

The Acorn

3:00
Final Edition

Executive Producer Kicks Off Puerto Rican Heritage Week

by Liza Matetsky

GUEST speaker Angela Fleming, executive producer of the radio station WNYC in New York, spoke in Great Hall Monday night, kicking off Ariel's Puerto Rican Heritage Week.

Ariel, the hispanic cultural group, began the festivities at 7 p.m. with the Drew Chamber Orchestra performing "La Borinquena," the Puerto Rican National Anthem. Spanish professor Dr. Ada Ortuzar-Young then addressed the small audience primarily to emphasize that this "is a time to be aware of and celebrate the achievements and contributions of the Puerto Rican heritage." Following this brief address, poet Manolis Polentes took the floor to read pieces of his original poetry which largely deals with social change in Puerto Rico. Finally, Junior Carlos Ramos, a native of Puerto Rico, and President of Ariel, introduced guest speaker Angela Fleming who spoke about the plight of immigrant Puerto Rican women.

Fleming began by saying that the media is responsible for imposing the false and negative image of Puerto Rico as a country of overcrowded slums. Fleming continued, describing a land where the people are so close-knit that they always band together to help one another. She went on to say that in East Harlem, where she was born, people still retain this tradition of sharing.

Fleming said that her family, as with most other immigrants, came to America to "look for a better way." She took pride in saying that the Puerto Ricans have "handed down a legacy of survival" and that the Puerto Rican women in New York are now rich in measures of culture and success.

Fleming said, "Culture is a living thing; it is

music, language, dance, experience, and relating to other people. There is no aspect of separation between life and culture."

Though she appreciates the goal of Puerto Rican Heritage Week, Fleming said that culture cannot be remembered only one day or one week out of the year. She feels that Puerto Ricans as well as other cultures must come together and mobilize as a group in order to recognize and defend their inalienable rights. This union, in turn, will lead to the experience of pride, which the Puerto Ricans in New York City are feeling today, and as the group grows, will feel even more so.

Following Fleming's short speech was a reception at which "guave paste," a traditional Puerto Rican pastry, were served. Much of the audience stayed to converse with Fleming. When asked her personal feelings on being a Puerto Rican woman in New York, she responded, "One comes up with a delicate balance. One becomes very reactionary because she is in the minority as a woman and as a Puerto Rican." She added optimistically that when one thinks of the Puerto Rican migration, one thinks of New York, so the role is not quite so hard to bear as it once was.

Fleming was well received by the audience which appeared to be generally excited about the start of Puerto Rican Heritage Week. Dr. Ortuzar-Young said, "I feel that this is a way of bringing together students of different Hispanic groups, and I hope that it will start a tradition which will last for many years." Ramos said that with the exception of the low turnout he was impressed with the evening as a Puerto Rican, and that he is pleased that Ariel is promoting cultural awareness at Drew.



Millie Allen

Angela Fleming, executive producer of WNYC radio, in Great Hall last Monday night. Her speech on "The Puerto Rican Woman" marked the beginning of Ariel's Puerto Rican Heritage Week.

What Is The UPPC (And Why You Should Know)

by Kevin J. Ryan

DO you know what the UPPC is? You should, because every Wednesday afternoon the University Programs and Planning Committee makes decisions on everything from allocations for paper in the computer center to funding for the library. It also indirectly affects professors' salaries and, most importantly for the students, it directly influences tuition levels and scholarship funding.

"Every component and constituency becomes represented, from the students to the administration to the other departments like library and maintenance."

The committee, whose purpose is to draw up a University budget proposal, has fourteen members, representing different segments of the Drew Community. According to the new Committee Chairperson, Dr. Julius Mastro of the political science department, "Every component and constituency becomes represented, from the students to the administration to other departments like the library and maintenance." Accordingly, UPPC members include Dr. Mastro; Dean of the College Paolo Cucchi; Registrar Barent Johnson; Dean of the Theological School Thomas Ogletree; Arthur Jones of the library; and administrators Donald Scott and Scott McDonald. The four faculty members on the committee are Joan Steiner of the English department; Thomas

Christofferson of the history department; John Ollom of the physics department; and Lester Berenbroik of the music department. Finally, student representatives are Jennifer Jackson-Adams for the Theological School; Timothy Wells for the Graduate School; and Stephen Grout for the College of Liberal Arts.

Each week, beginning in September, the committee meets to hear budget proposals by one or more representatives from different sectors of the University including both the graduate and undergraduate schools, the Student Affairs Office, the library, the business office, the plant office, the Media Resource Center, and all other major offices.

Before each budget presentation, the proposal has already been submitted in writing for the committee's inspection. The department representative summarizes the proposal and answers any questions concerning what they need, why they need it, and what would happen if they did not receive the funding. The UPPC then continues internal discussion and attempts to put the proposal into University-wide perspective. As Dean of Students Jane Newman, who presented the budget for the Student Affairs Office, said, "After they have heard it they try to prioritize," and assign relative importance to different programs.

In early December, the committee finishes considering individual reports and begin deliberations for its own set of recommendations that will constitute a budget proposal for the coming year. For this report, the committee works closely with the admissions office, the registrar, and other sources to project enrollment, endowment in-

come, and gift income, all of which will determine the total funding available for the next year. Finally, in the middle of December, the committee holds a 'marathon' session which lasts anywhere from six to twelve hours in which they form their final proposal. It is then that the UPPC sets tuition levels, trying to keep them as low as possible while at the same time making sure that sufficient funding for all programs is available. Essentially, "It's a balancing act," says Jane Newman.

In early January, the UPPC submits its recommendations to the president who in turn submits them to the board of trustees for final approval. Although the committee's final report is only officially a set of recommendations, they are "very strong recommendations," according to committee member Paolo Cucchi, which the president, "in most instances really follows."

Overall, Dr. Mastro finds the entire process to be "Most impressive" because "the workup is

"It's a balancing act."

fantastic: budget models, admissions trends, and even cost of living adjustments must be considered." The committee apparently considers not only the present financial year but must also look at long term trends in investment income, inflation, and any other factors which might affect future funding. For Dr. Mastro, the entire procedure is "a fascinating process."

Student voice in this important and complex committee is very significant. The three student representatives make up over one-fifth of the

(Continued on page 2)

News Briefs

Who's Who At Drew

Congratulations to all the Drew students selected to "Who's Who in American Colleges and Universities." The following is a list of all students selected:

Stephen Bernstein
Carolyn Biggs
Terence Camp
Daniel Cort
Kimlee Fogelson
Stephen Foster
Debra Friedman
Alicia Galli
Adam Glazer
Lori Olejniczak
Robert Oliveria
Tony Patino
William Pezzuti
Jon Phillip
Peter Mirijanian
Frank Rosen
Mena Scavina
Peter Schnatz
Neil Sheridan
Lori Silverstein
Diane Wehner
Veronica Weisbecker
Anna-Beth Winograd

Rape Education

The Rape Education Committee will be showing several brief films concerning the topic of "acquaintance rape." Acquaintance rape, defined as forced sexual relations, often by a date, or "acquaintance," appears to be a growing phenomenon in this country. Further information and a discussion on this topic is scheduled to go along with the movies being shown on Monday November 19, at 6:30 pm in LC 28.

Honeywell's Futurist Awards Competition

Trying to find out what college students think the world will be like in the year 2009, Honeywell is sponsoring its third annual Futurist Awards Competition. The contest asks students to look 25 years into the future and write three essays of up to 500 words each on specified subjects. The ten first-place essays will earn \$2000 and an opportunity to work for Honeywell next summer; second-place winners will each receive \$250; and ten honorable mentions will each receive \$100. For more contest information, write: Futurist Rules, P.O. Box 2009, 600 South County Road 18, Minneapolis, MN 55426 or call toll free 1-800-328-5111 ext. 1523.

The UPPC

(Continued from page 1)
committee's membership in which everyone has an equal vote. The number one priority of the student members is to "band together to fight the hardest for the lowest tuition," said CLA representative Stephen Grout. The student input is not only limited to the three representatives, however. Students at large can voice their grievances, ideas, or suggestions to their respective representatives. According to Grout, "That's what we're here for."

WANTED

Competent, serious minded students willing to give a few hours to writing for the *Acorn* news department. We are looking for reliable people who are willing to learn more about Drew, while gathering writing and interview experience.

Will Train
Please Contact Greg Crawford, CM Box 374,
or Sean Fulton, CM Box 605.

Whole Life Expo

From Friday, November 23 through Sunday, November 25, the 3rd annual Whole Life Expo will be held in the New York Penta Hotel, 33rd Street and Seventh Avenue. This "world fair of health" features more than 200 prominent speakers, a firewalking demonstration, a Richie Havens concert, body workshops, lectures, panel discussions, a natural foods dining room, and a 250-booth exhibit hall of alternative health care products and services. Daily admission is \$8.50; a two-day pass is \$15; a three-day pass is \$20.

