled by the omnipresent conformity culture. All of us, to this day, are spotted throughout the Drew crowd, and we are dropping like flies—because we are all very much apart from each other. We operate alone, as individuals, without any real sense that we exist in a larger cultural community. (Perhaps those of you reading this here in the Acorn are hoping for some sign of life, some sign of creativity?)

This university has no strong, unifying institutions which might encourage social and cultural dynamism among college students here. It is true that we have Music, Art and Theater departments. We have a Writing minor. We have DUDS, Oakleaves, Acorn, Plateau, WMNJ, Inter-Arts, Photography Club, etc. Outside of these groups, we have creative people who know each other informally. And yet, somehow there is a problem here. Everyone suffers from an overall lack of unity. To be sure, there are many examples of creative expression. But there is very little

consciousness of a creative "culture" or community.

Our existence as creative people depends in large part on a supportive culture. (For, apart from the intrinsic value, what good is our work if there is no-one interested?) Therefore our interest in developing a more supportive community is obvious. After all, life on a university campus is supposed to embody these ideals.

What we have at Drew is a failure of faith. Few of us seem to believe that this place and its people make up a truly dynamic culture. (What do you think of when you hear the phrase "Drew Community"?) But it is imperative that we do believe that our community is dynamic if we are to make a success of our time here. Without belief, we fail. We must believe that the culture exists here—for we cannot involve ourselves in something we do not believe exists. And evidently most of us refuse to believe that Drew college life is dynamic, that our culture is alive.

But we cannot rest our hopes for a dynamic culture on faith alone. Most of us these days need some sort of empirical evidence that "dynamism" as such exists; that there is in fact a supportive, if small, group of people on campus willing to stick their necks out and help ignite a local cultural "evolution", so to speak. If there is such a group in existence, it has not made itself heard.

So perhaps this lack of faith in our culture is justified? If we admitted this, we would be admitting our own lack of potential as artists. The problem is really that we are very separate, and therefore simply not dynamic. This is the sticking point: we have no unity, even though we exist as isolated creative people. Think about it. Do we even know each other?

What creative people at Drew must do is move together to create the environment which will support them and even accelerate their growth. In spite of our differences (the clique fetish around here is quite popular), we must become more accepting and supportive of each other's creative efforts.

There is much to be done, since we are quite far from initiating our cultural evolution. Specifically, we must begin to talk with each other about this problem on more than a personal level. Yes, as

awful as it sounds, we'd probably have to meet as a group. Perish the thought—who'd come? You would, because your work has suffered since Drew does not now contain a full-fledged art community. And you damn well need one if you're going to grow as much as you expect to while here.

The rather difficult act of getting together creates the possibility of a cultural unity. We must first become aware of who we are and what we do. And then we should begin to discuss ideas. If we can do this much, we will have created the nucleus of our movement without much trouble—simply because we will know each other in the context of our common concern. At that juncture, we will have won the first major battle.

In essence, we need to begin the culture of the 80's. It is time again to be conscious of living in a favored creative era . . . the 70's have been around for too long. Nor can we continue to look back to the 60's as a permanent high water mark for culture.

A dynamic community is pluralistic, containing people willing to accept diversity and to learn from that diversity. There must be interaction, exchange, change and growth. We have that potential here; we have only to recognize that we must make a beginning. From there, we can learn what it means to be dynamic. From there, we can begin to tackle the problems we face.

I do not think that a consensus on the "best" dynamic culture is necessary, in any case. One runs into the problem of elitism if an attempt is made to unify people on the basis of defining "good culture". The problem of creating a dynamic culture would thus become a political and social issue. Culture is not an issue: it is dynamic, static, or somewhere in between. I think most of us would agree that dynamism is the best of the alternatives, and incidentally that the Drew student artist community is suffering from a lack of dynamism in cultural terms.

I have tried here to pin down "the problem with Drew" in a much larger sense than is normal for these pages. So I have not blamed anyone for anything, nor have I drawn the picture in political or social terms. This would run counter to my purpose. But I suppose that I am indeed appealing particularly to the artists and writers of Drew.

