Festival looking at alternative sites

By JIM DISKANT AND BETH POLLARD

The American Dance Festival concluded its 30th season at Conn, but the management of the Festival, a private non-profit corporation, has not yet decided whether or not it will remain at the College.

A small advisory committee represented by dance and theatre critics and students from across the country was reviewing over 45 invitations to 1977-78 programs. Festival management wants to keep the Festival in the London area. We'd been to three of these sites, but it was the Carlsberg sign that immediately caught my attention.

William L. Churchull, Assistant Director of the Festival, explained that during its duration as an adjunct of the American Dance Festival, "the festival has no standing as a fiscal entity." Also, the director of the Festival did not lose his job.

In 1969, Conn hired Charles Reinhart to be the Director of the Festival. Until the Festival became a corporation, all incoming funds intended for the Festival were sent to the College's bank account, rather than directly to the Festival. The Festival, explained Ms. Booth, said that this system could jeopardize receiving funds from outside the College for their potential final destination.

"Mr. Lance's primary concern," she emphasized, was for maintaining a strong dance program. However, they began to worry about where the College's priorities lay, Ms. Booth continued.

She explained that the Festival was supported by the Board of Directors, who deliberated each year to decide whether to suddenly withdraw Conn's support.

To overcome these economic and legal headaches, the American Dance Festival became a corporation. Before the Festival acquired the status of a corporation, the Festival's director was employed by the College and paid the college a salary. In 1969, Conn hired Charles Reinhart to be the Director of the Festival.

A major break in tradition occurred last November when Conn College, for the first time, asked other parts of the College to take over the Festival. The Festival, explained Ms. Booth, said that ticket sales this past summer were about the same as last year, Ms. Booth said in a COLLEGE VOICE interview that ticket sales this past summer were not delusive. The Festival also did not receive a $35,000 subsidy. The Festival's reaction was to speculate a departure from Conn.

After a series of financial meetings that the Festival, Ms. Booth said that the Festival now has a chance to continue on its own, and that it is not as unfortu- nate," Ms. Booth said.

Since that summer the Festival opened quite an additional venue. The Festival, Ms. Booth said that the Festival never had the autonomy as a separate entity. A completely new contract had to be drawn up between the Festival and Conn College.

Fred Grimsey, Director of Theater Services, commented on the flexibility of the facilities during this summer season since the many new studios and theaters were made available to the program. (Crosier-Williams, Palmer Library, and dining rooms) He added that the theater workshop during the summer of '77 was an excellent addition of the Festival's offerings' "It appealed the movements, but it didn't succeed in the box office and theater workshops couldn't be performed," he said.

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Concerning the value of the Festival, President Ames commented, "The Festival has been a contribution to the arts and to Conn College and has done a great deal for the College and for us. It is important to us. We're proud to be associated with it. I hope it does stay."

The Festival's audience has increased over the years, and its performance has been widely praised. The Festival is one of the most prestigious dance organizations in the world and is known for its high standards and excellence.

The Festival's management has always been committed to providing a unique and diverse program of dance, music, and theater that appeals to a wide audience. They work closely with Conn College to ensure that the Festival's needs are met and that the College benefits from the Festival's presence.

The Festival's future is uncertain, but the College remains committed to supporting the Festival and ensuring its continued success. The College is proud to be associated with the Festival and looks forward to its future growth and development.
Enrollment increases

Males keep pace

By VIKI FITZGERALD

Although Conn College has not achieved the ideal 50-50 ratio of men to women students, it is one of the more successful examples of co-education in the number of small, women's colleges that have gone co-ed.

According to Jeannette Hersey, Director of Admissions, there are approximately as many male freshmen in the class of '81 as in the class of '80. Unofficial figures from the Registrar's Office estimate 288 women and 167 men in the class of '81.

Since 1969 when Conn went coed, the number of incoming males has increased dramatically. That first year, 43 males applied and 24 entered Conn, as freshmen. There were also 20-24 male transfers, bringing the total male student population to about 44, as opposed to 1,341 women. These men were housed in the Oneoco Hotel across from the Registrar's Office.

