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2-S Deferments Ended Under New Draft Bill

(WCNS)—With the passage by the Senate of the draft extension bill, the Selective Service System is once again authorized to induct men into the armed forces—but with a few strings.

First, the draft will last only until July 1, 1973. President Nixon hopes to have replaced draft calls with sufficient numbers of volunteers by then, and the induction machinery will be put on ice in case of national emergency. After that date, therefore, 18-year olds will still have to register with the Selective Service.

Second, male college students no longer receive automatic deferments while in school. Congress, bowing to pressure from college students and others for a more equitable draft, agreed to authorize the President to end the undergraduate deferments, a step he has already promised to take.

Starting this past summer new students (not enrolled in the 1970-71 academic year) will not be deferred, although if they have started classes they may postpone induction until the present term ends. All other students are eligible for induction after four years in college or when they reach 24 years of age, whichever comes first.

Third, lottery numbers will apply to all men with the same birthdate, regardless of the location of their draft boards. Requested by the President, this new rule will end charges that certain draft boards were "safer" than others. Thus all

men with the same lottery number will be inductable at the same time.

Another provision provides incentives for more men to volunteer. Originally requested by the President last year, the \$2.4 billion pay hike (\$1.8 billion for first term enlisted men and junior officers) will go into effect October

(increase).

Conscientious objectors will be given two-year assignments to civilian service. The Senate-House Conference Committee emphasized that this work will "parallel in his experiences, to a reasonable extent, the experiences of the young man who is inducted in his stead."

The Mansfield amendment to require total US troop withdrawal from Vietnam was approved in modified form as a "sense of Congress" title in the act. Mansfield's nine-month timetable is now stated as "the earliest practicable date" for cessation of "all military operations of the United States in Indochina," and "a date certain . . . for the prompt and orderly withdrawal of all United States military forces . . . subject to the release of all American prisoners of war held by the Government of North Vietnam and forces allied with such Government, and an accounting for all Americans missing in action who have been held by or known to such Government or such forces."

The title also urges the President to negotiate with North Vietnam "a ceasefire by all parties," the withdrawal date contingent on POW releases and the accounting of MIA's, and withdrawal of US troops from all of Indochina.

The Senate passed the compromise bill by a vote of 55-30 on Sept. 21. The House vote on Aug. 4 was 297-108.

SELECTIVE SERVICE SYSTEM
NOTICE OF CLASSIFICATION

This is to certify that
RICHARD M. NIXON
(First name) (Middle initial) (Last name)

Selective Service No.
50 42 52 269

is classified in Class **1A**
until
by Local Board unless otherwise
checked below:
 by Appeal Board
vote of _____ to _____
 by President

FEB 23 1971
(Date of mailing)

Richard Nixon
(Member, Registrar's Secretary, or clerk of
Local Board)
(Registrar's signature)

SSS Form 110 (Rev. 5-25-67)
(Previous printings are obsolete)
(Approval not required)

(Fold along this line)

1, unless the Cost of Living Council, which oversees the current wage-price freeze, rules otherwise.

For a recruit or seaman recruit, class E-1, average annual pay will be \$4,872, as compared with \$3,165 at present (65 percent increase). At the top of the scale, a colonel or Navy captain, class O-6, will get \$26,389 as against \$24,850 now (6 percent

Angry Zionists Disavow Hillel; Seek New Group

by Wendy Dolliver

The newest activist movement on campus is the New Zionist Coalition currently being formed by a small group of students. The Coalition hopes to bring a feeling of close identity with Israel to Jewish youth on campus. The founders of the movement contend that Hillel does not satisfy the needs of Jewish youth who share a deep concern for American Jewry and oppressed Jewry around the world. Joe Rosenberg '75, spokesman for the movement, states that "Jewish activism demands the creation of

new groups." According to Rosenberg, the old groups have become organizations without the dynamism that the Coalition will have at its center.

The New Zionist Coalition was not approved by the College Council on the basis of the following objections: 1) the lack of a formal charter, 2) the question of whether or not there is a need for separation from Hillel, 3) the absence of a faculty adviser, and 4) the alleged slander of Hillel by those proposing the formation of the Coalition.

In answering these objections,

Rosenberg says that the movement does not plan on submitting a formal charter due to their desire to keep the organization unstructured and versatile. He stresses the point that anyone can now make an influence on the movement. Rosenberg feels that a formal charter will impose restrictions alien to the goals of the movement.

The criticisms of Hillel in the Coalition's presentation to the College Council were admittedly strong, according to Rosenberg. The separation from Hillel and its B'nai Brith affiliation is necessary for the independent movement "to succeed where Hillel has failed." According to Rosenberg, Hillel's lack of Zionist ideology and strong Jewish identity contributes to its failure to satisfy the needs of Jewish youth on campus.

The New Zionist Coalition, which is not requesting College funds, does not propose breakfasts of bagels and lox, weekends at Brandeis, and scholarships to Israel—those benefits now offered by Hillel. The Coalition will instead be offering educational programs, speakers, films, action on behalf of Soviet Jewry, and discussion of the growing discontent among Jewish youth with the state of American Jewry. The group is also concerned with establishing courses in Jewish history, Zionism, Hebrew, and Arabic within and outside the

(Continued on Page 6, Col. 5)



photo by carroll

Conn. to Become State's Environmental Example

by Lynn Cole

The Summer Study Committee on Environmental Quality (SSCEQ) has made recommendations for creating an environmental model at Connecticut College. With the implementation of the committee's suggestions, the college community can provide leadership in becoming a model of resource management.