Footnotes Try on New Shoes

Since material in research papers comes largely from the work of others, it is necessary to give proper credit by citing sources. Traditionally this was done with the consecutive numbering of notes throughout the paper and the placing of these citations at the end of the page or paper, and ending the paper with a list of sources.

Now, however, the Modern Language Association recommends that source citations be placed directly in the text, in parenthesis, and numbered notes be used only for supplementary or explanatory comments. The basic elements of the new citation are the author's last name, a shortened, but understandable form of the title; and the page number of the material used from the source. The paper is then ended with a list of "Works Cited," rather than the traditional bibliography.

For more information, please call the Writing Center, at extension 617.

Traineeships Needed For Centers

Graduating college seniors, new graduates, and graduate students are invited to apply for the "live-in" Preprofessional Resident Advisor Counselor Traineeships offered at The Devereux Foundation in Philadelphia, a group of multidisciplinary residential and day care treatment and rehabilitation centers. The Devereux PA branch is approved by the American Psychological Association for Predoctoral Internships in Clinical and Counseling Psychology. The E.L. French Vocational Rehabilitation Center is approved by the Commission on Accreditation of Rehabilitation Facilities.

A monthly stipend and benefits are included. Applicants must be U.S. citizens, unmarried and at least 21 years of age. For information and applications write: Dr. Henry Platt, Director, Institute of Clinical Training And Research, 19 S. Waterloo Road, Box 400, Devon, PA 19333.

'Tis the Season for:
Essay tests
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All Kind of writing help at
The Writing Center

The Acorn

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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 *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 *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.

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 the 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 in 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 and letters to the editors.

Campus Ads

Non-profit campus organizations ads of 1/16 page or less are free if submitted by noon Monday for the same week publication. After this time the full outside rate will be charged. Ads larger than 1/16 of a page are 1/2 the outside rate if submitted by noon Monday. Campus ads run consecutively will receive lower priority than those not yet run. Paid ads receive priority over free ads.

All material submitted becomes the property of the *Acorn*.

DJ Refreshments
Party Tonight!

Come on Over to
T-B Lounge
8-2am
Only \$1
Sponsored by E.O.S.
Freshman Class

Picatinny Protesters Picket For Peace

by Maggie Galehouse

US ARMY
ARMAMENT
RESEARCH AND
DEVELOPMENT
CENTER

THESE words are posted on a placard outside the entrance to Picatinny Arsenal. The arsenal, which employs approximately 7000 people in Rockaway Township, is responsible for research and development of weaponry.

The Drew Theological School's Peace Ministry invites students and faculty to accompany them on Friday afternoons to Picatinny Arsenal where peaceful protests are held to end arms production and preserve peace.

The Davy Crockett artillery shell, the Fire and Forget missile, the Nike-Hercules missile, and Pershing II are just a few of the weapons for which Picatinny Arsenal is, in part, responsible. For one year, students from the Peace Ministry have been publicizing their views on these weapons and the arms race in general through leaflets, flyers, and banners. Some of the banners read:

JOBS FOR PEACE, NOT WAR
LORD, MAKE ME AN INSTRUMENT OF THY PEACE
NO NUKES AT PICATINNY
And one banner, which depicts a huge mushroom

cloud, simply states:

JESUS WEPT

Each Friday, the vigil takes place on a tract of road which leads directly into the arsenal. The traffic on the road is made up solely of employees and affiliates of Picatinny. A traffic light at the end of this tract enables picketers to distribute their leaflets to people and to speak with them about their vigil.

Schuyler Rhodes, a Seminary student and Resident Director of the suites, has actively participated in the Picatinny vigil since its beginning last fall.

When asked to describe the reaction to the picketers of employees leaving the arsenal, Rhodes said, "We've had the full range. One woman stopped and wanted to quit her job. She said if we could find her a job in photography, she'd quit tomorrow." On another occasion, Rhodes asked a man leaving the arsenal if he ever thought about the implications of the work he was doing. According to Rhodes, the man replied, "Yes, but not as much as you do."

On Friday, November 2, a Rockaway Township patrolman told the group that they needed a permit to solicit their leaflets. The protesters returned the next Friday with simply their banners. Interestingly enough, Patrolman Frank Chrenko, who was at Picatinny on November 9, believed that the banners and leaflets were not subject to a permit,

saying, "As long as you don't impede the flow of traffic, there shouldn't be any problems." Nevertheless, Rhodes said that he intends to purchase a permit to eliminate any unforeseeable problems.

Rhodes maintains that there is no one leader or spokesperson for the vigil at Picatinny and thus he cannot speak on what the group as a whole hopes to accomplish through the protests. Personally, he feels that "achieving something is not what's really at issue here. What is at issue is standing up and saying that this is wrong, this is evil." Mike Mathers, also a Seminary student who has attended the vigils from the start, said, "The people who live around here need to know about it and they don't. I think it's a biological and chemical hazard. I think it's a health hazard. I think environmental groups should be concerned about it."

The November 9 vigil marked the 20th consecutive week for the protesters at Picatinny. Members of the Peace Ministry welcome anyone to join them in their cause. The group meets on Fridays in the basement of Seminary Hall (Kerby House) and leaves for the arsenal between 2:30 and 3 p.m., returning around 6 p.m. Rhodes says, "Even though the vigil at Picatinny has been initiated by students from the Seminary, don't let our religious orientation intimidate you," adding, "For me, I'm being faithful to what I believe when I'm there--and I believe in life."

The Villa Of San Rocco Comes to Drew

by Robin Weirick



Guy P.R. Metraux spoke on the Villa of San Rocco last Tuesday evening in Hall of Sciences room 104.

THE Drew chapter of the Archaeological Institute of America (AIA) held its 128th meeting last Tuesday night, November 13, with guest lecturer Guy P.R. Metraux, a Greek and Roman art professor at Toronto University. Originally from New Haven, Connecticut, Metraux attended Harvard and Yale Universities and is currently on a lecture tour for the AIA.

Work and leisure time in the Roman country was the subject of Tuesday night's lecture. Metraux concentrated his speech on the Roman villa of San Rocco, located in the village of Francolise. Metraux's exploration of that area ended in 1968 and since then the villa has been excavated.

Slides consisting of blue prints and photographs of the villa, which was built in the 1st century B.C., were shown by Metraux in conjunction with his lecture.

From 100 B.C. to 50 A.D. the villa went through various changes including additions and deletions of certain areas, explained Metraux. The development of the villa took place in four stages and, according to Metraux, "the emphasis was placed on agriculture production carefully balanced with leisure." He added that in the villa, "Leisure and productivity were very important and reflected genuine love for the countryside."

Metraux explained that at the height of its productivity, the villa had forty rooms in the house and forty rooms in the attached farmstead which in turn led to even greater productivity because it contained large slave quarters, a tile making 'factory,' and a very profitable oil 'factory.' According to Metraux the 'oil factory' "required careful planning and skilled personnel."

The main house was a place of leisure for its inhabitants according to Metraux. It "was lavishly decorated with beautiful mosaic pavements and the multiplicity of views of the Roman landscapes from the villa were breathtaking," said Metraux.

Happy Thanksgiving

Snack Bar Pizza \$5.00

Deliver Free, Cash Only!

Pick-Ups -- Cash and Coupons

Extra's \$1.00, any two \$1.50

Extra Cheese
Pepperoni

Combination

Anchovi
Peppers

Mushroom
Onion

Sausage
Meatball

The Acorn

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

Finals? What Finals?

66 **I**t's almost Thanksgiving, do you know when your exams are? Though this question may never be asked during the commercial breaks of late-night movie re-runs, it is a question being commonly asked among students of the College of Liberal Arts.

Students who have to travel for any extended distance require such information early so that they can make airplane reservations, train or bus plans, or even begin to bum rides from friends. It is essential that they be made aware, at the earliest possible time, when they will be finished with their exams, and will be able to go home.

In years past, this information has been posted in the University Center around the beginning of November. Now, 16 days into the month, no schedule has appeared, and we are concerned that time is growing short. With three weeks left of classes, the students of the CLA are left more or less in limbo, unable to plan for family commitments, unable to predict when they will finally be done with the semester.

We notice, too, that the course and professor evaluations were unavailable for student examination until Student Government President Adam Glazer petitioned to have this information made available for students prior to registration for the spring semester. Why?

Why are we as students being kept in the dark for so long on issues that directly concern us? Perhaps this is illustrative of a lack of concern by certain segments of the administration for the concerns of students.

We would like to take this public opportunity to request that the exam schedule be posted immediately. We would also like to ask for a greater sense of co-operation between the administration and students. While student dispute with their respective administrations on campuses nationwide may be common, we feel that perhaps there is good reason for this. Perhaps there is a lack of concern by administrators toward the needs of students.