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Mrs. Hershey said that in her opinion, Conn has been more successful than most of the former women's colleges in going coed. In her view, this has been because when the school decided to become a coeducational institution, the administration approached the idea with the realization that the aspects of Conn education would have to change. Sports programs for men had to be added, and certain courses had to be added and dropped in order to make the new men feel at ease.

This year there has been an increase in the number of male freshmen. Margaret Watson, Dean of Student Affairs, indicated that approximately 20 triples, in addition to the already existing 20, had been added.

She cited two reasons for this.

One, Conn College does not practice a rolling admissions procedure. In this procedure, an admissions office reviews applications as they arrive, and until the desired number of acceptances is reached.

Conn, on the other hand, examines all applications at once following a set deadline. While a rolling admissions procedure insures greater accuracy in filling the number of openings, it gives priority to applicants based on when they apply, rather than on their qualifications.

Dean Watson also referred to the fact that unlike many other small colleges, Conn is not suffering a slack in enrollment. The college, said Dean Watson, would rather accept more students and deal with the housing situation and its problems to ensure enough funds for the school year, than accept only the minimum and deal with economic problems when students dropped out.

It appears that not as many freshmen will have the opportunity to move out of their triples into singles this year. This is because fewer students have withdrawn thus far this year than was expected.

In addition, more seniors returned to Conn after their junior year abroad or at another American college than was expected. Also, many upperclassmen are choosing to remain on campus this year, attributed to a shortage of off-campus housing.

According to Dean Watson, every year an attrition rate, the anticipated withdrawal count, is calculated and is usually only 1-2 percent off the actual figures. However, it is this slight difference that determines whether or not overcrowding will occur.

Reverend-composer returns

"Three can be a lot more fun than two. And there's lots you can do - When you're doing it to two, And two are doing it to you."

The fact that a man who is hailed by the New York Post as "the best living American composer of music," wrote that score might not surprise you. The fact than an ordained Methodist minister did, might. Al Carmines, minister of the Judson Memorial Church in Greenwich Village, is both.

Reverend Carmines, one of the founders of the Judson's Poet's theater in New York, was theologian in residence in the spring of 1975 at Conn and is now returning here to do a cabaret style coffee house on Saturday, September 17. He will also preach at services in Harkness Chapel Sunday.

Chaplain David Robb said of Carmines, "He and his show are very hard to explain. He sits at the piano and sings his compositions and talks about his work and himself, which sounds strange but is very enjoyable. For the Sunday chapel service, we will be bearing some of his hymns and the Conn College Chorus will also sing."

Carmines will be performing in the Crozier Williams Dance studio Saturday at 9:30 p.m. His performance is sponsored by the Chapel Board as an extension of their regular Saturday Coffeehouse.


The reality of the situation

An intrinsic advantage to attending a small liberal arts college is the pre-supposed personal alliance between administrative services and students' needs. At Conn, one of the several broken links in this idealistic close connection is the college's lack of response to our obvious need for pre-registration.

THE COLLEGE VOICE recently polled Conn undergraduates to survey the number of students closed out of courses at registration this semester. Of the 462 responses, 38 percent of the freshmen, 47 percent of the sophomores, 37 percent of the juniors, and 17 percent of the seniors were closed out of one or more courses. The Administration's refusal to seriously consider student involvement in this course closed out issue constitutes an evasion of responsibility to students' expectations and academic needs.

Last year's Ad-Hoc Committee on pre-registration clearly showed the inefficiencies of our present registration system and outlined alternatives and solutions. These include the Bookstore's $16,000 per year's losses due to inaccurate book ordering unavailable under the present system, "dead-weighted" courses, one student discussion groups, and overcrowded courses or sections.

Overcrowded classrooms weaken the personal contacts between faculty and students which are uniquely important to a small liberal arts college. Overcrowding must be eliminated in addition, a pre-registration system would rejuvenate Conn's feeble and shallow advising system.

Even pre-registration through individual departments by giving priority to majors contradicts an important, general education goal of encouraging students to explore a wide variety of academic fields. The college's services should be flexible to accommodate student's needs, not the administration's existing structure.

The College's anachronistic registration system has outlived any justification and now must be eradicated. We need not base our argument on the cliché "everybody else does it;" nor will we stoop to an insignificant complaint that "religious, moral, and academic concerns" which reduce student pressure on the administration's "decision to use images of insects scrambling for choice cuts of the prey."

