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THE COLLEGE VOICE

September 16, 1980
Vol. IV No. 1

Connecticut College's Weekly Newsmagazine

DANCE STUDIO IS FLOORED

By JULIA STAHLGREN

Two years ago a very serious, committed, and energetic campaign was launched on campus. Generated by senior dance majors, and faculty, and strongly supported by other students, parents, alumni and concerned individuals, the campaign's goal was to acquire a new dance floor in the East Studio of Cro. Now, after hours of effort and work, the East Studio is blanketed by a new, more useful, healthful floor.

Ideally, members of the dance department dreamed of tearing out the existing floor and replacing it with a permanent wood floor. But, in February, 1979 estimates for such a project were between \$35,000 and \$40,000.

The existing floor is a four inch thick concrete deck with a built-up covering composed of one half inch of cork, 1 1/2 inch x 5 1/2 inch wood sleepers on eight inch centers, 3/4 inch of plywood, and surfaced with 1/2 of linoleum. Neither the surface nor the construction of the floor met with the needs of Connecticut College's dancers because it was slippery and lacked resiliency. Thus, an improvement had to be found.

The long awaited improvement was installed this summer. Though the concrete remains, it lies well beneath a new layer of special foam rubber and flexible plywood, and is covered with a kind of smooth, yet "grippable" marley.

An April, 1980 estimate for this temporary floor, including preparation of the existing floor, materials and installation of the new floor, fireproofing, and adjusting the level of all doors in the studio was \$13,695.00. This did not include approximately \$6,000.00 worth of marley.

Just how long the floor will last is difficult to predict. One just like it was installed in a space at California State University in Long Beach. Four years later the building in which it was located was torn down. The floor, after four years of extensive use (8-10 hours a day) was reported to have been in perfectly reusable condition and was stored in a warehouse until a space was chosen for reinstallation. However, the floor "disappeared" from the warehouse and was not found.

Several floors like our new one can also be found in various spaces in Disney World, which would suggest that its endurance is trusted.

Many people worked very devotedly to achieve this marked improvement in our dance facilities. The "Floor Fund Campaign" involved hours of pledge seeking,

research into foundations which might have provided grants, and preparation of grant proposals. Rodger Gross, the acting director of development, feels that the dance floor campaign has been one of the largest priorities in the development office for the past year.

Unfortunately, though we do have a new floor, the campaign was not entirely successful and proved to be quite disappointing to many who had been involved. Mr. Gross feels that the commitment made by the college and the development office far exceeded the final response.

Of at least eighteen foundations approached, none of them came through with even a partial grant. Pledges from students, parents, alumni, faculty, and other totalled

\$5,854.00, of which \$3,470.00 has been paid. While this is an admirable figure it lies quite a distance from the actual bill.

Nevertheless, the installation of this new floor is a profound betterment and sincerely appreciated achievement and those who use the floor request the cooperation of everyone on campus to preserve it by not abusing or mistreating it. It does feel better to dance on. Mark Taylor, a member of the dance faculty remarked that, "It takes soreness away because you can work fully."

Therefore, let us not at this point shed any negative rays on this project. The men from Physical Plant who installed it this summer deserve a hearty thanks, as does everyone who helped the campaign along.



Dancers practice on the new floor in the East Studio.

ConnPIRG: A Quest for Student Involvement

By ARON ABRAMS

When Ralph Nader addressed Conn. students last semester, he spoke of the value of idealism and stressed the concept that, if they are willing to work, students can improve the world. The Connecticut College chapter of PIRG (the Nader-developed Public Interest Research Group) is designed to support students with such ambitions.

According to Rich Allen, chairperson of the campus chapter, PIRG will "involve students in constructive work for social change...it will give the students chances to deal with all kinds of social and political issues, a chance to really learn outside of the classroom." The concerns of PIRG, according to Allen and Vice Chairperson Larry Kronick, range from environmental and consumer protection to student internships, truth in testing laws, and food co-ops such as the Hartford Farmers Market and Food Co-op.

The Conn. College Chapter of PIRG is the most recent of three such Connecticut groups. The local chapter decides on local projects and concerns. Also, the college chapter of PIRG will send two representatives to the PIRG state board which oversees and advises the work of the Conn. College group, as well as Trinity and University of Connecticut. "The state board, with its full-time staff of workers and advisors, is one of the great strengths of PIRG," maintains Allen. With most school groups, interest peaks in the Fall and then slides and finally disappears with the end of the semester. But with a staff of trained professionals, the state board keeps the

progress flowing at a steady rate throughout the year." One of the workers on the state board, Sally Taylor, was instrumental in forming the Hartford Farmers Food Market, a program which Kronick described as "incredibly successful. The food is better and cheaper and the deal works out well for the farmer and consumer."

ConnPIRG came to the attention of the student body as a result of what Kronick considers "Two semesters of intense organizing" on the part of the chairpeople, as well as Joanne Baltz, Kim Sloan, Caroline Swartz, and faculty advisor Michael Burlingame.

The Conn. College Chapter of PIRG differs from most groups in that, starting in the Fall of 1981, the funding will come directly from the student body via tuition, as opposed to coming from the activities fund. According to Allen, the funding procedure is simple: A three dollar fee is tagged on to each student's tuition for the express purpose of funding Conn. PIRG. If a student is dissatisfied with PIRG or simply wants his or her money back, the student will, says Kronick, "Have no problems. The money is totally refundable. In fact, we urge anyone with questions to examine our work. The closer you look, the better PIRG looks."

Last April, Conn. students voted 8-1 in favor of the referendum which said that this type of funding program was acceptable. But the referendum was passed too late to be included in the budget for the 1980-81 school year. This year, according to

cont. on pg. 6

SOCIAL BOARD AIMS TO BE SOCIALLY ACCEPTABLE

By BUDDY HARRIS

Maybe children should be seen and not heard, but good concerts and parties should be seen as well as heard this year at Connecticut College. The new Social Board Chairperson Kenny Abrahams optimistically seeks change and efficiency as his major goals. He hopes to offer a "well balanced social life" with enough "variety" to keep everybody happy.

"If there is anyone not satisfied with what they are seeing at concerts or parties, it is important that they communicate it to me," Kenny said. Having lived next door to previous Social Board Chairpersons such as Skid Rheault and John Azarow, Kenny feels that he is well prepared for the job.

His motto is that "We can

do it for cheaper." He stressed that Social Board is a non-profit organization looking to spend its money judiciously, yet not sacrificing on talent. The recruitment of bar bands instead of the use of expensive agents is one way of dealing with rising costs. Some of the talent that Kenny hopes to attract, however, will necessitate digging deeply into the old Social Board pocket. Prospects such as Molly Hatchet, Talking Heads, Maynard Ferguson, Livingston Taylor, James Montgomery, mime Trent Arterberry, and the Fantasy Jugglers reveal the potential for one of our most exciting years entertainment wise.