The committee, including Dr. Goodwin, Mr. Ingersoll, Mrs. Thomson, Mrs. Voorhees, and Dr. Niering, has focused on nine specific areas including food, energy consumption, recycling, water, detergents, transportation, noise, pesticides, and fire protection. In some cases suggested changes are already under way. In others, they have attempted to focus on certain critical problems which need further discussion before changes are initiated.

The committee's specific recommendations include the following:

Food wastage: Students are asked to take only the amount of food they will actually eat. A considerable saving of food would result if this were done.

Use of Electricity: A five percent reduction in electrical use would represent a savings of \$4,790 to the college. Whenever a room is vacated, be it in dormitories, classroom buildings, or faculty and administrative offices, lights should be turned off.

Recycling Bottles: The dormitory soda machines have been changed to dispense returnable bottles. The success of this transition will depend upon the cooperation of students in returning bottles to racks.

Waste Paper: Waste paper is the largest component of the college's solid waste output, at least two tons per day. It has been suggested that several small trailers be located on campus where students, faculty and administration can periodically deposit waste paper.

Detergents: High-phosphate detergents are one of the important sources of water pollution. All

college kitchens are converting to low-phosphate detergents. It is also recommended that student laundry facilities be equipped with low-phosphate or phosphate-free detergents. The committee still endorses the above even though a recent FDA announcement approved the use of phosphate detergents.

Increased Traff Congestion: It is recommended that the parking problem be immediately examined and that modifications be made. It is recommended that faculty and administration who are willing to park in the south parking lot do so to minimize congestion.

Walk—Don't Drive: It is recommended that whenever possible all members of the college community walk to classes, meetings, and the snack shop. For the proposed measures to work, it will be necessary to educate the college community on the importance of the proposals, and to secure the cooperation of students and faculty alike. President Shain appointed Margret Shepard to head a committee for implementation of SSCEQ's proposals. The members of the committee will be announced within the week. Roz Rustigian will be the liaison with student government and Lynn Cole will act as the coordinator with the coordinator with the New London Conservation Committee.

If you would like to read the full report, contact Lynn Cole, box 204 or Windham 109. Those interested in helping to implement the proposals are asked to attend a SURVIVAL meeting Tuesday night, October 6 at 6:45 in the K.B. living room.

SURVIVAL

our second meeting will be in k.b. living room on tuesday, october fifth at 6:45. the recent environmental model proposal will be discussed. all interested please attend.

ECOLOGY FRONT

by Lynn Cole

Mr. Ingersoll, head of the Physical Plant, estimates that it is costing the college an extra \$160 a week in janitorial services to pick up coke bottles from behind bushes, in the grass, and in classrooms and replace them in the racks. This is a little bit ridiculous.

In the U.S. alone 23 billion bottles are discarded a year. This not only represents a waste of energy and materials in manufacture but also creates a serious problem in solid waste disposal. The solution to this problem is obviously recyclable bottles.

The Coca Cola Bottling Company has agreed to replace the dormitory machines with returnable bottles. But the only way this system can work is if students, faculty, and administration member co-operate and take the few extra steps to return these bottles to the racks. I urge everyone to please be aware of the problem and take the care not only to replace your own bottles but to pick up after the others of us who could give a damn.

If, at the end of the six months, 95% of the bottles aren't being returned and it is essentially costing the college more money to run the machines than they are collecting, the machines will be removed.

Letters to the Editor



For more than two years, a relatively small group of students and faculty has attempted to bring a greater sense of environmental awareness to Connecticut College. It has been a frustrating task, since lip service to the ecological crisis has far exceeded genuine personal commitment.

The recommendations of the Summer Study Committee on Environmental Quality provide a unique opportunity for involvement by a large number of people in a comprehensive environmental program. The success of such a program is important not only for the material benefits that would result, but also for its value as a "model for other communities.

We urge every contributor to the 4,000-pound pile of waste paper put out by the College every day to cooperate—all the time—with SSCEQ's requests.

Silence Is Golden

There is a fine "Down East" expression: "Never speak when silence will do." It occurs to us that the opening of a college year is one time when there is rather an excessive amount of unnecessary talk, much regurgitated philosophy and an overabundance of reminiscing. Much of the conversation about us these days is overloaded with rhetoric, or nauseatingly repetitive. We self-consciously do not wish to belabor the point, so this editorial will stay short. Talkers, put away your shovels and slings, you have nothing to lose but your inattentive audience.

What's In a Name

Apparently, there are some students who are interested in changing the name of Connecticut College. The matter was recently brought to the attention of the College Council. It was suggested that this newspaper run a contest to find the new name, when one Council member said, "Goodness, they'll name it PUNDIT college."

After some deliberation the matter was dropped, but we are pleased to know that our new name has caught on so well.

To the Editors:

An unsigned letter published recently in this column questioned the college policy which denies possession of automobiles to resident students receiving financial aid—it is simply to permit the enrollment of students who, despite the best efforts of themselves and their families, cannot meet the costs of Connecticut College without help.

The letter writer argues that cars can be acquired for next to nothing. Such cars are notoriously in need of tires, batteries, parts, tune-ups and other services which are surely expensive. Registration, proper insurance, property taxes, and gasoline at 40¢ a gallon all help to bring the cost of operating a car to the Consumer Union estimate of \$1000 a year.