The crux of our argument rests on the Administration's blatant disrespect of the committee's thorough investigation and final decisions. On the week of the freshmen's 10th, the Ad-Hoc Committee's report was not yet available to students, nor has it been discussed in the classrooms or through the channels to which students' needs have been directed. The Administration's refusal to discuss pre-registration and insists the Administration and the Student Government Association do likewise.

Letter from the Editor

THE COLLEGE VOICE is a newsmagazine. In twelve pages each week, we will attempt to both cover issues and discover people. Through investigative articles in our features section, THE VOICE will set up a close connection with the college who are all unable to work effectively with one another.

The Festival would have been a box office flop years ago. For many years the plot was pushed back stage, and it is now apparent that the theatrical world is not one of fairness and clear, open decisions.

The future of the Festival is too intertwined with that of the college and its players. It is therefore crucial to Conn's reputation and the integrity of the Festival's employees that no more personalities be dragged into the decision making process.

Letters

To the Editor

In order to remind everyone of the College's policy on drugs, I would like to call your attention to the statement on page 26 of the 1977-1978 catalogue.

"The College disapproves of the taking of drugs illegally. Students involved in their use or distribution will be subject to administrative disciplinary action. Such action may include dismissal from the College. The College cannot prevent students who violate state or federal laws from any outside action taken by responsible enforcement authorities."

Our policy has been and will continue to be that prevention of the illegal use of drugs is the responsibility of the college community. Whenever individuals are suspected of drug use or distribution, the administration will investigate and take the appropriate internal action. If responsible enforcement authorities come on campus, the College cannot interfere with their investigation by warning individuals in advance. To do so would be obstruction to justice.

We ask for everyone's cooperation in helping to keep drugs off the campus.

President Ames
Rhyné stands firm

Course close-out figures unrelated to preregistration

The following is a tape recorded interview with Dr. Robert Lee Rhyné of the Registrar’s Office conducted Sunday, September 11.

VOICE: The College Voice did a survey on how many students were shut off of one or more enrollment limits. Out of 442 respondents, 38 percent of the sophomores, 45 percent of the juniors, and 17 percent of the seniors were closed out of courses this semester. What are your conclusions, sir, your figures are an accurate reflection of registration?

RHYNE: It isn’t as it now runs giving the students the full benefit of a liberal arts education.

It harkens back to the concept of limited enrollment and the reality is that many people are interested in accounting back in May, could you really ask that the faculty give up their course for another?

Even if you had a preregistration in the spring, you would run into the same problem. The problem of being shut out of courses in which you are beyond preregistration, beyond preregistration, beyond preregistration, beyond preregistration.

We have through four revisions of the curriculum in the 18 years that I’ve been here. Pre-registration used to work pretty well until we started dropping the requirements right and left and now we’ve got so much flexibility, which everybody thinks is a good idea and I do too, but it boils up a lot of the problems—it is really not an easy selection for anybody, and I don’t think pre-registration is the answer.

The problem of being shut out of courses in which you are beyond preregistration, beyond preregistration, beyond preregistration, beyond preregistration. It’s going to have to be addressed directly to the departments themselves and whether or not they can accommodate the interest which students have, whether they’re willing to accommodate or whether they can accommodate them—all of this stuff is a little bit above the heads of the people who feed-in has got to go to very directly from the student body.

VOICE: Is it possible to have a pre-registration system for upperclassmen then in the fall?

RHYNE: That can be done on the basis of general and one major.

VOICE: Is this the best way of planning an education?

I think it is. In all of my advising, I have insistently recommended that people have more alternatives than the fixed number of slots that we allow—think of six courses.

The nearest institution to us that has pre-registration is the Coast Guard Academy. And you know how they can get away with it? They have extraordinarily few choices.

VOICE: Now, would you say that this is a conclusive proof (that the experiment in pre-registration conclusive proof) to the fact that it won’t work?

No, I don’t say that it’s conclusive at all...I really don’t know how you can efficiently cope with that very large section of missing students. How can you cope with changes of mind and in my 18th year at this college, the number of changes of mind which have occurred in spring to the fall has really radically increased.

VOICE: What are we primarily concerned with is deliberation courses would allow for a short reorganization period without the competition from the major advisors or two thirds of the school?