Notes from the Dean of Students

A decision about the Pub for next year has been reached. In response to students' requests, Drew will continue to operate the Pub on the club membership plan, open to all students of legal drinking age (age 21 or 19 by December 31, 1982) who wish to join. Guests who are of legal drinking age will be allowed to enter the Pub when properly signed in and identified. After next year, the operation of the Pub on this basis will probably not continue as about two thirds of the college population will then not be of legal drinking age. However, the University is firmly committed to retaining the space for use by students—possibly as a coffee house/student entertainment center. There will be further discussion with the students about this next year.

For financial reasons, Drew will not be renewing its contract with the present Bookstore operation, and the University will once again assume control

of its management. This change will take place on May tenth. Laura Moffatt will remain as manager and the same or improved services will be offered.

Commuting students who wish to have an outside key to college residence halls during the academic year, will be permitted to obtain a key from the Plant Office upon payment of a key deposit and signing for receipt of the key. The deposit will be refunded at the end of the academic year when the key is returned.

After the academic year, Drew rents its residence halls to conference groups. The income from these summer programs is used to defray housing costs and thereby lower the room fee we have to charge students during the regular academic year. To assist us in having residence halls ready for the first conference groups, we need your cooperation. When you vacate your room (within 24 hours of

your last exam unless you are a graduating senior or an undergraduate who has received permission to stay from the Director of Housing), we expect you to leave it in the condition in which you received it. All trash should be placed in the containers placed in the hallways for this purpose and all personal belongings removed. Your RA will check your room after you leave and any damage, excessive cleaning or trash removal will result in your having to be charged for extra cleaning or repairs. It is to your advantage and the University's to avoid the extra work that this would involve.

Students with concerns about administrative procedures or any aspects of college life are encouraged to stop by Sycamore Cottage to speak with the Dean or Assistant Dean of Students. They will listen, help you explore the issue(s) and point out appropriate resources that may be available to you.

ENTERTAINMENT

An Evening of Originals at the Commons

by Lorrie Demarest and Julie Decoster

WINTER Thaw, a new play by Vicki Weiner and directed by Bryan Breault, premiered on Thursday night and will run through Sunday at the Commons Theatre. It is the story of a young man trying to deal with the feelings and emotions he experiences at the death of his friend, and although the play has some flaws it is, overall, a successful production.

The performances given by Kelley Dittmar, Chuck Workman and Mark Dingley were believable and enjoyable on the whole, although at times hindered by problems with the script. Chuck Workman as Jason, the young protagonist, manages to successfully play a range of conflicting emotions and draw the audience into his personal struggle. Mark Dingley makes his acting debut on the Commons stage as Adam. Although he is very comfortable and realistic in his role, Dingley sometimes seems stranded and a bit awkward due to blocking difficulties. Some of the nicest moments in the play occur when Jason and Adam interact in a subtle and natural way that reveals the growing relationship between them. Kelley Dittmar plays Martha, the psychiatrist who helps Jason through his dilemma. Dittmar brings to what can be viewed as a somewhat two-dimensional role, levels of character and depth that enhance the script and overall production.

Most of the problems with the production can be attributed to direction and writing, however, they are not insurmountable because of the intensity of the story and the competency of the cast. Although the blocking at times manages to be quite effective and natural, it tends to be rather stilted and sometimes confusing at others. This can especially be found during the many memory scenes between Jason and Adam. Perhaps this



The cast of Winter Thaw.

Laura Pedrick

problem could have been overcome by a greater concentration of focus of the actors' attention, keeping them within the boundaries of reality and memory that Breault was trying to establish. This is an interesting and powerful reflection of the script which is bogged down in certain places due to Weiner's desire to fully explore her theme, sometimes clouding the dramatic action of the play. Her theme would perhaps be more effective if the audience were allowed to discover it for themselves rather than have it spoon-fed almost

purely through dialogue.

There are certain moments, however, when all the elements are brought together and the audience becomes completely involved in Jason's inner conflict. The lighting, successfully designed by Matthew Williams achieves a dramatic contrast between three different playing areas. *Winter Thaw* is intense theatre and in spite of difficulties will leave the audience impressed with the scope of Weiner's attempt, which is effectively realized by Breault.

by Robert 'Hell' Schnell

THE Tin Cup Sin, a new play by alumna Christie House, is one of the two productions being presented at the Commons Theatre this weekend. Directed by Vicki Weiner, it is the story of a couple who receive a strange visitor into their home. Guinea and Cocoa are the woman and man living in someone else's abandoned house, and Trimble, the unemployed philanthropist, is their unexpected guest.