We ask that this administration not just wave us off, exclaiming "there you go again." Instead, listen to us, consider our needs, and get the exam schedule up!

Kicking Yourself, Or 'The Habit'?

WELL what do you think? Was the air any clearer? The flowers any more aromatic? Food any more tasty? Did you notice any difference yesterday?

Just in case you didn't notice, the American Cancer Society sponsored the eighth annual Great American Smoke-Out on Thursday. On a random, informal survey, we noticed that on the designated day many of the smokers on campus did not refrain from smoking, but merely modified their habit.

Let's just think we had no interest in this issue other than to report it, we hasten to inform you that all three members of our Editorial Board are rather heavy smokers. After acknowledging that the event fell on layout night, (the most hectic night of the week in our office) and nerves would beat a premium anyway, without the added hassles, members of the Editorial Board of *The Acorn* took the following action:

Our Associate Editor said she would have no part in the whole deal, and promptly flew to Washington (yes, D.C.) for the week. Our Managing Editor quickly took the vows of abstinence, wrote a news story on the event and stopped. At the end of the 24 hour period, he had had only one cigarette, after which he grew dizzy and swooned. Our Editor firmly declared that she had no interest in the affair, and refused to quit.

We wonder, as a board, how many Drewids took this event seriously. We wonder if it has made any great difference in the pollution levels on this campus. We wonder, and so we ask (free-thinking journalists that we are)—are you any better off than you were two days ago?

Quote Of The Week:

"The computer ate my story..."

Dave Rogers,
11:50pm, Thursday

Commentary

Drew Plays Major Role in Town Elections

by Frank Sullivan

ONE of the many significant things to come out of last week's election was the results of the race for Borough Council in Madison.

As many of you are probably aware, the democrats regained two seats on the council that they had lost two years ago, with William Primus and 'Butter' Maione both winning, and the third seat going to Jack Reid, a Republican. What makes this particularly important is that it was voters from Drew who made the difference in the election—without the large numbers of students who registered, most of whom voted democratic in the town elections, Primus and Maione probably never would have won, and what's more, they know it.

So what does all this mean for Drew? To put it bluntly, we have become a political force to be reckoned with in this town. The fact is that the Democratic candidates had been losing in most of the other districts—it was district three, which includes Drew, that made the difference for Primus and Maione.

For instance, William Primus, who was the first black council member when he was first elected in 1979 (he was defeated in 1982) received 427 votes in the third district, the largest number any candidate received in any one district. Since he only won by 70 votes, this may have been the difference between victory and defeat. 64 percent of the district supported Primus over Strelkoff, whereas in last year's election the district was split evenly down party lines.

Another important factor in the election was the large number of newly registered Drew students: 211, in all. In the last election only 19 percent of the 636 registered voters in the third district listed their address at Drew; this year the number had doubled—38 percent of the 881 registrations in this district listed their address on campus.

A lot of the credit for the new registrants on campus has to go to the Young Democrats and its President, Steve Foster. Besides registering people on campus, the group ran a carpool to the polls at Bayley-Ellard High School on Election Day. Steve stresses the future role Drew can play in town politics. "This is only the beginning. If we organize ourselves and play a greater role in Madison politics we can continue to have a major impact."

The Noble Experiment: Where Do We Stand?

The Noble Experiment is a weekly column written by the Managing Editor to keep readers informed of the problems encountered by the staff of The Acorn during this trial accreditation period.

by Sean Fulton

NOT too many weeks ago we began this semester with set ideals and shining faces. My first column of the semester was littered with adjectives of optimism and rhetoric of hope.

Now, with this, our eighth issue of the semester, I pause to reflect upon our progress. Perhaps most would have me wait until the end of the semester to recap our accomplishments and lick our literary wounds. But that would be entirely too late.

We presently work in the shade of confusion. Next semester, we will be losing to the Drew London Semester Sandra Miller, our copy editor, and Sue Brown, a valuable veteran of over a year, and this semester's entertainment editor. As if that is not enough, Lisa Spitz, editor for three and half years, doubts she will be returning to our staff in February. Judy Burd, associate editor, may be back.

Besides myself, our surviving members so far will be Mike Pavlick, sports, Greg Crawford, who may request a change of area, and Frank Sullivan. And let me not forget our able photography staff, orchestrated by Peter Schnatz. That's all, *todo, nada*.

Of course I haven't listed the many talented writers we have, and will have, working diligently for us (not to mention those less dedicated, less talented writers who continue to help us out).

We also find ourselves struggling through a laborious process with the university committee system that will, hopefully, continue our accreditation program and boost our editorial program. That matter is still being reworked and committed, and I have no idea, at the present time, what will happen.

My point is the same as it was when I first began this column in September, the same as when Dona Stevens originally created this concept last semester: to tell you, the reader, the story behind the print. For your interest or hope to go. As of this writing, no solutions are evident. We are now a staff of individuals attempting to coordinate our talents to please and inform our readers on this campus. Next semester? We're working on that.

In the mean time, I want to compliment those who had a hand in creating last week's *The Acorn*. I agree with Reynolds, for once, that the issue was one of our best, and certainly not a slouch effort. To those named above and those not (though equally important to last week's publication), thank you for a job well done.

Commentary

Hyera: 16 Years of History in the Making

by Ursula McGee (Hyera President '84-'85)

AT Drew, most Blacks—whether enrolled in the Graduate School, the Theological School, or the College—have joined Hyera. The purpose of this group is to nurture a Black identity for its members, individually and collectively. This is stated in the article entitled *Black Students At Drew: Realities and Strategies*.

Hyera was founded in 1968 by a group of Black students who desired a formal vehicle through which Black Drewids could socialize. The first chairperson of the group was Reginald Parris who oversaw the implementation of the function of the club. After the group was established, the club members wanted a name which was meaningful and representative of Black culture, views, and status on the Drew campus. Accordingly, Yvonne Herrera submitted the Swahili word Hyera which means brotherhood and unity.

Hyera became political in 1969 after a series of racial incidents—the most agitating being an attack on Black students at a party by white Drew security guards and decided that they were no longer going to subject themselves to the racist and inhumane activities of those in authority on the Drew campus. In October 1969, Black students voiced their grievances and offered proof of their claims of discrimination at a meeting with the President of the College, Richard Oxnam. A list of demands was then submitted to the administration.

In October 1970, Hyera members were asked by the Public Relations Office to submit an article about Black student life at Drew. The article, titled *Black Students at Drew: Realities and Strategies*, was submitted by J. Mark Lono. Whether the article was published is unknown but the original draft remains in Hyera's files.

Since 1968, Hyera has been represented by 21 chairpersons. It was not uncommon to see chairpersons hold this executive seat for only one semester because the position was more than an extracurricular activity; it was a 24 hour-a-day job; being a Black role model, the campus affirmative action officer, a spokesperson for civil rights, and a

mediator between majority and minority representation. Being a bridge was not easy.

Many obstacles were faced by the first large influx of Black students that attended Drew. Because college communities were not sensitized to the cultural history of Black people, Hyera made it its business to alter the outlook that the White community had of the group.

According to *Black Students At Drew: Realities And Strategies*, "Identity building is a complex and difficult task. The classic formula of pioneer American sociologist Charles Horton Cooley is that identity is not so much what you think of yourself or what others think of you, but rather what you think others think of you. All three elements of that definition are important to members of Hyera, but generally it may be said that their central concern is with the way they think whites conceive of them. The fundamental aim of Hyera, then, is to change the way Whites think of Blacks, and thus to change the way Blacks think of themselves."

Hyera managed to survive the 70s although the popularity of the group swung like a pendulum; career minded Black American students entering the Drew Brotherhood were fast being replaced by more individualistic students.

During the 1980s, Hyera was in for a revival. The 80s brought with it students who were once again concerned with who they were at Drew and what they were going to do while here. Hyera administrations in the early 80s employed measures to build the club's morale and reputation. Under the leadership of Jerome C. Kidd (1980), Hyera changed its name to Duobis in an attempt to make the group more appealing. After one year of the new identity, the club took back its original name. A year later, under the Washington administration (1981), Hyera acquired its office in the basement of Tolley Hall and more Black students were becoming interested in the Union. Also, because of increased enrollment of Black students at Drew, the Black community became more sizeable.

In the spring of 1982, during Black History

Month, an issue arose that would result in an inquiry of minority concern on the Drew campus. The controversy centered around the Rugby Club's "Slave Sale" which was deliberately fashioned after the slave auctions at which Black students' ancestors were exploited 300 years before. Cassandra McNeely, a Black Theological student, who was the president of the Black Ministerial Caucus, gave the first disapproval of this event. Ms. McNeely was familiar with the protests of the 60s and was insulted and hurt that a religious institution such as Drew would allow such a spectacle to take place. Hyera, the Black Ministerial Caucus, Women's Concerns, and several other groups demonstrated and petitioned against the "Slave Sale". The petitions resulted in the formation of a Task Force on Minority and Ethnic Concerns which was in session for one academic year, after which, it submitted its recommendations to President Paul Hardin.