Purchase of a stereo, a car, or any other expensive luxury is clearly inappropriate for a student who is asking the college for aid and just as clearly is selfish use of money which could be used to help another student enroll. Each year we must tell over 100 freshman applicants that although they qualify for admission and clearly need financial aid, our funds are insufficient to allow us to help. Most of these must then choose a low-cost college or perhaps none at all. It is in this context that we should judge the arguments of our car-owning, scholarship student.

(Mrs.) Marcia Pond
Financial Aid Officer



graphic by carroll

Have you lost a pair of eye-glasses recently? If you have, you'll probably find them hanging from a bulletin board on the first floor of Fanning Hall. The bulletin board displays glasses that have been found all over campus. If you can see reasonably well with any of the glasses, they're yours.

If you should happen to find a pair of glasses, and you can't see reasonably well with them, hang them on the bulletin board in Fanning and help a blind person see again.

TO WHOMEVER WAS RESPONSIBLE FOR THE FIRST EDITORIAL ON THE LEFT HAND SIDE OF THE FIRST INSIDE PAGE OF THE PUNDIT ON 9/21/71:

Reading the *Pundit* editorial can be nearly as harrowing as being subjected to an American Creed for youth. It bombards its readers with short, violent statements about such things as "student personality appraisals" and "self-righteousness."

A number of people have been turned off by the *Pundit's* overbearing manner, to the point of incredulity that this castigation was allowed to be printed. Poor Jay is overbearing; the Poor Woman is a Mystery. Sure . . . Perhaps John Dryden can make things a little clearer . . . on both sides:

They call my tenderness of blood,
my fear;

Tho' (hu)manly tempers can the
longest bear.

Yet, since they will divert my
native course,

'Tis time to show I am not good
by force.

Those head'd affronts that haughty
subjects bring,

Are burthens for a camel, not a
king.

Kings are the public pillars
of the State,

Born to sustain and prop the
nation's weight;

If my young Samson will pretend
a call

To shake the column, let him
share the fall: . . .

—Absolom and Achitophel 11, 933-34,
945-950.

To the Editors:

The following is disrespectfully submitted and dedicated to the person or persons in the junior class who wrote that sterling ad for Conn's womanhood at the last mixer:

A Conn Girl's Anthem
I am right here where I want to
be!

Despite the awful picture on my
Conn I.D.

And while Conn seems low on
men—

There's always Yale, Brown, and
Wesleyan!

Thanks kids. . . . Next time I'm
on the market, I'll let you know.

Madeleine Robins '75

P.S. For some of the people your
ad brought in, you needed **three**
arms anyway. . . .

To the Editors:

Having heard much comment concerning the publicity for the Conn. mixer on September 24, we decided to investigate the source, so we purchased a copy of the *Yale Daily News*. With amazement and utter disgust we perused the advertisement, failing to see any humor in the wording of its contents: "WOMEN SEEK MEN; 1200 POSSIBLE WOMEN AT CONNECTICUT COLLEGE MIXER . . ." When we discovered that someone from Conn. was responsible for this, we were mortified, and angry as all hell when we learned that the author was a guy. As if this wasn't sufficiently degrading, there had to be a pamphlet added to the list.

"Since it aided in the success of the mixer, who did it hurt?" asked our male-chauvinist culprit, "H.P." The Yalies, as evidenced by their comments concerning this ad, did not consider its tone particularly flattering; neither did George Eager, who expressed his distaste of the pamphlet in a letter in last week's issue of *Pundit*. (We thank you George, wherever you may be, for your support.) Thus, it seems that the Conn guys are the only ones who do not respect the reputation of their female classmates, for, as illustrated by the publicity, we are merely objects of propaganda to insure the success of their mixers.

We cannot compel you to alter your views; however, we would prefer that you express them in private, and refrain from handling the publicity for social events at Conn until you mature in your outlook towards members of the other sex. Thank you.

Sincerely,
F. Axelrad
L. Carson
M. Craig
P. Petrequin
Class of '74

To the Editors:

About six hours ago I read the letter and leaflet printed in last week's *Pundit* concerning the mixer advertisement. I am still in a state of shock! I am appalled and disgusted to think that Conn College students could not have come up with a better "gimmick" to promote a mixer.

I agree entirely with what George Eager had to say: we are far from being cattle! I believe that every person on this campus has something constructive to offer, whether it be intellectually, artistically, or otherwise. That is why we're accepted and that is why we stay. Maybe if the social committee looked upon their fellow peers as overall worthwhile human beings with just a little more to offer than "2 arms, 2 legs and the standard female equipment," they would be able to be a little more "creative" in their approaches to promoting mixers and other functions. I believe in Conn College and its students—it is obvious that the Social Committee does not!

The mixer leaflet slandered not only Conn College women but the men as well. Every student on this campus has a right to demand an explanation of the Social Committee for this "injustice" and to strongly suggest instances of this nature do not happen again. If we have respect for each other as fellow students and human beings, then we will not have to resort to perverse humor or sexual depravity as a means of attracting people to this campus.