It is difficult to tell more about the plot, due to its extreme avant-garde roots, but it is entertaining in a bizarre way. Reminiscent of the plays of Beckett, Ionesco and Pinter, the three characters interrelate on every level while talking symbolically about many things in no rational order. Herein lies the "tragic flaw." As an audience member, I was so confused with the basics of the play (who these people were, when it takes place, etc.) that the point of it all was lost. The production also jumbles one's emotions so that by the end you don't know whether to laugh, cry or just be indifferent.

The acting was of a somewhat higher caliber. Technically, the actors could have used more work in the areas of maintaining character and concentration, but overall they were convincing and seemed to work very well together. Of special note was Mike Alexander (Trimble). His comic timing was good and his sense of age and bewilderment were enjoyable. Although he was unable to stick with his character's voice quality and even broke character once, his performance

Continued on page 9

ENTERTAINMENT

The Women Here Are No Different

by Donna Yamis

WHAT is a shelter for battered women? In the words of Jeanette, a character in the play *The Women Here Are No Different*, it is more than "an endplace piled with games, children's shoes, and leftover scraps of chicken". It is a place where women come to grips with their feelings of confusion and anger, their lost dreams, their buried pasts, and their fears about facing the future alone. It is also a refuge, a place to develop self-awareness, self-respect, and the confidence to begin again.

Nancy Beckett, a student at the Yale School of Drama wrote the play in 1981 after becoming involved with a shelter for battered women in St. Paul, Minnesota. It was performed at Drew last Saturday by a women's theatre company called "The Theatre of Light and Shadow".

The play begins with a chorus of victims who call their shelter hotline and are intermittently heard by two counsellors who work at the shelter. Through the juxtaposition of monologues and short scenes, the audience is introduced to the characters and comes to understand the com-

plexities of personality and background which constitute the shelter environment.

In an interview the author once commented that she feels women need to "develop their own spaces that allow for the experience of all kinds of feelings that are usually oppressed at home, on the job, and even under the guise of entertainment or art." Through her play, Beckett has successfully created such an emotion "space".

The victims include Dorothy, a black working class woman who struggles at the beginning to overcome her stereotyped view of the white, middle class residents. Laurie is a sloppy, vulgar woman who accuses the others of abandoning love, but reveals her true fears when she cries out, "Without his confusion in my life, who will I be?" Theresa emerges as a tragic figure who preoccupies herself by keeping things neat while longing for the comfort of her suburban house beautiful.

The staff members are also portrayed as real flesh and blood people with dreams of their own. Pat is involved in a conflict between her personal

life and her job. Tina is often frustrated with the shelter residents' unwillingness to accept responsibility for themselves.

A baby in the audience who could be heard periodically during the performance reminded me that children are noticeably absent in the stage shelter. Also missing was any mention of the actual violence that the victims had been subjected to.

I was impressed with the cast not only for their fine performances, but for their commitment to the goals of their women's theatre group. At a time when many women are feelings that their previous years of volunteer service are being undermined by modern standards of success in the workplace, it was encouraging to meet women who would give their time to promote the goals of feminism and theatre. For this reason, I commend the Women's Concerns Group and Laurie Auffant in particular for selecting such an appropriate and important program as their major undertaking this semester.

Art Review

by Courtney Braun

EVEN non-art majors can appreciate Margo Hoff's exhibit at the Korn Gallery. Her works exude a refreshing, artistic dynamism rarely seen in today's current art trends.

Since her childhood in Tulsa and apprenticeship to a sculptor in her teens, Margo Hoff has been fully devoted to her work. Having achieved international recognition in the art world, Hoff recently received an honorary doctorate of Fine Arts from St. Mary's College in Indiana. Her works are on permanent view in the collections of museums and institutes such as the Whitney Museum, Corcoran Gallery, Smithsonian Institute, and the Art Institute of Chicago among others including the Met in its recent acquisition for the twentieth century collection. In her last visit to Drew she designed the University Center's wall mural in the pool room.

Hoff's abstract collages are rooted in reality. In *Homage to Bob Dylan*, the vibrant colors and format of the work is perfect for the subject. The cubist rendering of the figures by various planes of color conceal a delightful jigsaw puzzle that develops before the viewer's eyes. These figures are not static but are concealed within a curvilinear outline which moves and sways to the musical rhythm inherent throughout the work.