Since the protest, Drew has hired in the undergraduate school one Black English Professor Geraldine Smith, a campus Affirmative Action Officer Dr. George-Harold Jennings, and a Black Resident Director, Alice Mathis.

Correction

Due to a printing error, the November 2nd issue of *The Acorn* failed to carry a byline on the story entitled "The \$11,234 Tote Bag, Box Lunch Not Included." The author of that piece was Ken Herron. We regret any inconvenience that our error may have caused.

Thanksgiving Break: Let's Talk Turkey

by Ken Herron

AS you have undoubtedly noticed, being the ever informed, ever intelligent, and ever intoxicated Drewid that you are, today is Friday. Not an earth shattering event in itself, I admit, but at Drew, when a Friday really is a Friday, it's something to celebrate. Of course then, at Drew getting up in the morning is a good enough excuse to celebrate. Anyway, being that today is Friday, we have only three more days of classes until Thanksgiving. In only three more days we receive a long awaited reprieve.

Although it may appear to be a simple enough procedure, arriving home in the same mental and physical state as when you left in September (funny, it seems so long ago) is not so easy. In those 84 hours or so at home, you will eat, drink, and be merry; returning to Drew to "talk turkey," along with arguing over who's mother makes the best chestnut stuffing. Let's see if we can shed some light on this centuries-old ritual.

It's Monday, and you only have six classes (one of those light days), so you decide to use all of your free time (approximately 39 seconds) to start packing for that long trip home. Even though you'll only be home for a few days, you will take home ten times more clothes than you need, because no one washes them, irons them, and puts them into little plastic bags like Mom does.

Tuesday passes and you spend half your day throwing things into the "suitcase,"—sole samsonite survivor of Dad's safari to Quito (the Capital of Ecuador, for all of you Trivial Pursuits players).

The second half of the day is spent taking things out of the suitcase. At least for Freshmen there's one thing you don't have to worry about taking home—that's your loveable (as in herpes) Epsom, even though the thought of sticking it up a turkey's wazoo (ask a biology major) is more than appealing.

It's now Wednesday afternoon, and your psyching yourself up for the marathon journey home (unless you decided to blow off the day's classes in order to go home and visit your high school for the day). Be it by airplane, train, bus, or unicycle, you finally arrive, having survived sadistic old ladies with knitting needles and the flashers in Port Authority. As you wait for someone (anyone) to pick you up, you reminisce about the quiet, relaxing Thanksgiving you and your family have always had. But you no sooner walk in the front door before you are assaulted by...the relatives.

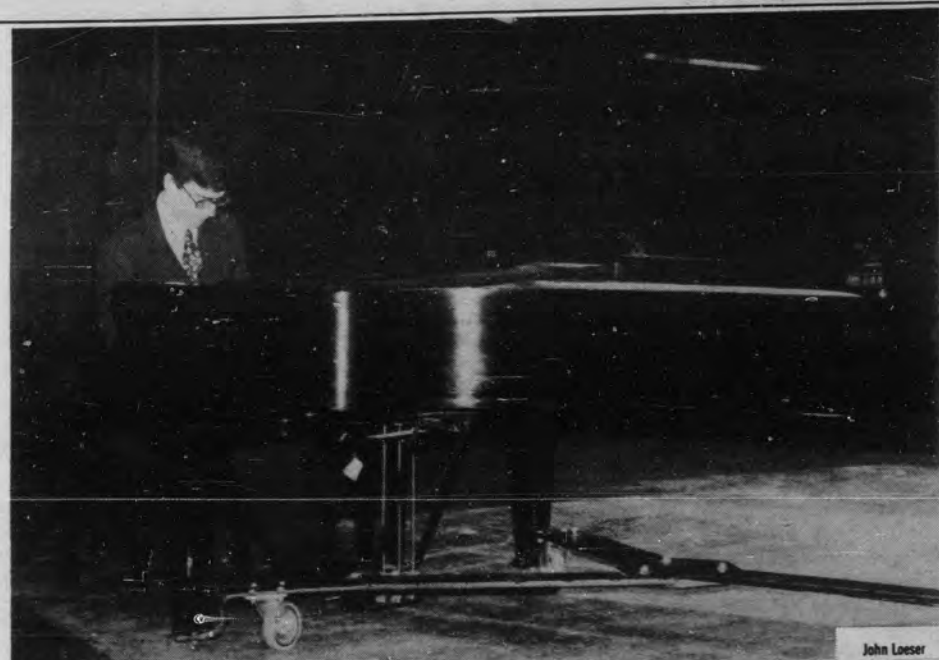
People you haven't seen since Kindergarten suddenly appear for free food and drink (especially the latter). But after all, they did bring an expensive bottle of wine (a.k.a. cleaning fluid) imported all the way from Virginia (September was a good year). And of course they brought all fifty of their children with them. Haven't these people ever heard of birth control? You've never seen so many children in your life, and they're all running around the house devouring the food that was meant for you. Why should good food be wasted on these annoying little brats—they'd eat anything. Give them a gift certificate from Seilers for Christmas.

Okay, it won't be so bad, there's still more than enough food for everybody. So you have to sleep on the ironing board for a few nights—its not so bad. You're used to that anyway, whenever your roommate entertains one of his 'lady friends' (you know the ones, they're registered with the American Kennel Club). If things get too bad, just remember you'll be eating real food. For those of you who don't remember what real food is, let me refresh your memory: real food, according to Webster's, is: 1. Fresh. 2. Cooked (unlike the mooing london broil in the cafeteria). 3. served either hot or cold, as common sense dictates.

Okay, you've made it through Thanksgiving and the relatives, and the weekend now looms in front of you. You have approximately 72 hours to do everything, go everywhere, and visit everyone. Of course it goes without saying that you 'forgot' all of your books at Drew, and you can't do homework without your computer anyway. Freedom at last! You eat, party, drink, but before you know it it's Sunday afternoon, and you have to get ready to go back to Drew.

The trip back wasn't so bad. At least you have something to look forward to: 11 exams to study for, six papers to write, and of course you have to tell everybody about your weekend. Somehow you'll manage to survive, and after all you now have clean clothes and enough leftovers to last about 4 hours. Look on the bright side, only one more month 'til Christmas.

ENTERTAINMENT



In his 90 minute program, Andrew Burns displayed his virtuosity and versatility.

Burns Leaves Audience Breathless

by Susan Brown

WHEN an artist is "on," as was pianist Andrew Burns Monday night, he paradoxically assumes a secondary role to his music. Consequently, he liberates the audience, giving it the freedom to become absorbed in the art itself, rather than the artist's execution.

From the opening movement of Haydn's bright *Sonata in C Major* Burns asserted his complete command of the keyboard and his program, thus putting the listener, who perceives this total artistic control, at ease. Burns, a recent Juilliard graduate who has performed twice at Carnegie Recital Hall, at first appeared quite unassuming and reserved, not displaying that characteristic nervous energy often seen on stage. In the Haydn sonata, he revealed great technical proficiency through his masterful agility and precision. This skillfulness also prevailed in the opening playfully sentimental segments of Robert Schumann's romantic *Carnaval*, a unified piece consisting of 21 smaller parts, played without interruption.

Suddenly, however, from beneath his reserved surface, erupted such powerful passion that the audience was truly taken by surprise. Though the source of this intensity remained hidden, Burns' passionate and inspired interpretation of *Carnaval's* most tumultuous passages, culminating

in its climactic closing segment entitled *The March of the League of David Against the Philistines*, revealed his genuine sensitivity as well as his charisma as a performer. He maintained, nevertheless, self-assured control, not permitting his intense emotions to utterly overwhelm him. In so doing, Burns thus walks that fine line that all great artists do, maintaining complete control over his art while simultaneously allowing its essence to govern him.

The abrupt, clean, technical and emotional transitions from child-like sentimentality to mature, consuming passion exhibited by Burns in *Carnaval* characterized the remainder of his program. Following a stunning performance of a Prokofiev sonata, Burns reverted briefly to the delicacy of Liszt's *Gnomeneigen*, instilling it with a polished luster and brilliance, only to return to the fervent and tempestuous passion of Rachmaninoff in his finale.

Burns left the stage to the thunderous applause of an awed audience. He returned to perform two appropriately lighter works, a Chopin waltz and another Liszt composition, for his encore. The balance of his program, of his art, reflects the balance of Burns the artist, who combines remarkable technical ability with an often more elusive charismatic flair.