With regards to party life, Kenny urges better planning. He hopes that dorms will

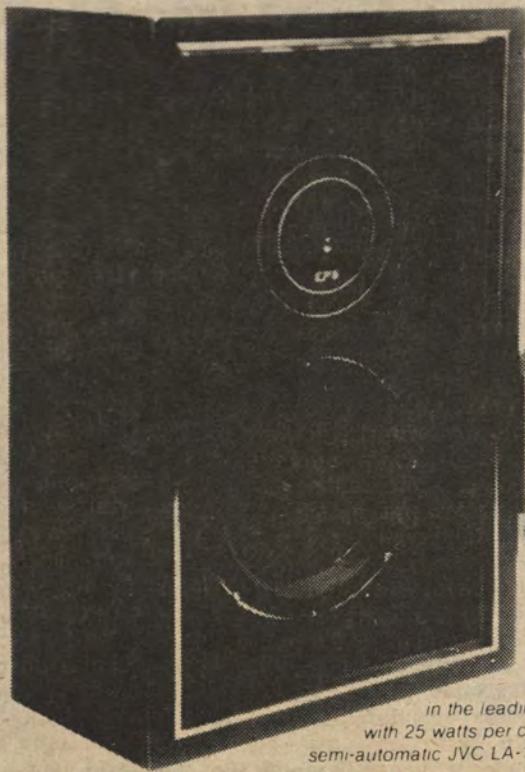
avoid last minute decisions which often leave no alternative but an expensive booking. As an incentive to attract less expensive bands, if a dorm gets a band costing less than 500 dollars, they are entitled to keep all the profits. If the band costs 500 or more, the profits must be split fifty-fifty with the Social Board.

Changes in the structure of the Social Board are highlighted by an increase in the number of students on the executive board, as well as by having two dorm representatives instead of one. The executive board will be made up of eight people this year. Along with Kenny '82, are treasurer David Gleason '83, and secretary Marie Richard '81. The five new positions that complete the Board are technical director, publicity

director, mini-concert chairperson, concert chairperson, and music search committee director. These five positions have not yet been declared, and those interested should attend the Social Board meeting on Thursday September 18th at 7:00 p.m. in Windham living room.

Surprisingly big sales for the opening concert with Jonathan Edwards and Kenny White show a good sign for the rest of the year. With a mix of experienced Social Board representatives, and less experienced ones with fresh ideas, Kenny feels that there will be a big change in attitude. The bottom line will be a fun filled schedule providing escape from everyday academic life.

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Opinion

Election 1980: Time for a Change

By PATRICK KENNEDY

As the first election of a new decade approaches, students should weigh the choices they make with the realization that they will soon be entering the society that they vote for in November. The options are clear. On the one hand, we can vote to retain the Carter administration and continue a quarter century of Democratic control of Congress, a choice that should appeal to those hardy and adventurous souls who relish the challenge of attempting to get a start in life under conditions of high unemployment, hyperinflation, crushing taxation, and interest rates that Al Capone would have considered usurious. However, for the less masochistic among us, there is an alternative: the Republican Party.

The Republican Party understands that the key to solving our economic woes lies in getting the country moving again. The centerpiece of the Republican economic solution is a 30 percent cut in personal income taxes (phased in over a three-year period) that will — when combined with business tax cuts, accelerated depreciated schedules to encourage investment, a stable monetary policy, and a loosening of the regulatory stranglehold over the economy — result in real economic growth and creation of productive jobs. Such a tax-cut program will not deprive the Treasury of revenues needed to balance the budget, as the economic expansion produced would make it a case of the government taking a smaller piece of a larger economic pie. (While we are on the subject of the budget deficit, which is the prime cause of inflation, it should be noted that Carter's aggregate deficit is the highest of any administration for one term and also that Carter failed to fulfill his promise to balance the budget by the end of his first term.)

To economically rehabilitate inner-city areas, Republicans aim to provide tax and regulatory incentives to businesses that locate in economically-depressed areas. On youth issues, Republicans advocate a lower minimum wage for youth, to make this high unemployment group more attractive to employers, and tuition tax credits for students who elect to attend private schools.

On energy, the Republican Party recognizes that the problems we now face are caused by intervention in the energy industry. Price controls have encouraged excess consumption of fuel, made alternate sources unprofitable, and discouraged domestic oil production, thus subjecting us to the whims of OPEC. Although the Democrats have reluctantly edged toward deregulation, they have elected to discourage domestic production by slapping a huge excise tax

domestic oil and calling it a "windfall-profits tax." Ordinarily, such a levy would be inexplicable. In an election year, however, in which the oil industry enjoys all the popularity of body odor, it is not inexplicable.

The Democratic record on defense is equally deplorable. Not only do the Soviets outspend us by approximately 20 percent annually on defense, but the Democrats have scrapped or delayed such vital weaponry systems as the MX missile, B-1 bomber, Trident submarine, and neutron bomb. The most recent example of the Carter administration's irresponsible attitude toward defense is the politically-timed leaking of information about secret technology designed to render American aircraft invisible to Soviet radar.

The Republican Party, on the other hand, takes national defense seriously and realizes that strength is the only way to preserve peace (Iran and Afghanistan are perfect examples of the "rewards" that weakness reaps). Republicans believe in arms reduction but insist that agreements for this purpose be truly equitable and verifiable, areas in which the SALT II treaty is dangerously deficient. The Republican Party opposes the draft, but believes that manpower has to be increased by making the military an attractive proposition (paying people at levels where they would not qualify for food stamps is one way to do this.)

The team of Ronald Reagan and George Bush is one that is well equipped to carry out these programs. Reagan has a great deal of administrative experience, both as a labor leader (Screen Actors Guild) and governor of a state with a G.N.P. exceeded by only six nations. His record in

California is enviable: \$5.7 billion dollars in direct tax relief was returned to citizens, the welfare rolls were slashed by 300,000 while benefits to the truly needy rose by 43 percent, a large deficit was turned into a \$554 million surplus, and crime went down in seven out of eight major categories. Jesse Unruh, who ran against Reagan in 1970 said of him, "As governor, I think he has been better than most Democrats would concede." The San Francisco Chronicle stated, "We exaggerate very little when we say that (Reagan) has saved the state from bankruptcy."

George Bush brings to the administration a wealth of experience, having served as C.I.A. director, U.N. ambassador, envoy to China, Republican Party head, and member of the House of Representatives. Bush also is keenly aware of the problems of small businessmen, having built a successful business from scratch, himself.