Margo Hoff prefers to look for the essence, the inner life, structure or bones of a piece. Rather than limit the dimensions on a predetermined canvas size, she lets it grow by cutting raw canvasses into pieces and painting several coats on each. In this way she works from the four sides of the canvas and builds her idea. The titles act as a point of departure and are a clue to the concept of her work. As Margo Hoff says, "Art is not only oil on canvas of the view from the window. It is a view from a thousand personalities, concepts, material, light, hunger, history, frustration and some small hopes." This is not an exhibition to be missed, see it! (Korn Gallery until April 23).



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ENTERTAINMENT

Fashion Show A Success

DREW sponsored its third annual Fashion show with the theme "Time is of the Essence," on April 15 in the Commons to a crowd of approximately 400 people. The proceeds from the event will go to the Cheshire Home in Florham Park. The event appeared polished and interesting, according to many in the audience, and was coordinated by Senior Jonnie Mae Howard and Sophomore Sheri Jones, who was also one of the models.

The show featured eight events as well as an introduction where all the models were introduced with a short biography. The models included juniors Tanya Amrein, and Howard Hill; Sophomores Sheri Jones, Debra Larkin, Denise Morales, Lisa Spitz, and Claudette Wilkins; Freshmen Francesca Kobylarz, Leonard Mitchell, and Anthony Brown as well as special guest model Artis Melvin. There was also an innovative twist to this year's show with the inclusion of younger models, the children ranging from six to thirteen. The first half of the show spanned four scenes: Active Sportswear, Casual Wear, Mini Skirts, and Evening at the Appollo. Fashion for these four were provided by the Drew Athletic Department, Canzetta, Jane Barnes Daja Fashions, respectively.

The Drew Dance workshop choreographed by Leslie Williams, provided entertainment during the intermission. The group although quite pleasing, were not totally in sync, and could have used a little more practice. The choreography must be complemented though, it is obvious that Ms. Williams has a great deal of talent. The workshop featured Valisa Leonard, Claudette Wilkins, Andrea Richards, Liz Dalberth, Mena Scavina, and Sue Astwood.

Commentating for the show were Ursula McGee and Alice Mathis, although consistent in tone and attitude, appearing vivacious, they often seemed unorganized. They moved into the second half of the show with a lingerie scene which featured long pegnoirs, cotton tees, and full length hankercieft cotton summer gowns. The sleep wear was provided by Harriet Zucker, proprietor of Personally Yours Harnell.

The second scene in this section of the show featured clothing of an international motif, from such countries as France, England, Russia, Spain, Mexico, and Morocco. Clothing for this scene was provided by Daja Fashions. These garments covered a variety of tastes ranging from a large white wool poncho with fringe, to a large, electric red, plasticized blouson suit, to a polished cotton grey overcoat in an ultra-modern cut with inset shoulders extending to the hemline. The sneak preview featured leather wear for the upcoming fall season. The pants and suits featured original cuts, zippers set on the diagonal, and dark colors. The clothing for this scene seemed to be made for the models it fit so well, they were provided by Sir Conway who also did many of the outfits for the men.

The finale, "Time After Time," brought together the entire theme of the show by displaying antique clothing from the shop Time After Time owned by Betty Dembo. Clothes ranged from a red velvet flappers dress from the 1920's, to men's daily apparel in the 1980's. After modeling the clothing of the nearly every decade of the twentieth century, the models paraded and posed so that all could get a final glimpse of these timeless garments.

The executive committee was then introduced, and encompassed Paulette Brower, Lawrence Evans, Maggie Galehouse, Lauren Townshend, Calvin Howard, as well as Tom Wagner and Maurice Washington. The advisor for the fashion show was Dr. Julius Mastro.



Claudette Wilkins models evening apparel.

Laura Pedrick

Pundre

by George Eberhardt

We're heard of persons weighing Pro and Con-What system is used to determine the values?

Then there was the sad composer who wrote a suite containing many sour notes in the theme song for a pickle packer.

Soul food songs should be sung in Hominy.

On a recent concert tour in Florida four choiristers went sailing and got stuck on a sand bar. Explanation: they ran out of GAFF.

Choiristers are usually vegetarians; they prefer sweet BEATS.

A daffynition: Underground--unfinished lens.

A southern expression that the IRS likes to hear; Well, I declare.

Scottish grocers are a CANNY lot.