I don’t think pre-registration has anything to do with this...

There is nothing which says that a student who is here in April or May can go talk with his major advisor.

VOICE: That’s just a detail of going the system...you’re saying that it is the concept and argument against it is the number of people who come in.

And the fact that the system doesn’t work.

VOICE: Which system doesn’t work?

RHYNE: Registration system doesn’t work.

VOICE: When is the last time we had preregistration?

April, 1971.

VOICE: Which system doesn’t work?

RHYNE: May, could you really ask the faculty to give up their course for another?

Then we had preregistration in the past there have been very few adjustments in the courses offered between May and September.

VOICE: What are your thoughts on the advising system per se and how it suffers as a result of the present system?

Before I get into that...an effective and meaningful pre-registration assumes a lot of things; 1) a course catalog, 2) a schedule, 3) an advising system, 4) and the student body...you transferred in the first semester, you would have 700 or 800...between 600 and 700 students who would have missed out in a May pre-registration.

I’m concerned about the six to seven hundred students who are not here in any given May...there were approximately 433 new freshmen and 28 classes were selected for new students.

One of the biggest problems that we are trying to hold of these people during the summer is a very treacherous kind of business...This summer I have had people who have complained they didn’t receive our mail...

I’m sure that is the problem that is trying to get hold of these people, with all the information you have you are going to solve one thing which is very, very important, and that is the advising system, you cannot advise well by mail.

VOICE: What are we concerned since whether or not registration...
Broadway production creates more than expected

By JIM DISKANT

The Broadway touring group On The Aisle, Inc. has been in residence at Connecticut College for the past two weeks and concluded their stay with three performances of the award-winning musical, Cabaret, this week. The idea to bring a national touring company here was a collaborative effort of Jackie Warner, Producer and President of the company and Fred Grimsey, Director of Theatre Services at the College.

Warner and Grimsey had become acquainted with each other through Warner's first production that he produced, directed and starred in, Stop the World, I Want to Get Off, in which Warner had earlier starred in Australia in Anthony Newley's hit. Warner's production was performed at Connecticut College in 1967.

"We are doing this now as an experiment, to see if we can bring some culture...of course this community doesn't need any culture, there is a lot of culture in this area, as there were a lot of dance companies prior, this is the first Broadway show to stay here in residency and if it is successful, we will come back next year with another show," began Warner.

Grimsey saw the experience as an excellent learning project for theatre students, as this is the first touring company to stay two weeks in residence. "The students can watch a show being put together and help with the production," explained Grimsey. "As it was the beginning of the semester, Palmer was free, and such an experiment was then possible," be added.

"I remembered the theatre," continued Warner, "and that is why I contacted Mr. Grimsey--it's a lovely one with 1000 seats, a perfect size for legitimate theatre. It's intimate without a large pit. I find the most frustrating, and also harmful effect on stage actors is a huge pit, which keeps the actor from getting contact with the audience. A play like Cabaret needs contact. We feel like the audience is like the Kit Kat Club." Warner expounded on one of his purposes spending two weeks here, which is to be able to work early with the set before the actual performance. "It's unheard of that we were so well set for the actual performance. "It's something we love to do or we wouldn't do it...A producer's job is this--to put everything together and hopefully with taste, because without taste, there isn't any theatre. Conflict is also a necessary ingredient, and we have had luckily minimal but constructive criticism." John Sharpe, Director-Choreographer and Warner are old friends, and had studied ballet together years ago. In New York they went their separate ways, although they wanted eventually to do something together. Warner elaborated, "We thought that it was about time to do something together and it is working out just beautifully...I think that Cabaret is a beautiful production. I firmly believe that this will be my finest production, of course I am prejudiced as this is my show. My conviction lies with the talents of the director, who was Assistant to John Fosse in the movie, as well as the set and costume designers and the talented group of professional actors."

The entire company seemed to generally find the students and situation in the past weeks here friendly and a good working conditions. Most actors find the company a cohesive unit and found the weeks here helpful in this development.

David Morgan, the male lead, "M.C." toured previously as Jesus in a production of Godspell, and commented, "Most often in New York we practice in studios with mirrors and without costumes, props, sets, lights, or microphones, until the night of the performance. This is a rehearsal retreat. We are away from the City, our own problems and can concentrate fully on the show. The Producer and Director did a wonderful job in not only selecting talented people, but people who can travel together for many months. If you can't live together, the performance will be detrimental and lead to real hassles."