Pamela Raffone '74

PHOTOGRAPHY CONTEST

RULES

- The contest is open to all students, faculty and administrators of Connecticut College.
- All pictures must be related to Connecticut College or the activities of Connecticut College and its students.
- Pictures may be any size, they must be mounted, they may be black and white or color, they must be submitted in an envelope and there may only be five pictures submitted by each contestant.
- The winning pictures will be published in the Yearbook and Pundit. There will also be cash prizes:

First place	\$25.00
Second place	15.00
Third place	5.00
- All pictures will be returned to their owners after the contest.
- Pictures may be submitted from October 5 through December 20, Turned into Post Office Box #1351. Be sure to write, Do Not Bend on the envelope.
- On the back of each photograph must be the following information:
 Name of photographer
 Dorm or address
 Box number
- The judges for the contest will be:

Mr. Peter Leibert
 Mr. Phil Biscuti
 Mr. John C. Myers
 Assistant Professor of Art
 College Photographer
 Photography Editor Yearbook

(Scott's spray-on adhesive—good for mounting pictures if you do not have access to a dry mounting press.)

Pundit
CONNECTICUT COLLEGE

ESTABLISHED IN 1916 AND PUBLISHED BY THE STUDENTS OF CONNECTICUT COLLEGE EVERY TUESDAY WHILE THE COLLEGE IS IN SESSION EXCEPT DURING EXAMINATION AND VACATION PERIODS. SECOND CLASS ENTRY AUTHORIZED AT NEW LONDON, CONNECTICUT.

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Topic of Candor

Pentagon Papers

By Dave Clark

The already historic case of the Pentagon Papers has brought several answers to some historical questions of policy by our country. Some previously hidden history is now available; and last week the government went so far as to put out its own publication, admittedly somewhat censored, of the many documents involved, segments of which had appeared previously in the newspapers. Yet the value of the papers is much more than pure historical documentation; they hopefully will tell America and the world something about the policy-making process involved in the modern world and its ongoing military conflicts.

According to the Pentagon Study, some officials urged a policy of disengagement after the Diem coup in November 1963, but this policy, according to the study "was never seriously considered a policy alternative because of the assumption that an independent, non-Communist South Vietnam was too important a strategic interest to abandon." The key word here is "assumption." As with so many decisions that were made during the first years of our involvement in the war, the "assumption" seems to have been based on military-oriented notions that a certain type

of government should be protected or perfected as a result of American involvement in Vietnam.

As the chain of events surrounding the South Vietnamese elections to be held this fall unfolds with numerous changes, charges, countercharges and secret meetings going on almost daily, the question becomes more timely and precise. What specifically, does the United States hope to establish as a government in South Vietnam, and is it really the place or position of the U.S. to have any say in the form of government there?

The United States form of government was not entirely original, ideas were borrowed from other civilizations and the constitution emerged as a result of much deliberation and some compromise. It was new, experimental, and distinctively American in terms of its reaction to the notions of monarchy and colonization. America's conviction in the principles of democracy and its workings during the almost two hundred years of the American experiment cause the question: Is it experiment any longer? Has this country really established its form of government to be enduring and efficient and fair to the degree where it should be upheld as a model for others to follow?

To apply the question to the issue at hand, should America try and impose its political values and structures upon another country? Certainly Vietnam is vastly different from America in terms of political culture and economic structure. Yet it seems so very important to some to almost coerce the people of South Vietnam into following a pattern of government similar to our own. Perhaps a different approach to the problems of ruling the country should be tried to better serve the people there. If this approach is not essentially democratic, then perhaps the United States should remind itself and its leaders that there is a difference between the way things are and the way they should be.

But perhaps the U.S. should first determine its proper place in setting up any government in Vietnam. If the U.S. really does want the Vietnamese to set up their own government, then it would be proper for the U.S. to stay out of such internal workings. Sadly though, the U.S. seems to consider itself too entrenched to take such a stand. The upcoming elections are a point at hand, with this country taking stands on what it will do if certain events occur, such as a military coup. Also the involvement of the U.S. Ambassador's Office seems to have been rather excessive in the determination of which names will go on the ballot.

In making future policy in Vietnam and other States where this country is involved it might be well to remember that our own system of government is not flawless, and does not work for all types of peoples and nations. That America has advanced to the degree of political and economic efficiency that it has, while still guaranteeing its citizens many individual freedoms and rights is something of which she can be proud, but not something that gives her license to impose values and structures upon other peoples and nations on the planet.

TONIGHT!
Giant record sale —
All albums really cheap
8:00 — 10:00
Park 216.

Controversy

Required Courses - Bah!

By Steve Bergen

This school is really constipated! We hold onto traditions and we refuse to let go of what should have been abolished years ago. General distribution requirements—are there still good reasons to keep them?

The reasons for keeping these requirements are several. It is said that they serve the purpose of insuring that all students have a well-rounded liberal arts education. I have also heard that it is necessary to keep them in order to maintain our standing as a highly rated academic college. Finally, although this is a less common reason, it is said that if not for the requirements, some teachers would lose their jobs; these include those in the departments in which most students take the courses just to fulfill the requirement.

The well-rounded education argument is probably the one with the most merit and so deserves the most attention. Two questions should be asked. Are the present requirements working in achieving a general education? Do we really want to achieve this goal?

Most students taking courses for their requirements do not have any kind of substantial interest in these courses. They are in them to "get by." Thus, very little actual learning occurs and very little knowledge is retained past the final exam. For verification of this, all you need do is ask someone who has taken language courses how much he got out of the course, and how much he still knows. And the language requirement is longest—up to four semesters may be necessary. And if this is the case with language, how much of a general education is achieved when a student takes only one semester of a course in math, science, history or another field? Aren't we really fooling ourselves in thinking that these requirements will achieve the goal of a well-rounded individual?