Platinum Prints To Be Displayed

A special exhibit of platinum prints by photographer Daniel Geist of Mendham will be featured May 9 through June 3 in the lower level of Drew University's Learning Center.

A method used by such renowned photographers as Alfred Stieglitz, Clarence White, Edward Weston and Paul Strand, the platinum print process involves placing a negative directly onto paper rather than projecting the image through an enlarger. The process delivers an especially rich print with exceptional detail in shadow areas and an unique tonal scale. Platinum printing was popular at the turn of this century and was used widely until the mid-1930's,

when platinum paper was no longer commercially available. Today, it is experiencing a revival in the photographic world.

Geist, whose camera work ranges from portraits to landscapes, has exhibited locally and in Canada. Educated at Indiana University, where he received his B.S. and M.B.A. degrees, Geist has lectured at the Woodman Gallery in Morristown and at John Abbott College in Quebec, where his prints are in the school's permanent collection. He is a member of the Arts Council of the Morris Area and is now working on a fellowship grant from the New Jersey State Council on the Arts.

Public Lecture on Alexander the Great

Raymond V. Schoder, SJ, Professor of Classics and Archaeology at Loyola University, Chicago, will deliver a public lecture, *Alexander and His World: Historical Places, Battle Sites, and Ancient Art Connected with Alexander the Great* (illustrated), on Thursday evening, April 28, at 8:00 p.m. in the Hall of Sciences Auditorium (104). The talk is being sponsored by the Department of Classics.

Dr. Schoder, internationally renowned as a Classical scholar, archaeological photographer, and author, has previously lectured to large audiences at Drew on the Classical world from the air, Pompeii, and archaeological sites and art of ancient Turkey. His April 28 lecture will feature color slides (including aerial photos) taken by him on several trips to places associated with Alexander the Great. Schoder spoke at the opening of the traveling exhibition, "The Search for Alex-

ander," at the Art Institute of Chicago. That exhibition was shown this fall at the Metropolitan Museum of Art.

Schoder, author of the well known *Masterpieces of Greek Art* and *Wings of Hellas: Ancient Greece From The Air* which have been translated into many European languages, has taken more than 17,000 slides of archaeological sites, art and historical monuments in over 130 museums in the U.S. and abroad. Many of these have been used by American and foreign publishers in more than 80 books--Bulletin, textbooks, encyclopedias, art and history surveys, and in the National Slides Archive of the Archaeological Institute of American and Fogg Museum at Harvard University.

A frequent lecturer in this country and abroad, he is a founder of the Archaeological Summer School of Vergilian Society at Cumae near Naples and is on the managing committee of the American School of Classical Studies at Athens.



Tin Cup Sin

Continued from page 6

was altogether a pleasure to behold.

Craig Martin (Cocoa) also does a decent job. His many obsessions with material items and his views on life are well portrayed, yet I found myself never really caring about what happens to his character. Perhaps the fault lay in the script or direction, but I still think he could have gone a step further in his emotional outbursts. I did, however, care about Natasha Horsley's character, Guinea. Though her acting was somewhat strained, I discovered that I was more interested in her crises than those of Cocoa and Trimble. This feeling was strange, though, since Trimble was obviously the sympathetic character. Again, perhaps the script and direction are to blame.

On direction, Vicki Weiner should receive praise for her choice of a difficult play and obvious hard work in attempting to bring it to life. The blocking seemed natural most of the time and her choice of a relatively yet sectionally cluttered stage worked well. Although her efforts probably more time to ripen properly, Weiner's overall production concept left me first believing that I had seen a good play, then secondly wondering what the hell I had just watched. Was this intentional? The world may never know.

As for lighting (designed by Matt Williams), I would have liked to have seen something more than the typical general illumination and wash. Though the play is supposed to be realistic in the areas of set and lights, some well-placed dream-like effects could have been used to enhance the show, especially in the window area which never made me truly believe in its presence. The costumes and make-up were also adequate in their effects on the audience.

Overall I was pleased with *The Tin Cup Sin* as entertainment, but as a though provoking and multi-thematic play it lacked the essentials to bring the point across and make me want to figure out what it meant. Like the Laurie Anderson music played at the beginning of the show, it's nice for awhile but it tends to drive me rapidly mad.