As Congress controls the purse strings and passes the laws, it is equally important to elect a Republican legislature. Voters in this district have an opportunity to send two highly qualified men to Washington to promote Republican policies. James Buckley, candidate for the Senate, is not only a man of exceptional intellect, but also has the best credentials for a Senate seat: he has served as a Senator already. Anthony Guglielmo, 2nd District candidate for House of Representatives, is a successful businessman with experience in local politics.

The Democratic "New Deal" of the 30's has become the "Misdeal" of the 70's. Perhaps the time has come to deal the Democrats out of the 80's.

DEAR READERS,

In *Candide*, Voltaire wrote of his young adventurer, *Candide*, and an old scholar, "They argued for two weeks without stopping, and after two weeks they were as far advanced as the first day. But after all they were talking, they were exchanging ideas, they were consoling each other." They were, in short, communicating.

Communication is a vital element of our existence. Yet, more and more we seem to be losing our natural skills to effectively communicate with one another, as well as our sense of just how essential an element it is. Perhaps in this complicated, scary, and impersonal age, suppressing would be a more accurate word than losing. But, the important thing is to recognize this spreading tendency which can only weaken human institutions and relationships. Laziness, selfishness, lack of concern, and lack of self confidence tend to smother and keep silent thoughts, opinions, and feelings which would be far more beneficial voiced freely. Human perceptions, criticisms, acclaims, and observations are valuable seeds and frameworks of all working relationships and institutions, and are worthy of respect.

As the 1980-81 college year begins, *The College Voice* is returning with a new staff, new ideas, fresh enthusiasm and energy. Its success greatly depends on the establishment of a healthy kind of communication between its staff, its contributors, and its readers. On behalf of the entire editorial board, I urge everyone to feel free to contribute to *The College Voice*, whether it be in the form of an article, a photograph, a letter, an ad, or by actively reading the paper. I want *The College Voice* to be an expressive, strong publication that is the product of genuine communication within a community. I want it to comprise responsible observations, opinions, ideas, and decisions.

Should *The College Voice* succeed as such a publication I feel it will set up stable, reliable lines of communication among everyone involved in the Connecticut College community. At the risk of sounding corny, we can, thus, "console" and know each other. Though a newspaper can not promise to solve anything it can give perspective to some of those issues which we think and care about.

SINCERELY,

JULIA STAHLGREN

Conn College Gay Community Begins Third Year

The Connecticut College Gay Community is beginning its third year of meetings and activities. The CCGC is a friendly, supportive place where gay and bisexual men and women can be together. Members talk, explore ideas, party, and plan and run events. Two years of the CCGC brought Barbara Gittings, a lesbian feminist, to Conn. She gave a talk entitled "Gay Rights: What Every Heterosexual Should Know" which was attended by about 270 people.

Last year the group brought the movie "Word Is Out" to the College. The movie contains interviews with 26 gay men and women. At the end of last year, John Ward, a gay lawyer from Boston, came down to the school to give a talk on gay legal issues and the prospects for guaranteed equal rights. The talk was open to the college community. This year the group is planning at least one large social event, as well as exploring the possibility of one or more speakers. The CCGC meets on Thursday nights in Fanning 417B at 9:00 p.m. Inquiries may be addressed to Mike at Box 1295.

THE COLLEGE VOICE

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ENTERTAINMENT

Breaking Away from Illusions

By BUDDY HARRIS

If you have not already purchased a copy of Ravel's "Bolero," corn rowed your hair with beads, or acquired a new ten speed bike, you probably did not see the CCFA's first two films of the season. "Saturday Night Fever" sent America running to the dance floor. "Jaws" sent us running away from the beach. "Rocky" sent us running. "The Empire Strikes Back" will probably infest Halloween with an onslaught of Darth Vader heads. "Annie Hall" taught us how to say "la de da," and "Animal House" showed college students how to throw a toga party. It is all part of a cycle in which art imitates life, and people imitate art. The result is that those who sell Darth Vader costumes and have also seen "Saturday Night Fever" dance their way to the bank.

"10" and "Breaking Away," the CCFA's first two films of the season, have also seemed to make their impression on our culture. I have not checked enrollment statistics at colleges to determine just how influential "Breaking Away" has been, but judging from Connecticut College's ratio, it appears that many males are out biking down I-95. "Breaking Away" may be providing youths with a new interpretation of what B.A. means. "10" has already sent women running to their beauty parlors for expensive corn rowing. Films are merely five dollars down payments nowadays. The rest of the bill comes along by attempting to keep up with the latest fad.

What "10" and "Breaking Away" present, besides innumerable laughs and social influences, are a look at stages of human growth. The loss of illusions is the catalyst for these growth processes. Dudley Moore, as George Webber in "10," is faced with a mid-life crisis. Webber's life would appear to fall into the "ten category" considering his success as a songwriter, his beautiful wife, a Rolls Royce, and a Beverly Hills apartment. Underneath it all, however, lies his insecurity at turning forty-two years old and his obsession with death.

The sight of Bo Derek sends Webber for a loop, as well as a trip to the dentist, a trip to Mexico, and a trip down his back yard. Thanks to the novacaine and Bo's swim suit, Webber becomes tongue-tied. Moore's array of pratfalls and sight gags reveal their obvious link to Director Blake Edwards. Mr. Edwards is best known for his Pink Panther films which starred the late Peter Sellers. George Webber's fantasy comes to a screeching halt, in the same fashion as it had started, when Bo's sexual mores are laid bare. Bo may be a ten on the beach, but she loses points quickly each time she must speak. Webber's beach fantasy turns out to be a mirage.

"Breaking Away" presents a similar realization through the eyes of Dave Stoler the leading character. He is one of four high school graduates faced with the dilemma of what to do with his life after

school. Dave's awakening emerges during a powerful scene between he and his father. The realization that everybody cheats enables Dave to become closer to his father, and to accept the world as it is. After being knocked off his bike by his Italian hero and witnessing his father's method of salesmanship, his Cinzano dreams of pasta and serenading are broken. Both George and Dave do break away, however, in the sense that they are freed from their

illusions and are able to move on.

What seeing both films revealed, is that after we get the urge to break away out of our systems, there is no guarantee that the urge will not return. Whether it is falling off a bicycle or crashing a Rolls, or whether it is a post-adolescent trauma or a mid-life crisis, every age presents us with new dreams, new problems, and new realizations. On a scale of one to ten I gave "10" a seven, and "Breaking Away" a nine.