At this point, many people counter by saying, "I know of a person who was unsure of himself upon coming to college. He took science just to fulfill the requirement and now he's majoring in it." Of course there are people who have been helped by having been forced to take certain courses. But that is not really the point.

There are so many more people who have been hurt by the requirements. Not hurt in a big way, but hurt in the sense of being deprived of taking the courses they would rather take. The defensive logic is this: x has helped some people, therefore x should be required. If this was carried out, almost anything could be justified. Should we require playing basketball, going to the library, or drinking milk?

This leads to the second question of whether we want to achieve a

well-roundedness in education. I think it is a more admirable goal to allow students to develop freely, with guidance but not with coercion. Furthermore, the idea of one general prescription for everyone is quite opposite to any concept of individuality. Depending on one's major, there are specific courses to be taken. Each department should set its own guidelines. But we do not need a general prescription for everyone to follow.

As for the idea that this college will lose its academic standing if we drop requirements, this is just not the case. A lot of the finest schools in the country have ceased general distribution requirements. This is not to say that this is a good reason for doing so. But at least it should be known that dropping requirements will not destroy the "sacred heritage of the school." It did not destroy the reputation of Brown, Yale or Wesleyan. Will it really hurt ours?

Finally there is the question of what will happen in departments in which many students take the course just to meet the requirements. If requirements are abolished, there may be less students in these departments and the number of teachers may be affected. This is a real problem which must be dealt with. Take, for example, the language departments. They will be forced to deal with the question of why students are not attracted to language, voluntarily. This may move them to change the types of courses offered. The emphasis may switch from grammar to conversation, perhaps more courses in translation can be offered, but in any event, they will be forced to deal with the problem of students not being attracted to their field. And even so, I do not think that such a great change will happen overnight so as to cause major upheavals in these departments.

I do not think that abolishing requirements is an isolated action. In addition to dropping these requirements, we must improve the advisory system. If an incoming student is unsure of himself, he should be advised (not coerced) into diversifying his courses. I think there are suggestions for grading reform which must be considered. Also, a lot of the summer study proposals (which summer?) have not been acted on yet. All of these things must be done, but a general direction is needed and I think that dropping general requirements will provide this direction.

About 7 or 8 years ago, there was this guy who wrote a song about the times-are-a-changin' or something like that. Is it too idealistic to hope that the spirit of that song may now, many years later, be shaking the concrete walls of Connecticut College?

BURGUNDY SUNSET
IN
CONCERT
Conn College, Saturday, Oct. 9
at 8:30 in Cro Gym
Admission \$1.00

An automobile accident interrupted an album recording on the West Coast, forcing the Sunset back East to get things together again. Claimed by rock critics in California as the best band heard on the stage of the Fillmore West in over a year, the Sunset is ready to head West again. Hear them in concert here at Conn before they leave the East Coast for good.

Incarnations

"Let me give you" he proposed
"a few concrete examples".

Cold and death-gray,
Non-crumbling crust,
Man's closest yet approach to
tombstone rock,
Man's furthest yet from tree and
leaf, bird and bread,
Is this our ultimate objectivity,
Our totally present reality-of-
realities,
Our ground of all non-being,
Rough, bleak, concrete?

For me,
Let all examples be of earth and air,
Fire, water, tears and song,
Warm flesh and blood,
Fresh bread
New wine.

—Barrie Shepherd

graphic by carroll

Film Workshop Means Group Experience

by Sharon Greene

The Film Production Workshop, which could be one of the most exciting organizations on the Conn. College campus, will be having its first meeting on Sunday October 10 at a time to be announced, in the livingroom of Wright House. The three prime movers in the organization Tod Gangler, Michael Hunold, and Ben Howe would like anyone interested in films to come regardless of past experience. They mentioned that a film workshop should be a learning experience in all aspects, that there are technical aspects to be confronted and, "the experience with film making can introduce a person to another angle of viewing life, it can give a person another variable to work with in his own life."

The three felt that this year would be a year of evolution for the workshop. For that reason they

hope to keep the formal organization of the club at a minimum. Tod explained, "There are several ways in which a club like this could be used. We want to explore the possibilities. For instance, we could become a communications media for recording events and flashing news items around the campus. You can relate this to harmony, as a piece in the construction of the campus community."

Tod continued, "We hope this will be a group experience. The films made by the group will belong to the group. In other words we won't just say "This is Ben Howe's film but we'll help him work on it." Ben might have an idea for a film, then I might add to his idea, and then someone else might change it a little, the film is worked out by the group. Any film will also be influenced by the location and the limitations provided by the location. This

MOVIE! MOVIE! MOVIE!
Hey kids, **Film Production Workshop** is meeting Sunday Nite October 10 at 8:00 pm or thereabouts in Wright House Living Room. We'll look at real movies. Special guest lecturer:

Akbar del Piombo
from
Tierra del Fuego
Huzzah! Huzzah!
Anyone can come!

provides a moment-to-moment reality level. The idea changes with the locality. For instance, if we have an idea for a film that takes place in Harkness Chapel and we go there and find things a little different than what we expected, then we allow the differences to influence the film giving it a greater sense of realism."