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SPORTS

Pentathlon Is A Success

by Susan Brown

THE skies cleared Sunday, April 17, just in time for the 4th Annual Pentathlon, which drew the "largest turnout ever," according to senior, Kathy Scott, the events organizer and coordinator.

Over 100 students competed in the sporting event while dozens more came out to cheer their favorite teams on. Out of the 21 starting teams, three were all-female, three were coed, and the rest were all male. The athletes competed in five events--volleyball, swimming, the 60-yard dash, the mile relay, and the obstacle course. The winners of each event received 25 points except for the winners of the obstacle course who received 50 points. All runners-up were also awarded points.

After all the points were totaled, John Leonard's team, consisting of Mike Merrill, Frank Messina, Doug Schneller, and Andrew Deenik, emerged victorious with 140 points. Leonard's crew narrowly edged out Frank Shitemi's team who compiled 137 points. Third place went to Jim Landry's team (126), fourth place to Tom Brayton's team (124.5 points), and fifth place to Ron Gagliardi's team (122 points).

The winners of individual events are as follows: Volleyball--Mark Morgan's team; Swimming--John Leonard's team; 60-yard Dash, Mile Relay, and Obstacle Course--Frank Shitemi's team.

The Pentathlon organizing committee would like to thank everyone who contributed to the success of the 4th Annual Pentathlon: Chief judge Andus Baker, Field judges Cindy Waneck, Susan Pease, Dindy Sousa, Lynn Bannon, Drew Liput, Lisa Gennarelli, Jennifer Garrett, Diane Felske, Sean Fulton, Carl Ward, Ivonne Palerm, Lifeguard Joanne Parcel and alumni Dave Harrow and Stuart Klugler.

We also would like to thank Dean Bull, U.C. Board, Social Committee, Ski Club, Athletic Department, and the Acorn for their financial support. For the use of equipment we would like to thank Madison High School, Madison YMCA, Mantones, the Physics Department, the Athletic Department, and Sellers (especially Joe Krys). Special thanks to Coach Szlasa and his staff for their cooperation and to Coach Harry Simister for encouraging and supporting this event.

I would like to thank the athletes, judges, and fans who participated in the (fourth annual) Drew Pentathlon. Your enthusiasm really made my day and proved that this event should be a Drew tradition.

Hopefully, more students will become involved in the actual organization of the Pentathlon in the years to come. Believe me, it takes a lot of time and hard work to make this such a success.

This year's commissioner, Kathy Scott, did a fantastic job in continuing this 'tradition'. Her dedication was extraordinary and should definitely not go unnoticed. I hope future commissioners use her model of excellence.

Thanks again, Stuart Klugler
Class of 1978

Laura Pedrick



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SPORTS

Drew Sponsors Bicycle Race

by Joanna D'Asaro

BICYCLE racing is a sport which has been traditionally associated with Europe, perhaps through the prestigious Tour de France professional race. The popularity of the sport, however, is now growing in the United States. The existence of the Drew University Competitive Cycling Club (D.U.C.C.C.) is evidence of this.

The D.U.C.C.C., started in 1980 by Pascal Girard, Rob Peterson, and Dan Brady, is now in its second year of collegiate competition. With members such as 1982 Georgia Jr. Men's Time Trial Champion, Dave Paddison, and 1980 Maryland Jr. Men's Time Trial Champion, Charles Norton, the club hopes to go on to the Eastern Championships as well as the National finals. These goals, however, require individual sacrifices of time and money. The Drew racers train 150-250 miles per week on bicycles which cost up to \$1,500 and tires which cost \$15-35 each. Such dedication is needed when competitors in college races include Princeton, Harvard, West Point, Rutgers, and Cornell.

This year the Drew club sponsored its first race: The Bud Light Collegiate Challenge. Held in Madison on a rainy April 10, the race attracted almost one hundred cyclists, some from as far away as the University of Vermont. Unfortunately, the poor weather resulted in fewer racers than expected and the cancellation of three citizens races.