Jonathan Edwards: A Dark View of Sunshine

By DOUG WEBER

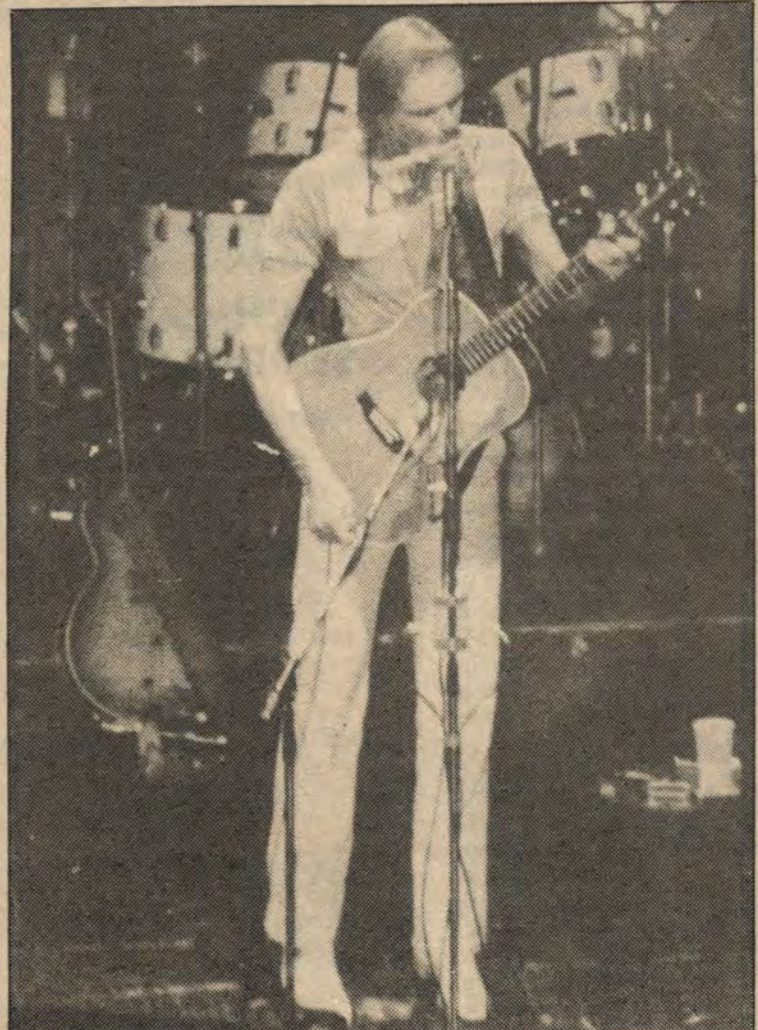
I accepted the assignment to review Jonathan Edwards at Palmer Auditorium last Thursday with some hesitation; I have not enjoyed his music since high school. During the performance, however, I was pleasantly surprised that Mr. Edwards had made no attempt to influence his style with disco or hard rock, which many of his colleagues have adopted in recent years. His new music is nothing more than pop reflections in the hackneyed, mellow vein in which he has always written.

The best of Edward's music is upbeat and happy; the bright sounds and happy melodies worked well as they hid the lyrics and let my foot keep the beat. The minute the band slowed down, however, one could feel the monotonous beat, and hear the words that glittered with synthetic sentiment. "Lady" boasts such poetic gems as "I want to show you a life that's free and wild - I want to be the mother of our child." The songs of emotional longing, of which there were too many, were cluttered with greeting card poetry.

Mr. Edwards' band is

composed of standard musicians. Jeff Golub's guitar was highlighted all too often, and he had a tendency to pull the strings and make the guitar "cry" at the most inappropriate times. An example of this was heard in the middle of the altogether pop, happy, finger-snapping "As I Know You." R.Z. Bunk's bass, and Jerry Lordasco's drums defined musical boredom. Shirley Wheeler, the backup vocalist, harmonized well. Kenny White, the piano player and opening act, could make better use of his talents by writing television commercials and moviescores like Marvin Hamlisch, to whom he bears a passing resemblance with or without his rim-less glasses.

Mr. Edwards neither adds to nor takes away from his "natural" genre. Some of his early songs are remarkable: "Sunshine," "Sugar Babe," "Cry Cry Blue," and the inevitable "Shanty" attest to his ability to write happy, meaningless and unobtrusive music that is very pleasant to listen to while you are lying down. The rest of his music is forced and unexciting.



Jonathan Edwards in concert.

The Shwiffs Tour Europe



By J. PARKER

"I wouldn't trade this experience for the world," says Susan Roehrig, referring to the Shwiff's five-week concert tour of Europe.

On June 1, while most of us were driving to the beach or looking for a job, the thirteen Shwiffs packed their bags and took off on a trip they had dreamed about for a year. They would sing and tour through Belgium, Holland, the Netherlands, Germany, Luxemburg, Austria, France, Italy, and Switzerland.

Inspired and motivated by Beth Larson and Susan Roehrig, the Shwiffs worked dedicatedly to raise the \$15,000 needed for the trip. The largest amount of money was earned during their spring tour of Washington D.C. and South Carolina where they were contracted to sing in shopping malls and country clubs. Sales of their last album also contributed significantly.

The Shwiffs' organization and hard work paid off handsomely in a tour that ran smoothly and was entirely successful. They gave concerts at International music festivals and open-air markets. According to Susan Roehrig, close harmony singing groups like the Shwiffs are uncommon in Europe and they were very well received. She says, "Sometimes we would sing for two hours straight while a crowd gathered around us." Becki Imhof, a Shwiff who speaks French and German

fluently, taught the group a French, a German, and a Swiss-German song to sing in those countries in addition to their regular program. Lisa Mae says they were "constantly singing." Besides the concerts and in the bus, the Shwiffs sang for their room and board at alumna homes and schools.

Everyone enjoyed staying with the alumna and talking about Connecticut College past and present. When they didn't stay with the alumna they usually stopped at youth hostels, but their most exciting stay was at the newly opened Hilton in Munich, Germany. The manager of the Hilton happened to hear them sing at another hotel, the America House, and invited them to sing and stay at the Hilton. They were the very first entertainment at the new hotel. The invitation, itself, was exciting, but to top it off they were paid 700 marks (\$400) and given three days lodging with room service. As Lisa Mae says, they were "treated like queens." The whole whirlwind tour was a terrific success.

Plans for the future? Their thoughts were drifting towards a southern tour to the Bahamas or Florida, during winter break. Also, they plan to record a new album this spring. In the immediate future, they're planning a Homecoming concert for the alumna.

Tokyo String Quartet to Open Concert Series

By LISA CHERNIN

The Connecticut College Concert and Artist Series is entering its 42nd season this year, and with the new season has come an upward turn in the fortunes of the Series. Last year the number of subscribers was the lowest in ten years, with neither Palmer nor Dana even half sold out. This year, the number of subscribers has risen dramatically. Palmer Auditorium is already half sold out, and Dana Hall is about 70 percent full. However, the bulk of the support for the Series is still coming from the community outside the College. Faculty and student support has not risen in proportion to the rise in support from the surrounding community.