Weekend Flick: West Side Story

by Diana Jeffery

THE Social Committee, together with Ariel, the Hispanic Students' Union, present *West Side Story* this weekend in celebration of Puerto Rican Heritage Week, which began Monday, November 12 and will end this Sunday. Directed by Robert Wise, and co-directed by choreographer Jerome Robbins, *West Side Story* is a modern-day Romeo and Juliet melodrama put to music. Set in the slums of Manhattan's upper West Side, this musical tells the story of the racial tensions between two youth gangs and the violence and bitter feelings these tensions create.

Newly arrived in this hostile environment is Bernardo (George Chakiris), the leader of the Puerto Rican gang "The Sharks" and his pretty sister Maria (Natalie Wood). Despite the warning of Bernardo's girlfriend Anita (Rita Moreno), Maria falls in love with Tony (Richard Beymer), a member of the enemy, anglo gang, "The Jets". Instead of bringing the two gangs together in friendship, Maria and Tony's love affair only creates more hostility, until finally, the gang's rivalry results in bloodshed and murder.

Although this love story is a bit sappy and over-dramatic, the musical score of *West Side Story* is excellent and the choreography should not be missed. Some of the best numbers are "Dance at the Gym," "America," and "Gee, Officer Krupke!" More important than the music and dancing, however, is this movie's message: racism and hatred are destructive not only to the groups or individuals it is aimed at, but also to those who harbor these prejudices.

Ideal for Puerto Rican Heritage Week, *West Side Story* reminds us that we still have far to go to achieve racial equality for all Americans.

Madrigal Singers Perform Tuesday

THE Drew Madrigal Singers will present a program of 16th-century Italian madrigal music on Tuesday, Nov. 20 at 8 p.m. in the Brothers College Chapel.

The program will include works by Marenzio, Arcadelt, Wert, and Monteverdi. The Drew Madrigal Singers are under the direction of Lynn L. Siebert, adjunct assistant professor of music.

Refreshments will be served after the performance.

Pundre

by George Eberhardt

Did you know that the favorite food goblins gobble is *ghoulash*?

Staged plays are like early airplanes; both need props to get "off the ground."

Ever hear of a pointed question sticking a lecturer?

Recently I "waisted" a lot of time being held up on the belt parkway.

I think that some DUDS plays encounter a rocky road because of the many plot holes.

One year *Tarzan of the Apes* traveled to Thailand. He met a great wet body and from habit, shouted "Me Tarzan." A dripping, gripping, mighty shouted reply came back: "Me Kong!"

Daffynition; precursor: one who doesn't think before sounding off.

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ENTERTAINMENT

Plight of the American Farmer Dramatized in Pearce's Country

by Harriet Middleton

SAM Shepard and Jessica Lange as Gil and Jule Ivey are the only points of beauty in the bleak Mid-Western setting of Richard Pearce's stirring new drama *Country*. The personal aspect of this film portrays a contemporary American farm-family facing difficult economic times, while a political theme, simultaneously developed, depicts the family's struggles against those governmental bureaucracies which, though designed to aid farmers, ultimately and ironically fail them.

Writer William D. Wittliff's script contains some faint glimmers of optimism, yet its overall effect is extremely pessimistic. Certainly many people have coped with and even overcome extraordinary economic hardships. Consequently, hope for better years and family solidarity originally sustains the Iveys, but a gradual attrition, compounded by falling grain prices, impersonal banks which no longer lend money "on the man," withdrawal of government loans, imminent foreclosure, and hired auctioneers destroy the human spirit. With the deck "stacked against them," struggle ceases to be a challenge and becomes futile.

The Ivey family's economic problems take a significant toll on their personal lives, as re-

lationships are tested by constant tension and strain. Violence erupts between father and son, and Gil's feelings of failure and humiliation also come between himself and Jule. When Gil's inability to cope well enough to actively save the land which Jule's family has farmed for over 100 years, his wife assumes the burden and must wage the battle alone. Distress and economic disaster are extended beyond the Ivey family as we see friends and neighbors facing farm foreclosures while their strength to fight it gradually wanes. At the climax, Jule takes action just as the auctioneer takes his stand, and the farm community bands together in a demonstration of resistance to government agencies that cannot be resisted by one family alone.

Country is a somber film, not for the viewer seeking average weekend entertainment. The performances by Lange and Shepard are impeccable and touching as are the performances of the supporting cast. The drama's effort to call attention to the plight of American farmers is successful through the poignant personalization of the obstacles they must confront.

MOVIE GUIDE

Madison Theatre: 14 Lincoln Place, 377-0600, 377-0624

Amadeus, PG, Fri. 7:00, 9:45
Sat.&Sun. 2:10, 5:10, 8:10
Mon.-Wed. 7:45
Th. 5:30, 8:30

Country, PG, Fri. 7:25, 9:25
Sat.&Sun. 2:30, 4:30, 7:25, 9:30
Mon.-Wed. 7:15, 9:15
Th. 5:15, 7:15, 9:15

Soldier's Story, PG, Fri. 7:35, 9:35
Sat.&Sun. 2:00, 4:00, 5:50, 7:45, 9:45
Mon.-Wed. 7:25, 9:25
Th. 5:45, 7:35, 9:35

Morristown Triplex: 55 Washington Place, 539-1414

First Born, PG-13, Fri. 7:35, 9:40
Sat.&Sun. 2:00, 3:45, 5:30, 7:35
Mon.-Th. 7:15, 9:15

Terminator, R, Fri. 7:45, 9:50
Sat.&Sun. 2:05, 3:55, 5:45, 7:45, 9:50
Mon.-Th. 7:20, 9:20

Just the Way You Are, PG, Fri. 7:25, 9:30
Sat.&Sun. 2:15, 4:00, 5:40, 7:25, 9:30
Mon.-Th. 7:10, 9:00

Amadeus: More Than Just 'Mostly Mozart'

by Lisa Spitz

AMADEUS? You mean that fine wine for you and your friends? No. Amadeus as in Wolfgang Amadeus Mozart. Amadeus as in musician, genius, "the voice of God" according to Salieri, Mozart's arch rival and contemporary in Milos Forman's latest film, *Amadeus*.

A richly flamboyant musical, a masterpiece of comic-tragedy, *Amadeus* is one of the most fulfilling pieces to hit the theater in the past year. Written by Peter Schaffer, who also created the stage version, *Amadeus* is a series of flashbacks on the life of Mozart as seen through Antonio Salieri's eyes. Salieri (F. Murray Abraham), racked by the self-induced guilt of causing Mozart's insanity and eventual death, is simultaneously a creature of awe and humility.

Salieri wants nothing more than to be able to "do God's will" through the gift of music, but is only a mediocre composer, although a gifted politician in the court of Austrian Emperor Joseph II. Upon Salieri's introduction to the young Mozart, who is more than a handful of lust and insanity, Salieri is transformed. His entire life is focused upon Mozart and his music. We see his dilemma and the beginning of the end for Salieri: he is the only one who can appreciate the talents and gifts of God, yet he ironically can never possess them.

More importantly, they belong to someone who doesn't appreciate these powers, these gifts from God. "I had heard a voice of God, and it was the voice of an obscene child," states Salieri, upon the hearing of a Mozart sonata, who is overwhelmed, jealous and frustrated all within that moment.

Obsessed with a gift that he can not comprehend, Mozart, played by the brilliant Tom Hulce, is a man possessed by God. Living a life as full and as passionate as his music, he is surrounded with liquor, debauchery and a wife (Elizabeth Berridge) who worships him, but can not understand the passion that consumes him.

Displayed as a child prodigy among the courts of western Europe by a tyrannical father (Roy Dotrice), Mozart views life with a wicked cynicism and humor that sparks the film with some of its most outrageous and fantastical moments. From his first introduction where he is chasing his wife-to-be under and around the banquet table while he should be conducting a court performance, to his flippant, pompous attitude towards Joseph II as he replays the "delightful little tune" that Salieri has written as a welcome to the court, Hulce has captured the sinfully pleasurable, and the obs-

sessive Mozart in the palm of his hand. He becomes this prodigy in an all-encompassing burst of theatrical grandeur that is wholly realistic and overwhelming in its magnitude.

Abraham, similarly, has grasped his role with a fervor that makes Salieri more realistic than any 'man on the street.' Passion, pain, jealousy, guilt, rage and most of all an overwhelming love-of music are all seen in this frustrated composer. Other noteworthy performances included Jeffrey Jones, as the cagey, royally indecisive Joseph II, and Berridge. Berridge, capturing childlike innocence, both physically and intellectually, is the only complement for "Wolfie," as she affectionately calls him.

The only discrepancy in this theatrical masterpiece captured on film is the occasional transition in dialogue. Set in the 18th century, both physically and in dress, the dialogue often strays from the expected, utilizing 20th century slang and affectations. Disconcerting though it may be to the viewer, it is nonetheless a major factor in the humorous highlights of the film.

Amadeus, more than just Mozart, is the story of two men's lives, of pain and love, and the obsession with God's gift of music.