David Darvey, "Herr Scholz," added, "These are excellent conditions at a college to work for, much better than I expected or anticipated...it shows the students real life in terms of backstage conditions, unlike the theatre at Wesleyan which is too modern and elaborate."

Deborah Falcone "Frl. Kast" stressed the need to push to get ahead in this development. "Like it here, it is out of the ordinary a luxury theatre. One can get frustrated in the City, it is then nice working for a while and forget about insecurity."

The female lead, Judi Lawrence, "Sally Bowles" has been in theatre Virginia. "We are called a bus and truck tour, and mostly do one night stands, set up, do the performance, tear down, sleep over and travel the next morning..."
about ten years and has a $10,000 nightclub act in New York, Acapulco, and Puerto Rico. She enjoys the chance to act again.

She, along with many of the other actors seemed to like the facilities at the College, where one can relax in a peaceful situation. James A. Kroll "Ernst Ludwig" expressed on the other hand, loneliness from New York, commenting on the beauty of Connecticut but the lack of excitement.

Steve Rudolf, the Assistant to the Producer, added that the group ends up cohesive and stressed the fact that one night stands are very difficult and straining. For the company he saw a great benefit in staying here two weeks to rehearse and put the show together. He along with Warner, found the students helpful, and believed it was a good learning experience for the students.

Grimsey gave his production class the opportunity to take active roles in working along with Warner's crew. He hopes, also that it is possible to have a touring company perform as a yearly project. He sees advantages both to the company, who have an opportunity to work in an "intimate" arrangement, and to the theatre students, who have so much to gain.

Thursday John Sharpe had spoken with some theatre students in an attempt to clarify a few points about theatre. He explained what the musical theatre _ is an American phenomena which has been developed with productions like Cabaret. With the rise of such a genre came the director-choreographer.

Two students in Grimsey's production class had taken active roles in helping the Warner company, feel through this experience they have learned a great deal. Steven Rust '81, helped with carpentry and gained tips "more than anywhere else" for the Warner Crew. He had previously done high school and summer theatre in Burlington, Vermont. "The crew was great and understanding, the work was fun and time consuming," explained Rust.

Martha Sharpless '80, helped with costumes. She has in the past done more work with lights, but found the change nevertheless interesting, where she did hand sewing, as she is not a seamstress. "Through the experience of working with a Broadway company, unlike a college company, I was able to see the real life picture: the demands on the crew, the types of people—actors and crew, the pressures and hassles. Now I can see it 100 percent, when before I had only an idea," said Sharpless.

Now the show is over and the crew is gone but the success of Fred Grimsey's idea remains.
THE COLLEGE VOICE, SEPTEMBER 16, 1977

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SUBWAY

Subway does not mark-up the price of tuition increases, so too will the price of textbooks. In an effort to understand this phenomenon I interviewed Mrs. Dorothy Riley, manager of the Connecticut College Bookstore. Contrary to popular belief, the Bookstore does not back-up the prices of textbooks. This makes it unique because the only bookstore in the State of Connecticut able to make this claim.

Mrs. Riley assured me that the bookstore does not wish to exploit the students of Connecticut College. Her approach has been to operate the Bookstore as though it was a library. The store serves as an area where students can find exposure to a wide field of books.

Course booklists

To successfully beat the existing price system at Connecticut College the Faculty might offer a tentative book-list for each course prior to the end of each semester. Mrs. Riley said that the Faculty was required to submit their booklists to her for the second semester by October 3rd and a list for full semester books for the next academic year by May 15th. The price increases which seem so inevitable are the result of "increased costs of transportation and production."

To publish these advance book lists would mean that students would have the freedom to price books elsewhere. The book lists would also provide students an opportunity to become more familiar with high course material. This would be especially beneficial over the winter break and, of course, over our long summer vacation, too often spent void of academia.

Stocking used books

Another area discussed involved the sale of another-book-seller's in the Bookstore. Currently the student book exchange has been responsible for the sale of used books. Its efforts have been piecemeal and generally ineffective in generating used books throughout the campus. If implemented, the Bookstore's solution would enable students to sell used books at approximately 50 percent of the new book's price. The Bookstore would resell these books at approximately 40 percent of their price.