The opportunity to see and hear first rate performers is not one that members of the College community should ignore. In order to boost College support, Betsy

Bringer, box office manager, plans to have tickets on sale outside dormitory dining halls between Sept. 22 and Oct. 3. The subscription price is a 25 percent discount off the combined single ticket price, and the student subscription price is more than 20 percent off the regular subscription price. A student can pay as little as \$20 for eight concerts, and have a reserved seat for the season.

This year's Series has been divided into two parts, the Concert Series and the Dana Series. The Concert Series, held at Palmer Auditorium, will open on Oct. 22 with the Tokyo String Quartet. This quartet became well known during the 1970's and is now considered one of the leading quartets in the world.

Following the Tokyo String Quartet will be the Minnesota Orchestra conducted by

cont. on pg. 5

England Invades New London

By ANDY CHAIT

It may have been an exhibition game, but it was a real test for the Camels in pre-season play. On September 8, the Conn. College soccer team took the field for an exhibition game against Manchester University. This English team has been touring the northeast for three weeks, and Conn. was to be their last stop. On their swing through the area, Manchester defeated Boston College (5-1), Adelphi (3-0), Harvard (6-1), and Tufts (5-1). Manchester lost to Plymouth State (2-0), and Hofstra (3-2). They tied Boston University 0-0, and this score was an omen for their trek to Camel land.

The first half was an exciting, well-played defensive battle. Each team had some excellent scoring opportunities, but neither side could capitalize. Chip Orcutt, one of the Camels' two freshman goalies, was superb in the net during the first half.

The second half had all of the excitement of the first half — and then some. The Camels barely missed

scoring on two opportunities. Steve O'Leary, a Conn. player, praised Dave Balderstone, the British keeper. "In Britain they would say he had a 'blinder.'" Both freshman Kevin Debedrosian and sophomore John Fink were outstanding in goals for the Camels, as well, since the game ended in a 0-0 tie.

Both teams put on an impressive display of soccer. For the Camels, Rocco Damiano, David Geller, Steve Barnard and Kevin Sayward in particular, stood out. Post game comments were generally ones of satisfaction about the team's play but showed disappointment in not winning. Damiano said that the team "was disappointed. We should have won, as we had some good attempts. The British were very good."

The game was both a tune-up for the present season and a challenging contest against a very good opponent. The result, while not as nice as a victory, was more than admirable.

Conn Basketball to Reach New Heights

By SETH STONE

The headline for this article could read 'A Wolff in the land of Camels.' But when referring to Dennis Wolff, the new men's basketball coach, jokes are not appropriate. He is all business, determined to bring Conn. basketball to a level of respectability.

"I think with some hard work we can play .500 basketball this season." Considering the team finished with a record of 4-19 last year this may seem a case of exaggerated expectations. By talking to Wolff personally, one gets the feeling he is not making false claims, however. His playing and coaching record shows that he will make a successful coach.

Wolff has been preparing for his first head coaching job for a long time. He played for Holy Cross High School in New York City, where he earned all-city honors. Wolff then enrolled at Louisiana State University (LSU) where he played for two years before transferring to UConn. He says the transfer was for both athletic and academic reasons. "LSU was getting bigger in its basketball program, and I didn't think I'd get much playing time. Also, I was interested in business."

Wolff's teammates at UConn included Jim Abromaitis, who was drafted by the New Jersey Nets, but recently signed a three year contract to play in Spain, and Tony Hanson, the highest scorer in the school's history. At LSU and UConn Wolff had a successful taste of bigtime basketball.

Upon graduating in 1978 Wolff took the job of assistant basketball coach at Trinity College (Hartford). One of the biggest attributes he brought to his Trinity job was his ability to recruit local talent.

"In my first year at Trinity, we inherited four wins," says Wolff, "and then we won eight games that first year." In addition Wolff coached the JV hoop team at Trinity, and guided them to an undefeated year last season. This unique combination of playing bigtime basketball and successfully coaching at smaller schools gave Wolff strong credentials for this job.

"I was talking to Charlie Luce (Conn. athletic director and former basketball coach) when we played at Conn. last year. He hinted he might retire at the end of the season. That was the first I had heard of the job."

The new coach feels his apprenticeship at Trinity prepared him well for the coaching job at Conn. "Being at Trinity definitely helped me. I understand Conn. academically. Primarily the students are looking for a good school."

Does this mean he will not expect much out of his players? "At Trinity the players are there for academics. But they want to play. I'll work them hard," opined Wolff. "I'll ask for two hours a day, but we'll end at 6 no matter what — I know they have other things to do."

Thus Wolff is well aware of the limitations presented to a



From left to right: Barry Hyman, Bill Luce, new coach Dennis Wolff, Bill Malinowski, and Wayne Malinowski.

small school like Conn. with tough academics and no athletic scholarships. He will not let this stand in the way of his forging an improved team.

"Last year Conn. had a bad year, (and) there was no big guy. I'd be very happy with a .500 season. This team has the capacity to play very well."

The lack of height hurt Conn. as last year their front line featured a 6'3" center; a 6'2" forward and a 5'11" forward. This year is a much better one for height. Chris Bergan, a 6'7" center, has returned to school, but he will not be the tallest player on the team. That distinction goes to 6'8" freshman Peter Dorfman. With both Bill Malinowski and Jeff Wright returning from injury, the team will not be hurt by lack of manpower.

Fighting some new faces for spots on the team will be the other veterans, including seniors Wayne Malinowski, Barry Hyman, and Bill Luce, juniors Tom Barry, Lincoln Levenson, and sophomore Steve Goldstein. Competition has been known to make for stronger teams.

Three seniors are gone from last year's team, but two will be returning as assistant coaches. Herb Kenney and Mike Amaral, last year's co-captains will "help me a lot," said coach Wolff. "Herb and Mike know the team and they know the program. They will do a little bit of everything for me." Together with Chris McKeon (basketball coach at Norwich Free Academy) who will assist Wolff for six weeks starting in October, Conn.

will possess a knowledgeable coaching staff.

The new coach says his primary goal is a winning attitude on the Conn. team. While watching games in the gym and talking to those going out for the team, Wolff has stressed this point over and over. He wants academics first, but he wants the team second. With this attitude, Wolff said, "we definitely should be on our way to turning things around."

Comfortable is a word used by Wolff often in the course of conversation. He is comfortable at Conn., comfortable as a coach, and comfortable with the team. Wolff says he has grown to like Conn. "I really like this school. I think everything is growing. Athletically, the part-time coaches here are as good as full-time coaches at big schools."

While the Camels have been known to play in tournaments over Christmas vacation, nothing can match the trip Trinity made last year. While Conn. was playing in New Jersey and Pennsylvania, Trinity was playing in Cuba.