Michael pointed out that the ideas about the Film Production Workshop are still evolving and changing. He remarked "This is one phase of the moment-to-moment reality level. It is dynamic."

Yen Not Zen

by Thomas R.H. Havens

There is a new breed of student on campus this fall, the hard-headed person. How do we recognize one? He, or more often she, is less romantic, more practical, less experiential, more logical than the student of yesterday.

There are signs that the idealistic flight from reason is slowing. This is not to say that the new breed accepts things as they are, but it seems to approach them differently.

An unsystematic sampling at the Cro lunch table reveals that enrollments in languages are up, far beyond the level enforced by the requirement. Students are taking more logic, more history, more literature, and more practical social science.

This does not mean a return to the conventions of a decade ago. The hard-headed student is taking old subjects but asking new questions; the courses are being quietly but thoroughly transformed.

The new breed no longer ap-

proaches Vietnam with the emotion of a few years ago. Now the questions are historical: how could we possibly have been such fools? In fact, there are far more questions about China after Mao and Japan after Sato.

The shock of President Nixon's heavyhanded diplomatic and economic moves last summer may help to account for the spurt in Chinese and Japanese language enrollments, not just at Conn but everywhere.

But it is the economy which seems to be forcing hard choices. People appear to be looking for something concrete. Political action, like academic subjects, appears to be less amorphous, more issue-oriented.

The hard-headed student may be just a straw in the wind, not a real trend. But one-third of the students on campus are new. Scarcely one student in three remembers the May strike of 1970.

In brief, the hard-headed student is far more interested in earning yen than soaking up zen.

Rock Films - Part I Festivals Seen on Film

by Ellen Ficklen

The following is the first of several installments:

Filed in 1967, **Monterey Pop** managed to show both the actuality of the flower children and to create their myth as well. The tone was set by starting with Scott MacKenzie singing "When You Come To San Francisco Be Sure to Wear Some Flowers in Your Hair", and then further articulated by the young girl who felt that the festival would be "like Thanksgiving and Christmas and New Years and your birthday all together". The communicated feeling was that of a Great Gathering full of Love, Peace, and Warmth. It was a joyous time of arts and crafts and bubbles and balloons. The footage further showed that all types, classes, and ages showed up, and that there were just as many young fresh faces and freckles as there were painted freaks. The message came across vibrantly—there is an incredible unity of fun and excitement possible through share music.

The sound track, utilizing eight-track stereo units for the first time was excellent. Visually, however,

Monterey Pop left a great deal to be desired. Understandably the quality of the sound could be considered most important in a movie about a music festival, but with forty-five hours of footage to work from, the audience feels that it has a right to be somewhat disappointed in the final product.

There were several nice silhouette shots, one in red and black and purpose of Simon and Garfunkel, and several of Gracie Slick in blue and black with highlights. However, very often both the color and the focusing were bad. The color in the Janis Joplin sequence was badly overexposed, and both the color and the images in the facial montage beginning with the Animals' section was poor. Also, the numerous white-outs while Otis Redding was singing became very disturbing after a while.

There were several other disturbing elements as well. One was that the Mamas and Pappas should never have followed Jimi Hendrix's performance. It was that type of editing, as well as the fact that the Mamas and Pappas were the only group to do two numbers, that gives one the feeling that John Phillips (of the Mamas and

Pappas) was given more say in the production than he should have had. It was also bothersome that this second song, which was obviously performed at night, was interspersed with both night and day audience reactions.

But even more disturbing in a larger sense are the type of forewarnings which a viewer can read into the movie today. Several shots of Hell's Angels were shown, chilling the viewer (even when it was first released), but taking on an added horror since **Gimme Shelter**. Then too there is the incredible sadness of realizing that Otis Redding is dead, Janis Joplin is dead, and Jimi Hendrix is dead.

There is the sadness that "the legend of Monterey has flourished... and as a consequence the pop festival scene has suddenly mushroomed into a promoter's goldmine, a type to be pushed for all it's worth." It is the beginning of the odyssey of the flower children that will lead us and them from Monterey Pop to Woodstock to **Gimme Shelter**. It is the joy in the beginning of flowers and smiles (if they were real and not just for the cameras), that has changed so that today many of those young faces

Woodstock

have learned to cry.

"What is it that musicians have that they communicate so well with the kids?" some interviewer asks Michael Lang, one of the young entrepreneurs of the festival. "Music," he says crisply."

Structurally, **Woodstock** is quite similar to **Monterey Pop**. Both show the chronology of the festivals, the preparation, the arrival, the festival itself, and then the leaving. The differences between the two movies may well be the differences of the festivals, but certainly the editing concepts make a great deal of difference as well. **Monterey Pop** is a shorter, gentler movie where there are more smiles than extremes. **Woodstock**, however, is much longer despite the fact the festivals were about the same length, is more pretentious about its own importance, and the two year time period had added regular announcements that "the brown acid that is circulating is not specifically too good."

From the beginning Woodstock was on a larger scale than Monterey Pop ever wanted to be. There were

great doses of advertising thrown out on the American public in what was probably one of the greatest "underground" establishment advertising campaigns. I remember the shock one middle-aged man expressed immediately after Woodstock had taken place, "There were five hundred thousand of them pouring into Bethel and none of us knew anything about it. How did they all know that it was happening? How can all of the kids know about it but none of the adults? What kinds of communication networks do those kids have?" Using the press' hip voice pieces the festival was built up with incredible intensity—the great rounding up and celebration at the end of the summer of 1969. With this type of aim, Woodstock was bound to have at least the historical significance of numbers.