Despite the rain, Drew did very well, placing first in the team standings and thus earning \$150 for their efforts. In the women's 10 mile race Drew cyclists Michelle Quaranto and Jill Reddan placed sixth and ninth respectively. In the college "B" race a close sprint resulted in Dave Evans of

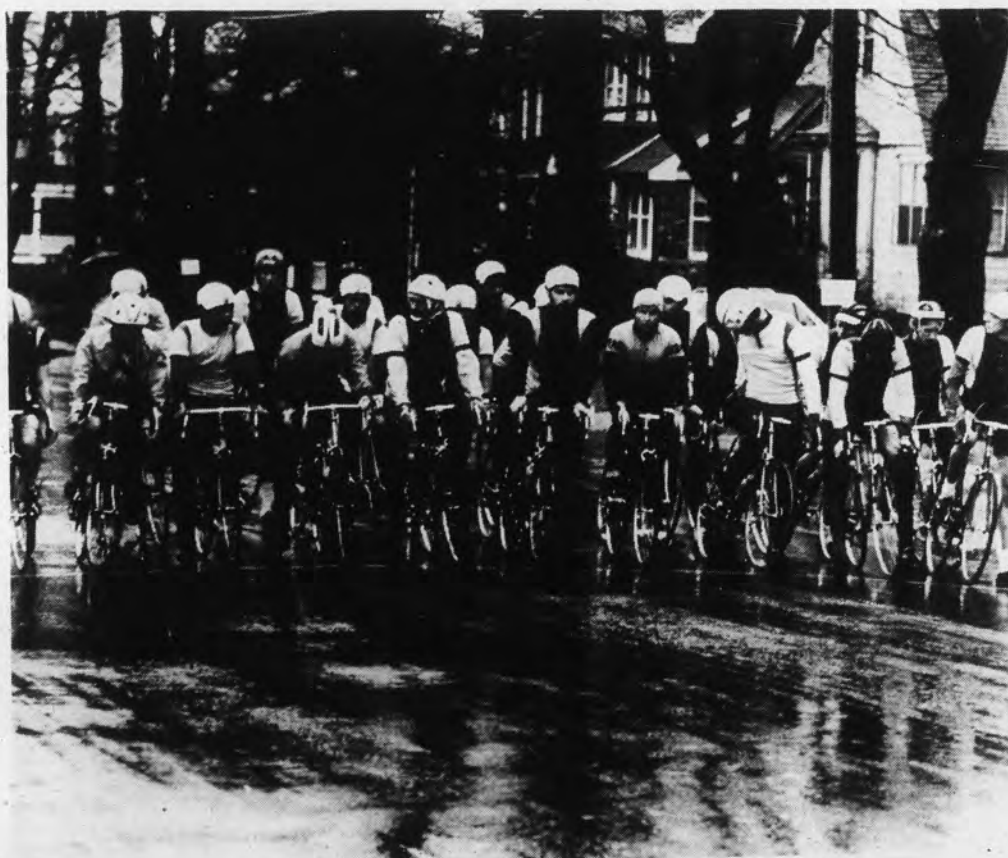


Rich Wittenberg

Bloomsburg State winning and Robby Peterson of Drew coming in second. Also competing in this race were Brian Kelly and Rich Wittenberg. The Men's "A" race ended with Drew riders Pascall Girard placing third and Rob Zellner in fourth.

Pascal Girard, president of D.U.C.C.C., said that he was pleased with the team's performance and the outcome as a whole of their first sponsored race. The reaction of the Madison Town-Council

and the residents was "very positive," he said. Girard commented that this race had one of the highest prize lists, \$1,500, of any college race ever held. The prizes, put up by Anheuser-Busch, consisted of Emerson radios and silk racing tires. The Drew cyclist also hoped that the event would become an annual race in Madison, attracting many people and thus promoting the growing sport of bicycle racing.



Laura Pedrick

On a rainy April 10, the race attracted almost 100 cyclists.

Cycling Results

The Drew Race, April 10th

Women 10 participants

Entered	1st, Betsy Zumwalt, Muhlenberg College
Drew	7th, Michelle Quaranto, Drew
Muhlenberg	9th, Jill Redden
U.S.M.A. (West Point)	
U. of Vermont	
Cornell	

Men A Race - 28 participants

Entered	1st, J. Clowes, Rutgers
Rutgers	3rd, Pascal Girard, Drew
Lebanon Valley	4th, Rob Zellner, Drew
U.S.M.A.	11th, Charles Norton, Drew
Bucknell	flat tire, Dave Paddison, Drew
Princeton	
West Chester State	
Moravian	
Lehigh	
Cornell	
William Paterson	
Penn State	
Drew	

Team Places

1st	Drew
2nd	U.S.M.A.
3rd	Lehigh