Wolff has done and seen much in the basketball world. Now, he is ready to bring his experience to Conn. Hopefully, the players will feel the same way about playing as he did.

"I was not a great player. Not being a great player, I always worked hard and sought to improve myself."

Hopefully, with the hiring of Dennis Wolff, the Conn. basketball team is on the way to self-improvement.

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concert series cont.

Neville Marriner. Marriner is best known as the conductor of the world famous Academy of St. Martin in the Fields. His recent appointment as conductor of the Minnesota Orchestra has brought renewed attention to this fine orchestra. The Minnesota Orchestra will perform on Nov. 6.

On Dec. 9, The Waverly Consort will bring its popular program of music entitled "A Renaissance Christmas Celebration" to Connecticut College.

After Christmas break, on Jan. 31, the Smithsonian Jazz Repertory Ensemble will appear with a concert that offers a lesson in the history of small group jazz. The program will include music from Jelly Roll Morton to Duke Ellington to Fats Waller.

On Feb. 25, the Concert Series will present another, very different, ensemble, the Brandenburg Ensemble. Conducted by Alexander Schneider, the Brandenburg Ensemble features music by Bach, Vivaldi, and other Baroque composers. The

Ensemble appeared at Palmer Auditorium in the spring of 1979, and is back on the schedule by popular demand.

Pianist Murray Perahia will close the Concert Series on March 31. Perahia has been described as "one of the most extravagantly talented musicians of our time." He is currently recording the complete Mozart Piano Concertos as soloist and conductor for Columbia Records.

The new Dana Series, which has replaced the Artist Series, is designed to focus on up-and-coming New England groups. This year the Dana Series will present two groups at Dana Hall. The first, on Nov. 16, will be the Wheaton Trio. Based at Wheaton College, this trio performs the great Trio literature of the 18th and 19th centuries. Established in 1967,

The second group, the Liederkreis Ensemble, will perform on April 10. The Liederkreis (Circle of Song) Ensemble recently won the prestigious Naumbourg Chamber Music Award. The four singers and pianist of Liederkreis perform works of Brahms, Schubert, Rossini, Foster, and other composers.

CAMPUS NEWS

New Counselors Join Infirmiry Staff



Ebe Emmons -
New infirmiry counselor

By MARSHA WILLIAMS

Because of last year's increasing demand on the college's Counseling Services, the Infirmiry has expanded to include two new counselors. Ebe Emmons and Mark Gaynor are both now working fifteen hours each week in the Infirmiry's lower level.

Originally from Boston, Massachusetts, Ms. Emmons received her Bachelor's Degree from Radcliffe, and a Master's Degree in Social Work from Columbia. Between degrees, however, she worked as the director of a psychiatric halfway house in New Haven. She joins the Infirmiry staff having spent the past several years as a therapist at a residential treatment center, Highland Heights, in New Haven, as well as having engaged in private practice.

Mark Gaynor, too, had a private practice in New Haven before becoming employed by the College. His previous experience also includes 3½ years as a clinician, teacher, and administrator at the Yale

Psychiatric Institute. Mr. Gaynor received his B.A. from City College of New York in 1973, and a Master's Degree in Social Work two years later.

With the two additional counselors, Laura Hesslein now bears a new title: Coordinator of Counseling Services. She feels good about her new colleagues, who, combined, provide ten additional counseling hours each week as compared to last year. Another rather comforting improvement, as Ms. Hesslein pointed out, is that the lapse of time between the student's initial contact with the Counseling Service, and the first meeting with the counselor can be cut down because of the extra time available.

Ebe Emmons is now on campus on Tuesdays from 9 a.m. until 4 p.m., and Thursdays from 11 a.m. until 7 p.m. Mark Gaynor's hours are Mondays from 9 a.m. until 7 p.m., and Tueadays from 9 a.m. until 2 p.m. Both counselors look forward to meeting students.

New Regulations and Policies

By ARON ABRAMS

Indoor Frisbee jocks better keep the throws low and centered. After a year's absence, the Connecticut College Fire Equipment Vandalism Policy is back, bringing with it a fine of one hundred and fifty dollars for those who damage or destroy dorm safety apparatus such as fire extinguishers, exit signs, smoke detectors, and make false alarms.

Introduced during the 1978-79 school year, the policy included the fine to act as a deterrent against playful vandalism. One stipulation of the policy was that if the person who vandalized the equipment could not be found, the students on that hall would split the bill (although no student would pay more than twenty dollars). The bill was controversial, but it worked. Since the new policy was so successful, the administration agreed to use the 1979-80 school year as a test period to see whether students would monitor their own actions without the

danger of being fined. In short, the students failed that test, making the 79-80 year very expensive with regards to repairs and improvements. The Vandalism Policy, which was developed with and approved by the Student Government Association, will again provide the criterion that the Judiciary Board will use to deal out punishment to offenders.

The school also has a new dormitory vandalism policy which is quite similar to the fire equipment vandalism policy. Students found guilty of vandalizing such dorm fixtures as walls, ceilings, and windows will either pay twenty five dollars or twenty five percent of the reparation cost, whichever is more. Again, in cases where the guilty party can't be identified, the dorm floor will share the fine.

Another change in policy is that Housefellows no longer have the master keys to the dorm rooms. In previous years, Housefellows could let

locked-out students into their dorm rooms but now the student must call Campus Security for assistance. According to Marg Watson, Dean of Students, this move appeared necessary to Housefellows of previous years. Some maintained that the key was sometimes borrowed by students and used on the wrong rooms, while other Housefellows had been accused of entering rooms without reason. Ms. Watson feels that encouraging students to lock their doors and carry their keys will further frustrate vandals.

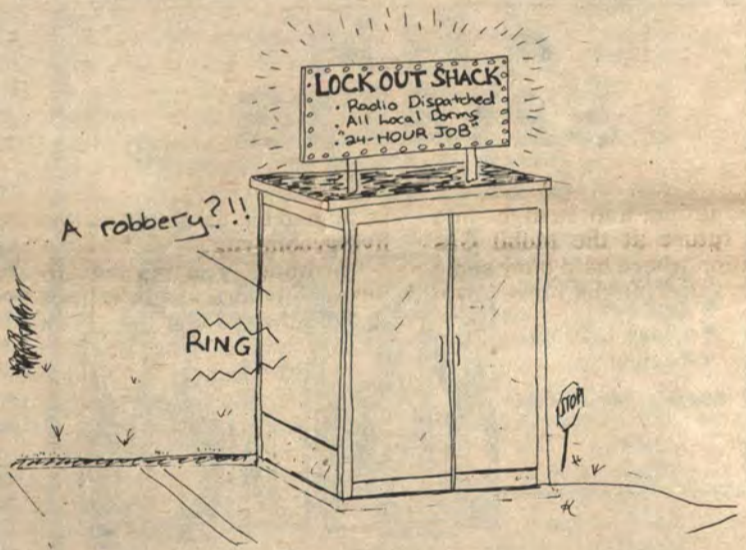
Since the school year has just begun, it is difficult to tell how effective the policies are. But, according to Mr. Bianci of the Security Department, one change is quite apparent. "In the first eleven days of school, we've responded to 218 lockouts, which is much more than it was last year. Hopefully, that number will decrease as the year goes on."