The question then, according to Mrs. Riley, is whether or not the students of Connecticut College would be willing to buy our books. The price of new books will not decrease. The Bookstore is willing to coordinate its book purchasing policy to incorporate a student desire for used books. This book ordering policy would decrease the costs of used books, thereby serving all budget conscious students. Mrs. Riley assured me that the published booklists would not adversely affect sales at the Bookstore. As a self-supporting operation, the store relies on the money on the "trade books," and other materials which do not constitute course material per se. The employees of the Bookstore are paid by the College but the FICA, Social Security and retirement funds along with expenses are paid by the store.

As the quality of texts are continuously improving, professors are ordering improved editions. The sale of one book which the student should not be frustrated, told Mrs. Riley elaborated her philosophy as follows: "The Connecticut College Bookstore should be as much a part of the educational process on the campus as the Library is. If students are to pay enough for their education, I do not wish to make a large profit at their expense. The textbooks at our bookstore are sold to the students at list-price. No mark-up will be incorporated as Bookstore policy."

After serving as manager of the John Hopkins University Bookstore, Mrs. Riley came to Connecticut College in January 1970. Although some expected the Bookstore to contribute percentages of money to the Connecticut General Fund, she has resisted this demand. The Bookstore receives the standard 20 percent discount from publishers regardless of the number of books ordered. Shipping fees represent a 3-4 percent discount; 5 percent of the gross earnings are paid to the college for rent and utilities. To break even, a minimum of 27 percent earnings must be achieved.

Not all texts can be obtained for the 20 percent discount. Therefore, the Bookstore makes up any losses in the "Trade Section" where the store receives anywhere from 20-40 percent discount on book prices. Again, Mrs. Riley does not intend to exploit the student, but attempts to provide a wide-exposure for students in the store's "Trade Section."

Unlike other colleges or universities, the Connecticut College Bookstore does not drain the school for funds. Anyone who wishes to see the records or book price lists is welcome to visit Mrs. Riley anytime.

Used books as an alternative to the increasing costs of new books which could become a money saving solution to the wallet draining character of the existing system. Mrs. Riley stated, "I would be inclined to buy used books if the students wanted them. Three years ago I tried buying used books for the students; some of them are still in the Bookstore."

Mrs. Riley continued, "Students preferred the new copies rather than the used copies. For this reason the bookstore does not purchase used books."
Pre-registration

Next move is up to the Administration

By Walter Sive

For as many years as I have been at Connecticut College I have been hearing complaints about pre-registration and the practices involved. The faculty is in favor of the total lack of administrative action to rectify these problems. It seems that the only response is to blame. I, for one, would rather sit back and rant than actually do anything. I blame the flaw instead of working with students and faculty towards a more rational system. The problem in fact becomes readily apparent when one looks at the Administration's track record for the past year.

In September of last year the Student Assembly Ad-Hoc Committee on Pre-Registration began work on investigating both the pre-registration system and proposals for pre-registration. Last January President Ames told College Council that he would like "to go ahead with a system of pre-registration." The SGA committee then prepared their final report to the Administration, the Trustees and the Faculty Steering and Conference Committee. The report outlined the most valid complaints about the current registration system and offered a plan for improving it. The committee recommended that pre-registration be used as a ground level for joint student-faculty-administration investigation. Since then the Administration has rejected all its proposals and ignored or misinterpreted the concerns of the student body. Such a move seems to be typical of the vacillating policies of the Administration, but more important it underscores a continual lag in implementing or investigating proposals that would correct the serious problems of the system.

The SGA committee met with the Administration twice and finally realized that they were dealing with a group of non-descending stalwarts unwilling to further student interests. Perhaps the best evidence of this was a comment of President Ames in the last meeting. He stated, "Your proposal is a good one. It certainly can't hurt anything. It can only help things, but it is going to take effort." The President then left the room and the Deans said they thought it would be too much of an effort.