Comedy Night: An Empty Barrel of Laughs

by Dave Rodgers

THERE are worse things in life than a comedy show that isn't terribly funny, but the Comedy Night in the Pub, Thursday, November 15, could make you forget that fact. Perhaps the problem lay in the similarities in subject matter among the performers, or in particularly dead audience response. Whatever the trouble was, Thursday night provided little more than mild amusement on an occasional inspired moment.

The solemnity began with the first performer, Kathy Ladman. Her wry comments on politics, dating, dentists, soap operas, and shopping elicited almost no laughter at first, but, acting as both emcee and comedienne, she was able to

establish a rapport with the audience which helped to break down the apparent communication block.

The second entertainer, Pete Fogel, was sharp-witted and could fire off a series of jokes so quickly that there was scarcely time to breathe between them. His act included remarks about politics, dating, dentists, soap operas, and shopping (sound familiar?), but he spent the greatest amount of his routine talking (ad nauseum) about sex. The most successful of the comedians, Fogel was also the most assured (as he told the audience at one point, "I know this is funny, I'm just waiting for you to catch on."), and he delighted in mercilessly picking on front-row audience

members. His performance, along with the other two, was, however, accompanied by a quiet, but nearly constant, remarks from audience members in the back rows.

Joe Delio, the final performer, offered something different in his collection of cigarette tricks, hat tricks, and juggling routines. During some of his more clever moments, it looked as if the show might pick up, but, unfortunately, after he put down his props, the audience members seemed to realize how late it was getting. Still, his observations on drinking (obviously his favorite subject) and dating were enjoyable enough, and he did finish off the night with some neat juggling routines.

ENTERTAINMENT

Jacobi Gives Cyrano Real Panache

by Frank Occhiogrosso

Frank Occhiogrosso is a professor of the college of liberal arts who teaches an upper-level seminar in Shakespearean literature.

"Panache, n. (Fr.; It. pennachio; L. penna, a feather), 1. a plume of feathers; especially such a plume on a helmet. 2. dashing elegance of manner; carefree, spirited self-confidence; flamboyance."—Webster's New World Dictionary

If ever there were a dramatic work that finds in its central symbol a word or image that transcends itself to become the dominating idea of the play, it is Edmond Rostand's *Cyrano de Bergerac*.

Cyrano's white plume, worn so gallantly as he fights a duel while composing a ballade or as he leads the Gascony Cadets into what seems like certain death at the siege of Arras, is symbol, in both character and play for everything else the word suggests: Cyrano's dashing elegance, his irrepressible spirit, his flamboyance—in a word, his panache. And if ever there were a dramatic troupe capable of realizing that panache on stage, it is the Royal Shakespeare Company (RSC) led by Derek Jacobi in this current production, now playing at New York's Gershwin Theatre.

Flawlessly directed by Terry Hands, the RSC's *Cyrano* is spectacular and superb. From Ralph Koltai's simple yet magnificent sets which adorn

each act, to the orchestration of bodies onstage in such crowded scenes as the opening at the Hotel de Bourgogne or the meeting in Rague-neau's pastry shop or the camp on the battlefield at Arras, the company works smoothly and effectively to support and highlight its central figure, Jacobi's Cyrano. And Jacobi more than amply repays the rest of the company's efforts on his behalf by turning in a virtuoso performance as a character who is in every way (nose included) larger than life.

From his taunting and routing the sham actor Montfleury while hanging from a gigantic chandelier, to his rendering ridiculous the top Valvert whom he bests in a duel while rhyming extempore, Jacobi's Cyrano displays at all times that remarkable flair, that style, that panache for which the character is famous but which only a most accomplished actor can bring off believably. His comic powers, likewise, are continually at work, nowhere more brilliantly than in the scene in which, adopting a broad Scots accent, Jacobi turns Cyrano into a semi-demented space-traveler newly dropped from the moon, to the astonishment of the Count de Guiche who questions him incredulously, and to the delight of the audience, who roar with approving laughter.

But it is his chivalric heroism and his poetry for which Cyrano is best remembered (some might say his nose, too, but in this production that appendage has been trimmed to a reasonable

length). And Jacobi's Cyrano has all the heroism the part requires—witness the magnificent finale of the battle scene in which Cyrano mounts Roxane's coach, waving his sword and plume in the mouth of the enemy guns as he rallies the Cadets. And he's got the poetry, too (amply supplied him in Anthony Burgess' lyrically romantic verse translation), witness his wooing of Roxane by proxy for the tongue-tied Christian in the balcony scene.

But if Jacobi can do it all in what is essentially a one-character play, he's ably assisted by several actors who show us that their characters have a certain style, too, notably Sinead Cusack as an especially vivacious Roxane, Tom Mannion as a dumb but lovable Christian, and outstandingly, John Carlisle as the villainous de Guiche, who despite his nastiness, becomes a progressively engaging figure as the play moves on.

Because *Cyrano de Bergerac* believes in its heroism, its chivalry, and its sentimentality, it is a play that could easily devolve into the bathetic if not presented by a company possessed of as much style as the play itself. In the RSC and Derek Jacobi, Rostand's old warhorse of a play has found that group of actors who can wave their plumes with flair, who can make us believe that no man is defeated who can live his life with style, especially that kind of style that Cyrano repeatedly and rightly calls his "panache."

ENTERTAINMENT

Crucible's Power Prevails Despite Flaws

by Simon Jon Nadel

F AULTY acting cannot destroy a great play. The New Jersey Shakespeare Festival's production of Arthur Miller's *The Crucible* certainly proves this point.

Although it has more than its fair share of botched lines, monotone delivery of dialogue, and annoying staging problems for actors who can't stay out of each other's way, this production still manages to bring out the essence of Miller's play.

In *The Crucible*, Arthur Miller parallels the period of anti-Communist hysteria and McCarthyism with the period of anti-witch hysteria in Salem. The play is set in Salem, Mass., where several of the girls in the town have taken sick. When witchcraft is suspected to be the cause, the vindictive girls begin accusing the town's women of being witches. Abigail Williams (Laura Jones), the leader of the accusers, sets her sights on Elizabeth Proctor, the wife of the man whom Abigail is in love with.

Richard Hughes, as Elizabeth's husband John, gives a fine leading performance. He convinces the audience that John Proctor is a hard-working, honest man. Sandra Gray also turns in a fine performance as Elizabeth Proctor, the saintly woman accused of being a witch.

The biggest problem with this particular production of *The Crucible*, is that many poor performances by cast members mar the play's drama. Lines that were supposed to stun the audience instead make them laugh. Frank Nastasi, who also appeared in *The Sunshine Boys*, still seemed to think he was playing a comic role, instead of the obsessed witch-hunting Thomas Putnam. Donald Kent gives a feeble attempt, as Francis Nurse, to sound upset after his wife is arrested; however, he winds up sounding more like he is trying to impersonate Mr. McGoo. The actors, besides not conveying the play's drama through dialogue, often get in each other's way while on stage.

Although these flaws do diminish the drama of *The Crucible*, it still comes across as a powerful statement on how a small group of people can create an "evil" hysteria for its own benefit, which others, also in need of a scapegoat, will blindly join.

Arthur Miller's *The Crucible* should be seen by

everyone. Not only does it remind us of a bad period in American history, it also reveals what could happen at any time in the future. It is especially important today, with groups such as the Moral Majority gaining influence. As one woman leaving the theatre after the play said, "It reminds us of the insanity of the human race."

Club Review Where the Usual Is The Unusual

Danceteria
30 West 21st St. (between 5th & 6th Ave.)
New York, N.Y.

by Ted Bows

ARE you afraid of those weird people with spiked hair and glow-in-the-dark makeup? If not, keep reading. Danceteria is a counter-culture club—outrageous and rarely the same.

During my last visit on Tuesday the "Inaugural Ball for the First Truly Democratic Election in America" was held. The "President" was chosen by lottery, as each person entering the club received a lottery ticket with admission. The winner was sent on a mission to Moscow.

Three of Danceteria's four floors buzzed with activity. The second floor, mainly for dancing, was closed. On the first floor, Soviet and U.S. underground music could be heard, while the latest in Soviet propaganda films flashed across a screen. The management claimed the films were courtesy of the dumpster behind the Soviet mission in New York.

The third floor featured live election coverage and results from the real Presidential election. Climbing one more flight to "Congo Bill," the fourth floor, art from New York and Moscow was exhibited. A D.J. was playing the best in progres-

sive music by groups such as Rappin' Stalin and the Bolshettes, Bad Attitude, and Dirge for Ideals. The evening, presented by Semiotext(e) and Ideal Boy, was extremely well done and made for an interesting night out.