Woodstock had grown from an idea of Michael Lang's to start a recording studio, and then with imagination, money and enterprise it had blossomed into a growing media hype. There would be Woodstock—The Record, and after numerous discussions and hassels there would be Woodstock—The

(Continued on Page 5, Col. 1)

..... CUT OUT AND SAVE

W C N I Preliminary Evening Schedule					
TIME	MON.	TUES.	WED.	THURS.	FRI.
7 to 9	ANYTHING YOU CHOOSE STARRING: Dave Clark	MOBY DICK BOASTING: Renny Johnson	TO BE ANNOUNCED	Bill Piper	Eric Kaufmann
9 to 11	FOR WHAT IT'S WORTH Mary Ann Sill	"Wired" Ollie Chantier	SUE WEIG	Peter Brown	THE BLACK SOUND EXPERIENCE BEAUTIFUL Bernard Bradshaw
11 to 1	Randy Russ	TO BE ANNOUNCED	HASHISH Harry Cronson	Benjo	Ryan Albee

650 on your AM dial

Rock

(Continued from Page 4, Col. 5)

Movie. It would seem that it was about here that the festival started arriving they were already the unwitting and unpaid listeners-performers. Yet discounting their inarticulateness, it was these same people that saved the festival. After all, they were the ones who lived together peacefully and on the whole remarkably cheerfully for seventy-two hours. It may have been luck, but it is important that it did happen.

One of the media hypes that **Woodstock** tries to put across about itself is that the festival was a massive put down of capitalism, but if there was any put down (which in itself is doubtful) it had nothing to do with the organizers. It is one thing for people to be against capitalism, and another to be hypocritical about it. And **Woodstock** manages to be supremely hypocritical, although the feel of the Woodstock festival itself probably wasn't. Again and again the announcers gleefully tell the audience that Woodstock is a free concert, and that they are going to lose money on it. They neglected to mention however that the concert had become "free" only after the kids were battering down the fences and coming in anyway, and that while they may have been losing money on it at the moment, they didn't really mind since they fully expected to make money from the movie and record(s).

At the time, only the falsity of the freeness was evident to people, everyone thought the promoters were actually losing money. "It appeared that the unhappy Iron Law of rock subculture—to wit, that somebody is making money off almost everything (and everybody) in it—had been successfully flouted. However, the appearance of **Woodstock** (Michael Wadleigh's movie) and the arrival of **Woodstock** (the expensively packaged double record album) made it clear that the law was not abrogated, but only temporarily suspended."

Editing is the key to a movie of this length, especially one like this that is caught up in its own self-importance. We saw a lot, but there was also a great deal that we weren't allowed to see. There were arts and crafts and yoga, just as the advertising had promised, but most of the thousands there never saw it. The movie audience never saw Peter Townsend hit Abbie Hoffman over the head with his guitar, but we know that it happened. Nor were the sylvan skinny dipping scenes "real", but filmed beforehand⁹ for the kind of feel that **Woodstock** should have, or rather was determined to tell the world that it had.

All in all we were had by **Woodstock**. True, the promoters gave us a festival that no one believed was possible, but its peaceful coinherence was more in spite of them than because of them. What they gave back to America was a three hour experience they made us pay four to five dollars to see. This exploitation of Woodstock has been labeled "creeping corruption"¹⁰, as the happy time of music and luck was taken and twisted and handed back to us—for a price.

Somehow a movie fashioned after Alain Resnais' **Night and Fog** would make a fitting sequel to Woodstock. It would use the original color footage from Woodstock and be interspersed with black and white footage showing the commercialism and greed that was going on backstage. If one could guarantee that the film would be a commercial success the original promoters might even be willing to re-enact their own roles. This sequel would make an appropriate lead in to **Gimme Shelter**.

The film itself used cinema verite interviews to a much greater extent than **Monterey Pop** in its effort to present its great sociological significance to the world. While in some ways this gave us insights into the participants, in other ways it left us even more mystified at what exactly was going on at the festival. For "theirs is an almost wordless euphoria" that was part of a seeming "trance-hypnosis in the unkempt mass of sardined, de-individualized listeners."⁵ "In fact, the film probably sets a record for the number of 'y'knows' immortalized on its sound track."⁶ Once again the impression we get is that music in and of itself provides a unifying force, a common denominator that is inexplicable and normally unattainable.

Working with 120 hours of film edited down to a little over three hours, **Woodstock** works hard on giving the feeling of the festival. Michael Wadleigh (he spelled his name Wadley when he worked with the Maysles brothers⁷) also attempted to give the proper visual tonality of each performer, and managed to get across the feel of the music and the crowd very well. We are very aware that we are seeing a different festival from Monterey Pop, but it is mostly because of the performers than because of any crowd actions. A lot of faces just aren't there, like Otis Redding and the Mamas and the Pappas, and they have been replaced by new ones. Then there is someone like Jimi Hendrix who was almost too much for people to take in **Monterey Pop** but is considered a necessity in 1969.