The suggestion to give the proposal to the faculty was the Administration's method of assuring the death of pre-registration, since they knew it would never stand a chance of passing a faculty vote. Does one need any more evidence to exasperate the oblong and indifferent with the administration? Yet, whether the answer be yes or no, we are still left with a grossly inadequate registration system. The problems of the registration system are readily apparent, yet perhaps those responsible, the Deans, reiteratecd. We have two person tutorials in certain classes and overcrowded lectures in others.

What seems most absurd is the faculty's apparent assignment of survey courses and then having two separate thirty page classes being ridden in Olives Hall. Teachers are unable to estimate correct numbers of textbooks which either creates overstocking in the bookstore or elimination of books from the syllabus.

The Administration seems to be content to let $16,000 a year be wasted away in the present registration system. The $16,000 amount arises from the difficulty of ordering the correct amount of books. Nor do they seem to be very worried about "dead-weighted" courses (courses which are not taught), but for which faculty still receive full compensation.

Perhaps the worst problem is the frustration of being knocked out of a course after a student has been waiting two years to take it. Similarly frustrating is the practice of pre-registration by department which non-majors know nothing about, or professors signing their favorite students into their courses.

The pre-registration proposal of the Committee proceeded to creating extra sections or eliminating sections of over-enrolled classes. It also established a well defined system of priorities for course enrollment based on rank of major. Finally it included an extended time of length of time for adequate advising and selection of courses, something which is conspicuously absent from the present system. Dean Watnson has stated that she would like to see a "pre-intention" period. Such a program would enable students to change their course in the fall. What is ironic about this statement, is that there is no pre-registration system. Watson's proposal and the Committee's pre-registration proposal will be the same. Can we believe that the Administration looked at the same proposal for anything but a quick glance, when they propose a plan that they rejected six months earlier?

Mr. Rhyne stated that the cost of mailing registration forms to freshmen, transfers and returning students would profit pre-registration. A little quick arithmetic shows us that the time spent on $100 in mailing fees is a far cry from the $16,000 wasted in the present system. Perhaps, $16,000 means little to the Administration, for President Ames stated last year, "We should forget about money..."

The point here, though, is not to nitpick the technicalities of a pre-registration system. The point is that the issue must be dealt with quickly and with the cooperation of all involved parties. However, the issue appears to be on the Administration and it is they who must now initiate the necessary action for a change. The Student Assembly has already presented its final report, the Administration does not act, it would certainly be a great testament to the student's interest at heart.

Walter Sive was a member of the Ad-Hoc Committee on pre-registration.

Hot time, summer in the City

By Noah Sorkin

To say the least, this was not a very pleasant summer in the City. What with sweating heat, power blackouts and a terror-filled night of looting, it was not surprising that many Americans viewed the Big Apple as being riddled with worms.

Of all New York's more tragic events this past summer it is as horrifying as the rampage of David Berkowitz, the famed "44 calibre killer." Berkowitz, also known as "Son of Sam," terrorized the city for over a year. Emerging from the darkness of a deserted street late at night, Berkowitz would fire his handgun point-blank at innocent pedestrians in parked cars. During the course of a year, the "Son of Sam" killed six people and wounded six others.

Until his capture in late August, Berkowitz frustrated the largest manhunt ever undertaken by the New York City Police Department.

Now that the "44 caliber killer" is finally in custody our society is faced once more with one of the most controversial issues of modern times: what to do with Berkowitz? Although the public may feel that Berkowitz is found guilty, the courts must still determine guilt and innocence.

It is this writer's opinion that the death penalty is savage, barbaric, and under no circumstances whatsoever should be employed at all.

One of the greatest advocates of the Death penalty is the Conservative Party nominee for President, Barry Goldwater. Mr. Goldwater represents a train of thought I consider to be the most typical of Party ignorance and hostility. First, he insists that Berkowitz be found guilty of any and all crimes. Second, he believes that Berkowitz should be hanged. A life, even that of the most hideous of homocides should not be eliminated. Would a life, even that of the most hideous of homocides be eliminated if Berkowitz were found guilty of any and all crimes?

It is not unusual for Berkowitz to terrorize the public. They therefore feel that he should not be "forgiven" for his crime. But this does not mean that the state should take his life.

The controversy over the death penalty is an ugly one. As a forum to discuss the Berkowitz case, those people who are more concerned with Berkowitz's fate than prisoners are than they are ones taking to the streets.