LETTER

A Message to Freshmen and Transfers

An English girl who graduated from Conn. College once told me of the wonderful cultural shock she experienced upon arriving here. She came from London to New London in New England, on the Thames. In London she lived bloody near the Thames (pronounced "Tems") and, thus, when she asked where Thames Building was, she pronounced the word, "Tems," as she knew it. Ironically enough, her helpers sent her to the infirmiry. So, if you transfers and freshmen are having difficulties finding your classes, meeting places or your shoes, I can only say, don't feel too sorry for yourself because one day you might find someone walking around with no feet.

Signed,
A Fellow Transfer



cont. from pg. 1

the chairpeople, ConnPIRG will seek funding from the SGA Finance Committee but says Kronick, there probably won't be any problem getting on the budget for next year. In a meeting we had with President Ames, he gave it his full approval."

As explained by the chairpeople, the goals of ConnPIRG are two-fold. The first is, in the words of Allen, "to make it easier for students to learn about social problems and help solve those problems." To do this, ConnPIRG has published pamphlets dealing with the feasibility of solar and wind power, the college windmill, auto repair legislation (which says that an estimweof the price is required before the mechanic can start working on the car); possibilities of farm market co-ops, a videotape showing of Ralph Nader's speech, and studies on DES and other medical problems.

The second goal of ConnPIRG is to give students a chance to supplement their college education with skills they can later use in all types of work. This is accomplished primarily through field and internship work. Some ideas for projects which the

students would develop and operate are: a consumer hotline which would investigate complaints of students and residents; an ecology-based study of the Thames River; and the feasibility of more solar and wind projects on Campus and in the community.

The advantage of getting a ConnPIRG sponsored internship on the legislature is that, according to Kronick, "you're not just opening the Senator's envelopes for him. You're really lobbying, working. You also learn about advertising releases, marketing, dealing with all types of people." Kronick spent the summer working on a ConnPIRG-sponsored internship, lobbying for one of the chief concerns of the group, the Truth in Testing Act. According to Kronick, this act will "Provide more information about all types of Standardized Admissions Tests and make them work as more of an educational tool. ConnPIRG is involved in all types of programs like that."

According to Allen and Kronick, ConnPIRG will soon be coming out with a newsletter for the college community, **The ConnPIRG Channel**, which will report on latest developments. Meetings will be announced and all those interested are urged to attend.

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OFF THE TRACK

The Aluminum Melt-Down Syndrome

By BUDDY HARRIS

Last week my parents drove me to school and dumped me off, like a tarnished aluminum can, into a huge pile of aluminum cans, in the hopes that I would be re-cycled and that a brand new shiny can — or by some miracle a bottle — would appear at their front door in May. For the fourth year in a row, my folks toss in a can of

Piels, and for eight grand they expect a bottle of Heineken in return. Bottles can't be made from aluminum I told them on the way to school. "Haven't you ever read Kafka's *The Metamorphosis*?" my father asked. He is an English professor and nothing can be said to him without his referring to some great work

of art in order to prove me wrong. "The best you can hope for is a new can." I told him. "I'd have to get a 3.7 to qualify for Phi Bottle Kappa." This didn't stop him.

"Well, if the best you can be is a can, it had better be a shiny one with a fancy label." In an attempt to inspire me, he then proceeded to recite two lines from a poem by

Tennyson entitled *Ulysses*. "How dull it is to pause, to make an end, To rust unburnished not to shine in use."

Without pause, I gathered my bags and headed for the dorm. On my way from the car my younger brother shouted, "Go for the gusto." My mother's parting words reflected the subtle demand that parents place on their children. "Just be the best you can" she said through tears. My father was too busy attempting to recall a quotation relating to farewells, and didn't notice that I was already gone.

I raced to my room to decorate with a little diversity for the first time in four years. During the summer I had acquired several Japanese prints which I figured would add a unique touch to my walls. Except for the prints, I put up the same tapestries I had had for four years, put down the same rug, turned on the same stereo, and turned off the same girl. Outside of my Japanese prints, little had changed; they were my last hope.

Once again I could feel myself becoming homogenized. My unique summer label was quickly fading. I began to talk to people about courses, and tell them how much homework I had, and how the party at Cro had sucked, and that the scrambled eggs at Harris were too soupy, and that my room was too small, and that Connecticut College was no more than an ivory tower. My best friend told me that I hadn't changed a bit.

"Wait a minute now" I retorted. "Don't make any judgements until you have seen my Japanese prints." So he came to my room, saw the prints, and told me that I was a pseudo-eccentric trying too hard to be unique.

"How dare you make such insensitive remarks" I told him, and kicked him out of my room. Minutes later I took down my Japanese prints and replaced them with a poster of Picasso, and a Busch beer scene; these two items were what I had calculated to be a socially acceptable pair.

Instead of reading Herman Hesse in my room, I found myself sitting in Cro snack shop waiting for the "right" people to walk in. I had obviously flipped my lid. I found that my label had completely faded, and that there was nothing left to do but toss myself into the vat of aluminum and become a part of the never successful recycling process. Once again I saw myself as a victim of the aluminum melt-down syndrome in which everyone had tossed themselves into a vat and melted together for security. As I melted, I recalled a nightmare that always seems to haunt me at one point during the semester.

Dressed in jogging sneakers, jeans, and a Conn. College t-shirt, I saunter into the Cro-bar. As I make my way to the counter I brush by a friend.

"What's up?" he asks. "Not much" I reply. "How's it goin'" he asks. "Not bad" I reply. "See ya later" he says and walks off.

I turn to face the bartender. It is a student dressed exactly like myself. "What kind of beer you got?" I ask. "Just Miller" he states bluntly.

I realize for the one-hundredth time this semester that it is Miller time, because my friends are shouting "Miller time," "Miller time," "Miller time." In the middle of REM cycle, however, my sub-conscious grabs the nightmare by the neck and turns it into a vision. So while my friends continue to shout "Miller time," I stare the bartender in the eye and order a Colt 45, for a completely unique experience.

Maybe the nightmare of an aluminum melt-down is not inevitable. In any case (no pun intended), when May rolls around and my parents drive by to retrieve their good little can, I hope that I will not be there. They will be able to find me, however, in the super-job-market. I'll be behind a glass door freezing my can off, waiting for a customer to pick me out of the pack.

