The Day Connecticut College Goes Hungry

By Kathryn Bonn and Allie Lyons

Why will many students at Connecticut College boycott Harris on December 7th? Because that is the day when our college community makes a symbolic and practical action for those who live in hunger.

Students who participate in the fast will choose to miss lunch or dinner or both meals. The money for the food that isn't eaten will be donated to Oxfam-America, an organization that gives support to developmental projects worldwide. The aim of these programs is to help underdeveloped nations acquire the skills needed to better use their own resources.

Last year, according to estimates from the Residence Department, about one-third of the student body participated in the fast. With the cost of a missed lunch at $1.25 and dinner at $1.75, the College donated a total of $1,700 to Oxfam.

What's the point of going hungry on December 7th? Will our effort translate into an effectual, long-term project, or will it pay for a crate of food, soon to be depleted? Oxfam stresses the importance of national self-help and does not merely dole out food. The practice of giving food to underdeveloped nations can often disrupt the existing agricultural economy and minimize the recipients' desire to work.

Oxfam works toward the achievement of food self-sufficiency by strengthening agricultural systems. An Oxfam grant of $25,000 to Guinea Bissan will be used to repair traditional rice fields damaged by flooding and to purchase carts and canoes for transporting crops from the field to villages and markets. Projects like this one, that fit the specific needs of a village or nation, are the kind Oxfam supports.

On Conn and Co-ops

PART THREE

By Michael Schoenwald

How would a used book cooperative run at Connecticut College? What would the organization involve? Is a book co-op really an answer to the problem of high priced new books and poor distribution of used ones? These and other questions must be considered if a used book co-op is ever to come to Connecticut College.

In last week's article about book cooperatives at other colleges and universities that a possible answer to the problem of high prices on new books and lack of distribution of used texts lay in the co-op at Oberlin College in Oberlin, Ohio. Every member of the Oberlin Co-op has a vote in the running of the organization and the profits, after going to the employees and to the needs of the store, are distributed towards various community projects or groups within Oberlin.

There are a number of problems with Oberlin's method if it were to be applied to Connecticut. Would money come from to finance the co-op? If the co-op is set up as a store money would be required to pay for heat, light and other utilities. Another problem is whether the co-op would ever make enough money to help organizations at Connecticut and within the community.

Would the Student Government Administration of the college provide funding for a co-op? One advantage of this co-op would be the aid given to organizations in need. Existing ties between the college and community could be strengthened. Another advantage of the Oberlin version is the fact all members would participate in its functioning.

The Mad Scene

Again last night I dreamed the dream called Laundry.

In it, the sheets and towels of a life we were going to share,

Trampled or soiled, bled on or groped for blindly,

Again last night I dreamed the dream called Laundry.

In it, the sheets and towels of a life we were going to share,

Came swooning out of an enormous willow hamper

Form, and the lightning bite, and the roan mane unloosen.

Wears thin. The opera house sparkled with tiers

Fingers were running in panic over the flute's nine gates.

The Mad Scene (James Merrill spoke on Wednesday, November 4. The Pulitzer Prize winning poet read from his works on the theme of real estate. "The Mad Scene," reprinted from The Norton Anthology of Modern Poetry, exemplifies his style.)

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The CCPS: A Real Blast

By Carley Rand

Each Connecticut College student pays $65 out of his tuition towards social activities. What is being done to improve student activities at Connecticut College? One usually thinks more money is the answer. At the moment, however, lack of communication is more of a problem, than lack of funds. Our student fees towards social activities are not necessarily significantly lower than other similar schools. Bowdoin students pay $65 of tuition for social activities. Williams students pay $66. Bard and Trinity students pay more, $85 and $86 respectively.

This year the SGA at Connecticut received $100,000—$36,000 of which went to the Social Board. David Gleason, Social Board Chairman, proposed that if it had more money, Social Board could offer more concerts and free events. It is David's hope that one day enough money will be raised to develop more space for social activities; one day enough money will be raised to improve student activities at Connecticut College.

The CCPS has many plans for the future. They are looking forward to hosting winter and spring events on Harkness Green. Anyone interested in watching the games is welcome, and anyone interested in building rockets is encouraged to join the club. But watch out, Dr. McKillop has been told that rocket building is addictive. Have a blast!

Music Appreciation.

Since the thirties, Roberts has been offering a wide selection of music. Whether you prefer Kenny Rankin, by candlelight, or Elvis Costello by fluorescent light, we have something for your listening pleasure.

Roberts, the music people, has south-eastern Connecticut's largest record department.

Connecticut College music listeners are a special audience. You want quality recording and a good selection. This week, Roberts has some special specials on Warner Brothers, Elektra-Asylum, and Atlantic records and tapes.

Arthur - Soundtrack from the hit motion picture.
Fire Down Under - The latest sounds from Rick.

Values in the 80's from a tradition in the 30's.