Society should no longer overtake in the cruel, barbaric and totally unjustified punishment of criminals. Let's put in the maimers and lock them up for any more harm. But at the same time, by refraining from taking another life, let's protect our society and civilization. Killing is wrong.
**Faculty exhibit art media**

By SARAH J. RABINOWITZ

A diverse faculty art exhibition is taking place through the end of September at Cummings Art Center. The entire art department has represented some paintings, sculptures, prints, the Manwaring and Dana Galleries, which will continue until September 30. As a result of its diversity students in the art department will be encouraged by the wide range of artistic materials and the acceptance of both traditional and new approaches to visual expression.

**Individuality is the keyword:**

"I've been teaching here for 10 years of experience at a style which particularly suits his or her and John Hendrickson's acrylic works of integrity and depth, en- dorsing his talent and his own)

**McComb's mixed media is at once delightfully imaginative and impeccably precise. In the three collages shown, "Electric Fan Nightmares," "Three Ladies of the Library," and "Boy and Dog" she combines watercolor, letterforms, feathers, and cut-outs to produce a silent alarm is triggered and one is reporting a serious fact not a comic story. The viewer becomes more sympathetic towards society. With the other characters, it is as if one can accept everything as a fact.

**Fact or farce**

**Dog Day Afternoon**

By HOWARD POLINKER

The film Dog Day Afternoon will be shown at Auditorium 8 p.m. today. The film director is Brian De Palma based on actual story with an updated screenplay by Frank Pierson. The elements of reality in this story starring Al Pacino as a Brooklyn bank robber Ted, with Sonny (John Cazazle) sets off on a summer, afternoon to hold up a bank.

"The bank is slowly surrounded by police and spectators, during this time Sonny becomes almost an heroic figure, fighting not only the law but the people who work for winning. People tell him to change the tactics of the bank after the robbers are taken into custody."
Raising 'The Dead' ill N.J.

By FRED MUROLO

On September 3, the Grateful Dead played at Raceway Park for a "Summer's End Concert." For one day this central New Jersey drag race strip became the third largest city in the state, as 150,000 fans flocked to the site.

Arriving as early as Thursday for this Saturday spectacle, people overran the small boroughs of Englishtown and Old Bridge. For 10 miles in either direction the narrow access roads became great parking lots.

Such an invasion overwhelmed the local residents. The county district attorney openly criticized the promoters, and he predicted uncontrollable widespread violence. Motorcycle gangs were supposed to arrive ready to inflict terror on other concert goers. But in the tradition of Woodstock and Watkins Glen everyone stayed happy, and there were no unusual problems.

There was a bit of overcrowding, rest room lines presented a half hour wait, sun burn was inevitable, and the water spigots were surrounded by ankle deep mud. Also the promoter gave assurance was one of the finest sound systems ever put together and the New Riders of the Purple Spiral were ready so they kicked it off half an hour early. The percussion was good, the New Riders were ready so they kicked it off half an hour early. The percussion was good, the

Jerry Garcia of the Grateful Dead, sacrifice necessary to reach the concert because there on stage stood the objects of all their efforts. And The Dead did not disappoint. They led the willing throngs through two masterful sets and an encore which totaled three hours and forty minutes. The Dead opened with rock and roll, "The Promised Land." From there they combined fast and slow with such tunes as "Truckin", "Bertha," "Lengths," "Friend of the Devil," "Eyes of the World," "The Music Never Stopped," and of course many more. From their new album came "Estimated Prophet!" and the title song "Terrapin Station." Garcia's precision guitar knifed through the crowd accompanied by his distinctive, raspy voice. Wees boomed out the vocals and teamed with Donna Godchaux for a pleasant version of "Looks Like Rain." Keith Godchaux intervened with timely bursts of piano, and Le bath's bass was a presence felt rather than heard. The percussion boys did their thing and it all fit. The members of the band have a knack for conveying to the crowd the fun they have performing. It is a stimulating experience, hence the bumper stickers, "There's Nothing Like A Greatful Dead Concert."

The local newspapers gave extensive coverage to the concert, but the emphasis was on the crowd and its effects on the area rather than the music. Though indirectly, each article seemed to question how a rock group could draw thousands of people willing to pay ten dollars to spend a day in such unfavourable conditions. You had to be there.

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