Still Life

By ARON ABRAMS

It was either the last weeks of summer or the first weeks of Fall, for I remember my brother was starting to dread school again. Clark had his face pressed against the car window, watching the rain slide across the yellow fields, looking anything but optimistic. For my brother and sister, summer was a break from what was otherwise a long slide down a muddy hill.

"This year, Clark's going to do something with himself in high school," said my father. "He may not be as bright as his big sister, but he's got something up there besides applesauce. Right, Clark?"

Clark didn't answer. My guess is that his mind was past tenth grade, past graduation, and straight into his future at the Mobil Gas Station where he'd bury some years and maybe move on. It wasn't difficult for me to envision Clark at the Mobil station, pouring gas into a Chevy with the meter running a few seconds ahead of the purchase. It's fair to imagine that Clark didn't mind either, for nothing in his past had earmarked him for anything better.

"Maybe, in a couple of years, old Clark will join you in L.A.," said my father while we drove past the fields. "Wouldn't that be something if your little brother, fresh out of high school, knocks on yours and David's door and asks if he can stay a few days until his college scholarship starts. You're going to make it, big sister. I wouldn't be surprised if Suzanne followed Clark there as well. As soon as she straightens out."

There weren't that many

cows in the part of the county we were driving through. Whatever it was, whether inflation, drought, or lack of a war that brought the regional farming to this low, it wasn't going to go away. I knew it, as did the farmers we saw in the pastures, gently prodding the cows onto grass which might be better.

My father always drove with his elbows out of the window. His sleeve was drenched with rain, but he still kept it outside. "Daddy doesn't care," he used to say when I'd climb on his back and pull his ears. "Daddy's indestructible," he said when he tossed me on my back. "Don't ever worry about Daddy," he'd say when he pinned his daughter on the livingroom rug.

"I hope you spoke to Suzanne before you left," my father said. "You ought to be a good influence on her, now that you and David are getting married. She'll know that she shouldn't be spoiling herself for later times. Maybe she'll come out as well. Clark, you and Suzanne better get along well. You're not going to have a peacemaker around anymore."

Clark, in the backseat, surrounded by my cardboard boxes and suitcases, chose not to answer. We passed a field which was totally dead. As if someone had decided to build a house in the middle of corn, then burned the whole thing down and took the good soil with it.

"I think I might build a new silo on the North barn," My father said. "Better than the last one that got destroyed. It cost a nice piece of change,

but it'll be worth it. That, and as soon as things start picking up..." He stared at the blacktop getting darker, then came back and said "Baby girl, I might just go out there with your brother and sister. Make sure you tell David to save a room for us. As soon as we all get organized."

I know you're just joking, Dad, trying to make me smile with optimism. But David doesn't know you. I barely know him, except as a name for you to peg my future on. Suzanne's not going to meet anyone nice; she'll fall into the high-heeled, red-lipped crowd and evolve into a cashier. You're going to pass Clark at the Mobil Station every time you drive to town. And no one's ever going to visit me.

We finally got to the bus station and Clark kissed me on the cheek with half his mouth, then went back to the car.

My father allows a couple of minutes a week for smiling and even less time for being depressed. This was the closest I'd ever seen him to crying.

"Take care," he said, "And just try to live by what I know you know. I've got no doubts for you at all. Just tell David I expect him to take good care of you."

Before he got in the car and drove down the path, he yelled, half joking, "Don't forget. We'll all be dropping by. Things will straighten up sooner than you think."

Father, your barn is burning and you don't even smell the flames.

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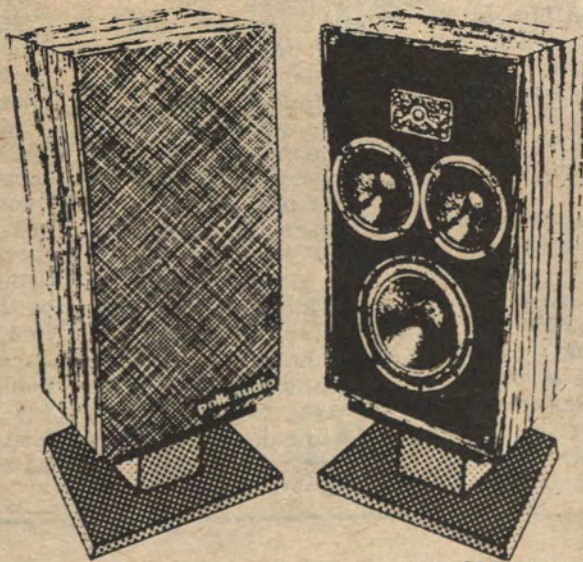
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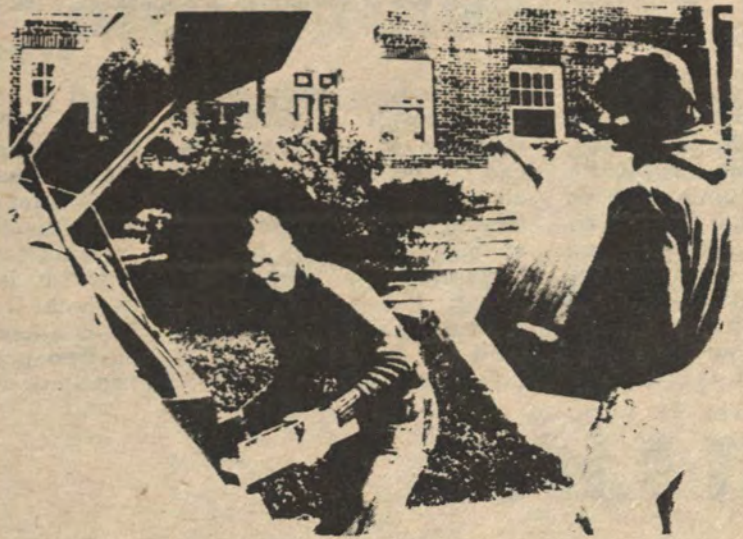
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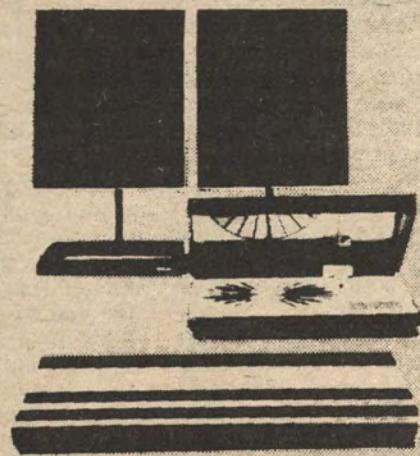


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