The Inaugural Ball, Danceteria style, is just one example of how bizarre and fun the club can be. Danceteria is not a place for the unadventurous or closed of mind. The former risk severe danger of culture shock. If you are willing to give the club a try, but are unaccustomed to or intimidated by the sight of hard-cores; make your first trip on a Friday or Saturday night to get your feet wet. Then take the plunge and go on a Tuesday when the D.J.'s are appropriately dubbed "the Hard Metal Bat Corp." Don't be misled by people's appearances. Remember: punks are human too.

Danceteria is not, however, exclusively punk. All walks of life are represented. Each floor and night will have its own style of music. Mondays tend to Urban Music, Tuesday's, punk, etc. In one night you might hear music ranging from Accept to the Sex Pistols, Black Uhuru to Whodini, and Blancmange to New Order.

One final point should be made. Danceteria is not a brass and glass polish club like Studio 54 or Limelight. You should go to hear good music and enjoy yourself; not to surround yourself with glitter and glamour.

TODAY'S PUZZLE

ACROSS

- 1 — strip
- 6 Cut short
- 11 Clutch
- 16 Investigate
- 21 Evade
- 22 Office stamp
- 23 Aridous
- 24 Work hard
- 25 Paid notice
- 26 Chemical ending
- 27 Forward
- 28 Helm position
- 29 Topic
- 30 Guido's note
- 31 Travel
- 32 Noah's son
- 34 Songbird
- 36 Pueblo Indian
- 38 Screens
- 40 Wet earth
- 41 God of love
- 43 Saucy
- 45 Girl's nickname
- 47 Observe
- 48 Judicious
- 49 Faint; 2 wds.
- 52 Implores
- 54 Hindu deity
- 56 Elf
- 59 Malt beverage
- 61 Zoo greeting
- 63 Having spore clusters
- 67 Track down
- 68 Remains
- 70 Factory chimney
- 72 Bridal "shower"
- 73 Paradise
- 74 Mimic
- 76 Couples
- 77 Irish poet
- 78 Frost (a cake)
- 79 Ceylon sandstone
- 80 Dodge
- 82 Thoroughfares; abbr.
- 83 Young salmon
- 85 Act a part
- 87 Fib.
- 88 Harangue
- 90 Works
- 91 Traveler's shop
- 92 Gloomy
- 93 Ascend; Old Eng.
- 94 Bleat
- 95 Great
- 98 Scatter
- 100 Boston fish
- 101 Lists
- 105 Class
- 106 Jubile
- 107 Detecting device
- 109 Unit of loudness
- 110 Bigwig
- 111 Neuter pronoun
- 112 Choir voices
- 114 Sprinted
- 115 Remain
- 116 Italian painter
- 117 Significant
- 121 Small fowl
- 123 Personage
- 124 Horse noises
- 125 Pitcher handles
- 127 Legal claim
- 128 Lingered
- 129 Evict
- 131 Yugoslav leader
- 133 Painters' needs
- 135 Iowa product
- 138 Healing goddess
- 140 Crooned
- 142 Den
- 143 Redact
- 147 Fib
- 148 Colorado park
- 150 Trim
- 152 Prune; Scot.
- 154 Spanish gold
- 155 Take place
- 156 Negative; pret.
- 157 Rabbit fur
- 159 Thus
- 160 At home
- 161 Faeroe Islands
- 163 Word of disgust
- 164 Fragrance
- 166 Roman official

DOWN

- 1 Desist
- 2 Senior
- 3 Greek letter
- 4 Marriage vow; 2 wds.
- 5 Small room
- 6 Idolizes
- 7 Holdup artist; 2 wds.
- 8 Ear; comb. form
- 9 Relax
- 10 Candy; e.g.
- 11 Recover from; 2 wds.
- 12 College c. eer
- 13 Matures
- 14 Large trucks
- 15 Give priority to
- 16 In addition to
- 17 Pied Piper follower
- 18 Asian river
- 19 Spurious
- 20 Wear away
- 33 Sudanic language
- 35 Church recess
- 37 Seize
- 39 Hecklers
- 40 Diatonic note
- 42 Pep up
- 44 Italian city
- 46 Personalities
- 48 — hog
- 50 Had a snack
- 51 Spread to dry
- 53 Coarse hominy
- 55 Tufted plant
- 56 Dismantle
- 57 Value
- 58 Fast driver
- 60 Make cloth
- 62 Cuts of meat
- 64 Digraph
- 65 Frighten
- 66 Thrifty ones
- 68 Paradise resident
- 69 Health resort
- 71 Flying toy
- 73 Merit
- 75 Taro root
- 79 Pool
- 80 Sea duck
- 81 Mistake
- 83 Interweave
- 84 Three-toed sloth
- 86 Informer; slang
- 87 Household god
- 89 Assist
- 90 Matador's move
- 92 Photographer's light
- 94 Ossesous
- 95 Smiles broadly
- 96 New Mexico pass
- 97 Each
- 98 Bristle
- 99 Armed conflict
- 100 Panama or Suez
- 101 Wander
- 102 Happening
- 103 Wash lightly
- 104 Watched secretly
- 106 Consecrates
- 108 Small amount
- 109 Move over; 2 wds.
- 112 Act; Lat.
- 113 Leth
- 115 Purloin
- 116 Elevate
- 118 As far as
- 119 Golf club
- 120 Goddess of discord
- 122 Nothing
- 123 Deface
- 126 Dazed
- 128 Used to be
- 130 Story headings
- 132 Dollar bill
- 134 Principal meal
- 135 Intrigue
- 136 Carman; e.g.
- 137 Football position; abbr.
- 139 Prepared
- 141 Breathes in quickly
- 142 Near
- 144 Likewise; abbr.
- 145 Angry
- 146 Lofty building
- 148 Historic periods
- 149 Rotate
- 151 Ripped
- 153 Edit
- 156 Naughty tot
- 158 Workers' group
- 162 Actress Gabor
- 165 Hindu mantra
- 166 Cyprinoid fish

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"D-Day" For Smokers

by Sean Fulton

MIDNIGHT. It's been almost 24 hours now, and nerves are becoming frayed with each passing second. Since Don Imus, a former smoker, began his television and radio campaign sometime last week, smokers all over America have been biting their nails with dreaded anticipation of this day-long "Great American Smoke-Out."

Designed to raise social awareness of the health hazards arising from cigarette smoke, the project was first led on a local level by Lynn Smith, an editor for the *Monticello Minnesota Times*, who called for the first "D-Day" for smokers in 1974.

In 1975, the project moved to California, and was finally adopted as a national undertaking by the American Cancer Society in 1977. Today, in its eighth year as a national campaign, the "Great American Smoke-Out" is an event that attracts a great deal of interest from the smoking community.

According to Jan Frankel from the Morristown chapter of the American Cancer Society, a poll of last year's "Smoke-Out" showed that 19 million Americans nationwide agreed to try to stop. Of that total, 4.5 million said they abstained from smoking during the whole 24 hours, and 2.3 million were still not smoking, 11 days afterward.

This year Frankel predicts that 22 million smokers will try to quit, though she has no real idea how many will be able to "kick the habit" for good.

"It's not an easy thing to do," Frankel conceded, adding that smokers are physically addicted to nicotine, a depressant, and psychologically addicted to the habit of smoking. "It's one of the most difficult things to do," she added.

Frankel noted that the withdrawal symptoms smokers experience vary from person to person. Some experience interrupted sleep, while others are plagued by oversleeping. Smokers who try to quit may experience extreme hunger, or a loss of appetite, and may become hyperactive or irritable due to a lack of nicotine.

"Yet for those who do quit, there are immediate benefits. Frankel said that those who stop experience an improved sense of smell and taste, as well as improved circulation and better respiratory function.

"Your whole body goes through an entire unbalance of chemistry," Frankel said.

She also noted that cigarette smoking is the

Dean of Students Revises Judicial Procedure

The following piece has been submitted by Jane Newman, the Dean of Students, to inform the student body of the recent changes in the non-academic judicial process.

THE wording of the judicial procedures for non-academic discipline has been changed as noted below. The changes should be made accordingly in the *Drew University Handbook*. These revisions have the effect of clearly separating the academic and non-academic lines of disciplinary authority but the options a student has and the actual process that will be followed remain unchanged; only the people responsible are different.

All disciplinary matters pertaining to academic dishonesty and plagiarism are handled by the Dean of the College as described on page 37 of the *Handbook*. All non-academic discipline matters will be handled by the Dean of Students or Assistant Dean of Students as described in the *Handbook*. The full explanation of non-academic disciplinary procedures is contained on pages 79-85 of the *Handbook*, with the revisions changing the wording only on pages 81-82.

Student Government Association President, Adam Glazer and Attorney General Stephen Foster were consulted as part of the process in making these changes.

Procedures and Student Options

1. Any incident which may involve conduct regarded as an offense against the University Community shall be referred to the Dean of Stu-



Peter Hittan

Andre Vite watches each second tick by during the Great American Smoke-Out yesterday. Replacing his nicotine habit were candies, coffee, and other miscellaneous munchies.

number one cause of lung cancer in America, and can lead to heart disease as well.