The sound recording, as one might expect, was excellent. It might have been heightened only if, as one reviewer suggested, Central Park had been wired for stereophonic sound and the film had been shown out-of-doors.⁸

The split screen technique was both the most successful and the most disappointing visual part of **Woodstock**. It worked best when there was music and simple visuals, but comprehension became difficult when we had to listen to what someone was saying, see what was going on, and watch someone else at the same time. One wishes that the split screen usage had been kept primarily for the musical numbers (including seeing a performance from several angles) rather than be used in the documentary type interviews as well.

I believe it is the part of wisdom for those of us who happen currently to possess the "final word" to leave room for . . . experimentation, which indeed is the underlying genius of our federal system.

—John M. Harlan

NOTES

¹Charles E. Fager, "Magical Interlude," **Christian Century**, July 30, 1969, p. 1022.

²Penelope Gilliatt, "Woodstock, or Synchronized Heartbeats," **The New York**, April 11, 1970, p. 161.

³Charles E. Fager, "Creeping Corruption," **Christian Century**, June 10, 1970, p. 733.

⁴Roland Gelatt, "Was This Trip Really Necessary?" **Saturday Review**, April 18, 1970, p. 42.

⁵Tatiana Balkoff Drowne, "Woodstock," **Films in Review**, May, 1970, p. 305.

⁶Gelatt, p. 43.

⁷Richard Corliss, "For One Brief Shining Moment," **Commonweal**, May 8, 1970, p. 191.

⁸"Woodstock," **America**, April 18, 1970, p. 425.

⁹Gilliatt, p. 161.

¹⁰Fager, "Creeping Corruption," p. 733.



photo by paris

Blemish-Ridden Girl Corners Yalie in Mixer Darkness

by Amanda Wonderlips

Every Friday night I get ready to go over to a Conn College mixer. I like Conn College mixers because that's the only place that I can wear the outfits that my Mom gave me just before I left to come here. Anyway, I take a shower and there's these purple hot pants that do wonders to my hips. Now, I don't have the best hips on campus, but when I wear these hot pants, my hips don't look bad from a distance, and especially if it's in a dark place. Then I put a lot of make-up on to try and help my blemish problem, but it doesn't help too much. My friends call me Pizza Face. Then I try to comb my long, scraggly hair down but it frizzes up a lot, especially when I get sweaty.

Grubb Foundation Grants Made To 6 Conn. College Undergraduates

President Charles E. Shain has announced that the Hunter Grubb Foundation has awarded grants to six Connecticut College undergraduates.

The awards were presented to seniors Marianne Drost, Constance Shaffer, and Elizabeth Schwartz, juniors June Ingram and Cheryl Kohler, and to sophomore Gloria McCree for use during the coming academic year.

The Grubb Foundation, established in 1968, makes awards to

Anyway, I always have a drink or two to get loose and then head over to the mixer. I always get there early so there won't be a lot of people who can see my complexion and figure in the glaring lights of the first floor at Cro. Once I do get upstairs I always find the spot where the lighting is the worst and take a nonchalant seat in the direction of the band (although just records are playing at this point). Then the real action begins. The band begins to play and in come the boys. It usually takes them ten or fifteen minutes to scent the place out and then I get my first request to dance. The first ones are usually Coastie freshmen who are horny but not very aggressive. We dance (I'm a pretty good dancer) but after a while the conversation dies or he sees me in the light. Then the grade-

A stuff comes in from the ivy-league schools. They are usually later because they have been drinking. Once this really fine Yalie (who was drunk) asked me to dance and by the first slow dance was feeling me and everything. We were having such a good time when he asked me to go for a walk. He walked away when we got to the lighted part before you go down the steps. But usually if I stay in the dark part, I can meet some guy and we can talk and dance for a while before he leaves.

Anyway, by the end of the mixer I'm tired and just because I'm not leaving with someone like some of the girls I don't get all that upset. I mean I might go back to the dorm and cry some and throw my hot pants down in a tantrum, but I can always take another drink.

selected students, particularly to those studying the humanities, at 15 small colleges. Grants are given to supplement existing scholarships and to provide aid for deserving students whose financial needs cannot be met due to restrictions on the use of scholarship funds or who experience an unforeseen financial crisis.

Students interested in applying to the foundation for awards for next year should contact Mrs. Marcia Pond, Student Financial Aid

Officer. Mrs. Elizabeth Schwartz is also the 1971 recipient of the Hanna Hafkesbrink Award. The award is given to a student who has done outstanding work in some area of the humanities and was established in honor of Hanna Hafkesbrink, professor emeritus of German, by one of her former students. It pays tribute to Miss Hafkesbrink's enthusiasm for learning which she imparted to her students and her personal qualities of dignity and humanness.

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AMERICAN CONSTITUTIONAL LAW by Mason and Beane. (It was used two years ago in Cibes' Gov. 232.) D. Gayle, box 319 or Windham.

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WANTED—female roommate. Must have good bod. Must be groovy. Call 442-4443 and ask for CHESTER.

NEW ZIONIST COALITION
 (Continued from Page 1, Col. 5)

college structure. The members of the movement have also taken steps toward finding a faculty member who will serve as the Coalition's adviser. While the New Zionist Coalition desires and expects the approval of the College Council, they will proceed without their approval through members of the College community and interested residents of the New London area.

SINGERS UNITE!

The Conn College Chorus is sponsoring a "sight-reading" party October 8 in Dana Concert Hall at 8:00.

We will be singing Handel's "Israel in Egypt" to the melodius tune of potent punch (no, not the "Water Music.")

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