But there is help. The American Cancer Society offers a variety of workshops for smokers

trying to quit, and sponsors several "self-help" group workshops. Anyone interested in more information should call the Morristown chapter at 538-5336.

Don't Leave Home Without It

by Greg Crawford

CITING several recent examples of individuals who did not have their identification cards, who were arrested on criminal trespass charges, Drew Security Chief Manny Ayers issued a statement this week stressing the importance of students carrying school ID with them at all times. "You need your ID card," Ayers said.

Since the last week of October, five individuals were arrested on campus in several unrelated incidents. "In one case, there were people trying to break into a dorm and a student called," Ayers said. He added that he did not want to release the names of the dorms for safety reasons. Those arrested, Ayers stressed, did not have their ID cards with them.

In a second incident, just last week, two people

were passing as magazine salesmen, but, according to Ayers, seemed to be asking more questions about the computers. According to Ayers, the Resident Director came to the room while the two were giving their pitch, and discovered their presence. They did not have their ID cards with them.

Four of the individuals arrested were released on \$100 bail, while one was released on his own recognizance. All face trial at the Madison Municipal court.

Ayers said that the "magazine salesmen" on Drew's campus had been caught two days earlier at Middlesex Community College, and were arrested at Fairleigh Dickinson two days after the Drew incident.

Ayers stressed that the ID cards are "For students' own convenience."

dents. The Dean of Students is designated as the facilitator of non-academic disciplinary procedures. The Dean of Students shall investigate any incident involving conduct which may be regarded as an offense against the University Community, notify the accused student in writing of any charge, and accept the student's plea of guilty or not guilty.

2. A student charged with a University offense may resign from the University, thereby, forfeiting all tuition and fees, and any opportunity to enroll at any future date at the University. This option may only be elected before a hearing takes place. This decision shall become effective immediately upon the student's written notice to the Dean of Students of his or her decision to resign.

3. If the accused student has pleaded guilty to the charge, the appropriate sanction shall be imposed, at the student's option, by the Dean of Students following an informal private hearing or by the University Judicial Committee following the procedures outlined below. If the student elects an informal private hearing with the Dean of Students, the student shall sign a written waiver of a formal hearing and, thereafter, all further proceedings, including imposition of a sanction, shall be at the discretion of the Dean of Students.

4. For an accused student who has pleaded not guilty before the Dean of Students, the Dean shall advise the student that there are two options available: first, an informal private hearing before the Assistant Dean of Students or, second, a hear-

ing before the University Judicial Committee. If the student elects an informal private hearing before the Assistant Dean of Students, the student shall sign a written waiver of a formal hearing and, thereafter, all further proceedings, including imposition of a sanction, shall be at the discretion of the Assistant Dean of Students. If the student elects a hearing before the University Judicial Committee, the procedures set forth below shall be followed. In the absence of the Assistant Dean of Students, the Director of Students shall assume those responsibilities described in this section.(4)

Procedures Before University Judicial Committee

1. All hearings before the University Judicial Committee shall consist of the following six members: Dean of Students, two (2) faculty members from the school (drawn from panels composed of five (5) faculty members appointed by the Dean of each school), two (2) students from the school (drawn from panels composed of five (5) students designated by the student association of each school) by rotation, one other member, chosen at random from the combined panels of students and faculty, except that if students of more than one school are charged, the sixth member of the Committee shall be a member representative from the other school involved. The Deans of Students shall convene the Committee and conduct the hearing, but shall not vote. The rest of the procedures remain the same.

SPORTS

Beef Stu One Win Away From Intramural Title

by Ron Fischetti

BEEF Stu, led by captain Stu Anderson, is one step away from the championship of the Intramural Basketball League. In an unusual turn of events, they are facing a different opponent than originally scheduled.

The Celtics, who beat the Sixers 2-1 in the semi-finals, advancing themselves to the finals, were found to have two ineligible players on their roster. Commissioner Steve Howey ruled they would have to play the Sixers again in a one game run-off, without the ineligible players, to qualify for the finals. The Celtics elected to forfeit, realizing that even if they did win, they would be short of players for the finals.

This past Tuesday evening, Beef Stu edged the Sixers 70-68 in an overtime thriller to open the best of three finals. Stu Anderson led the victors with 28 points, while Jim Lerman and Rob Fabricant chipped in with 13 and 11 points respectively. Offensive leaders for the Sixers were Gordon Havlicek (24 points), Greg Schildwachter (19 points), and Lou Fusaro (10 points).

Beef Stu advanced to the finals by eliminating the Nads, 2-1, in their semi-final series after being down one game to none. A last second half-court desperation heave by Kenny Long provided the difference, 52-51, in the third and deciding game. Anderson and Long had paced the Stu scoring with 12 points apiece. Captain Tom Driscoll (23 points) and John Verniero (14 points) were high scorers for the Nads.

Earlier in the playoffs, the Sixers swept the Knicks in their opening series, 2 games to none, to advance to the semifinals. In the clincher, Fusaro (18 points), Dan Emery (16 points), and

Schildwachter (13 points) led the Sixer offense. Joe Genovese led the Knicks with 27 points. In game one of the series, the explosive Genovese tallied 42 points. It was the second time this year the senior topped the 40 point mark.

Overall, Commissioners Steve Howey and Lou

Fusaro are pleased with the level of play. "I think the quality of play has improved tremendously; this season has provided some really good, exciting basketball," said Fusaro. Howey concurs, and invites everyone to watch the rest of the finals.



Peter Hittan

The Drew Rugby football club finished its season with a hard fought loss to Manhattan Rugby Football Club, of New York City Saturday. Drew lost 18 to 6, scoring points only on two penalty kicks by "Big Foot Gregor." Club members claimed that the game was unnecessarily violent, with two Drew players leaving the field in the first half due to injuries. One Manhattan player was thrown out of the match for "unsportsman-like conduct."

Drew Runner Captures First In Madison 10K Road Race

by Mary Burke

CINDY Gantnier appears to be like any other freshman. But appearances can be deceiving. The girl from Portland, Connecticut, can run and run and run.

Gantnier came to Drew this Fall and immediately established herself as the number one Women's Cross-Country runner. But being #1 on the Drew campus wasn't enough for Gantnier, as she also proved herself to be #1 in Madison last Sunday when she was the first woman to cross the finish line in the Madison 10K run sponsored by the Jaycees. Gantnier ran the course in 39:45, her best time in a 10K race. "I wanted to break forty minutes, and I did, barely," she said.

Gantnier isn't one of those people who has been running since they could crawl. She began running track her freshman year in high school, after her basketball coach had encouraged her to go out. Gantnier didn't start running Cross Country until her junior year, and hasn't stopped since. Averaging 30-50 miles a week, in season and out, Gantnier would like to start a running club at Drew this spring. "Since we don't have a track, I think it would be fun for a group of people from the school to run together and go to road races as a club," she said. She also added that if anyone was interested in the club, to get in touch with her.

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SPORTS

Drew Equestrians Finish Fall Season In Style

by Marnie Hiester

THE Drew Equestrians finished their Fall season with a second place in Region I competition, demonstrating their improved depth and strength as a team. The team has grown and matured, doubling in size this year to 32 riders, and has made this their best season ever.

Their last show of the Fall season was held last Saturday at Pace University, in Pleasantville, New York. Eight riders represented Drew, making respectable showings. Sue Reisenfeld captured third place in Open Equitation over Fences, and teammate Chrissie Kobble placed third in Open Equitation on Flat. In the Intermediate Division, Stacie Dianni placed sixth in Flat, and Gail Burgen competed in Fences. Freshman Denise Stevens, competing in Novice Equitation over Fences, placed second, while Robin Wernik rode in Novice Equitation on Flat. The final Drew representative, Elizabeth Spirakis, captured fifth in Advanced Flat.

Several members of the Equestrian Team have already qualified for the Regional Finals, to be held in the Spring at Pace. Sue Corsa, team captain, has qualified in Intermediate Flat, Stacie Dianni in Novice Fences, and Phil McFarland in Novice Flat. Hopefully, many more riders will qualify with fine showings in the Spring season. Shows are scheduled in the Spring with West Point, Marymount, FDU, and William Paterson. All those who do attend Regional Finals and place first or second in their divisions, will advance to the National Finals in Kentucky. Phil McFarland is optimistic about Drew being represented at this prestigious competition, commenting, "Hopefully, at least two riders will go on to the National Finals."

Overall, McFarland is very pleased with what has transpired thus far. He asserts, "This is the best that we have ever done. We have beaten big name schools such as West Point and Fordham. It is nice to get rewards for what we do."



John Loeser

Lisa Forester readies her horse for the next event.



Lisa Lemery eyes the competition.

John Loeser



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