By Edward B. Burger

What happens when a bunch of students casually chat about their childhood experiences of rocket building and launching? The answer: the formation of a new club, the Connecticut College Rocketry Society, or simply the CCPS.

The club, which started in late September, already has twenty members. There are two Commodores who are in charge: John Pearson and Dave McKillop. At this time they are not considered an official club. They plan, however, to submit a constitution to the SGA in the near future and will then become an official organization.

What do the members do? First they go out to Lee's Kiddieland on Bank Street and buy a rocket kit. On the average, a rocket costs about $6.00 including the engine. They then assemble it. One of the members, Bill Regan, says that the building and designing of rockets "alleviates some of the academic pressure." The rockets take about one week to build. There is great variety between the different rockets in the club. They differ in both design and shape, varying from three inches to four feet in height. There is even a replica of the Columbia which the club plans to launch at the same time as the real Columbia, whenever that may be.

The launches are just as amusing as the construction of the rockets. The members treat it as a social event to meet others. On one launching session, the club had fifty spectators watching and taking pictures. Sometimes, however, things go wrong. One time a soccer game had to be stopped so that the rockets could be retrieved from the river which landed in the middle of the soccer field. But as John Pearson puts it, "Disasters are just as fun as successes."

The CCPS has many plans for the future. They are looking forward to hosting winter and spring events on Harkness Green. Anyone interested in watching the games is welcome, and anyone interested in building rockets is encouraged to join the club. But watch out, Dr. McKillop has been told that rocket building is addictive. Have a blast!

Fishnets Over Food: Oxfam in Action

By Kathryn Bonn and Allie Lyons

"Oxfam-America has proven that people have strong recuperative powers and want to provide for their own needs. During one mass distribution of supplies, the Kampuchecans (Cambodians) gratefully but quietly received bags of food, but when fishnets were distributed, cheers spread throughout the crowd."

This statement from Oxfam reflects the underlying philosophy of the organization. Fishnets over food, this symbolizes Oxfam's approach to world hunger. The organization believes that innovative, self-help development projects instead of direct aid are the answer.

In recent years, Connecticut College has participated in Oxfam's "Fast for a World Harvest." What is Oxfam all about? Oxfam is a small, non-profit, international agency that originated in England in 1942, as the Oxford Committee for Famine Relief. Today, the organization has branches in Canada, Quebec, Belgium, Australia, Great Britain and the United States. The agency's most important fact is that it is completely dependent on contributions from individuals, schools, religious groups and community groups. It receives no government funding.

Oxfam-America seeks to support long-term aid projects that, with time, will become self-perpetuating. For example, in a village in Cameroon, an unhealthy and undependable local stream was furnished with a stream catchment system. The villagers paid for it, but the water was too clean, healthy water for the inhabitants. Oxfam granted $10,000 to this project.

In the last eight years, Oxfam-America has sponsored a nationwide "Fast for a world harvest." Participants go without eating for a day and donate their food money to Oxfam. This year, the national fast date is November 19 and people like Dick Cavett, Ed Asner and John Updike are helping Oxfam with promotion.

For reasons of convenience, the fast date at Connecticut College is set for December 7th. The sign-up for the fast will take place during the week of November 16. Members of the college community can sign-up for the fast at a table in the P.O. mornings during that week, or with Oxfam student representatives in the dormitories.

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Oxfam Calendar

Week of November 16: Sign-up for fast with Oxfam dorm representatives or at tables mornings in the Post Office.

Thursday, November 19: Faculty Symposium: "Approaches to World Hunger" 7:00 p.m. in Cro Main Lounge.

Saturday, November 21: Coffeehouse for Oxfam. Cro Main Lounge at 9:00 p.m.

Monday, December 7: Day of the Fast: Charlie King and Bright Morning Star perform for an end of fast celebration. 10:00 p.m. till midnight. Cro Main Lounge. Also workshops offered during the day with Bright Morning Star.
A Day in the Life

Being the Editor-In-Chief of a major metropolitan newspaper like The College Voice is both a blessing and a windmill. "Thanks," said Punch. "I'll get Tom Wicker on this right away." "No problem," I said. "Just remember, little fellow, it's Connecticut College, not U.C.L.A., and I hung up. No sooner had I done that when there was a knock on my door. It was Walter Cronkite. "Can I talk to you, Chief?" he asked. "It's pretty important." "I don't know, Wally," I said. "I'm in the middle of writing a paper." "I won't take long, I promise, can I sit down?" Wally had been seen like Walter Cronkite in my idea of a fun day, but editors have to do these things. "As you know," he began, "I'm no longer with CBS." "Well...I was wondering...a while ago, you said if you were, you might be able to give me a job or something. Maybe covering SGA or something. I need the work, and..."

A budget chart is printed in The Voice this week. Tell your House about it so they feel sorry for you. The money allotted was why.

Pay Your Tickets...

To the Editor:
I find the self-righteousness of individuals who have been saddled with repeated parking fines or towing charges very irritating. These students feel that they own this school and that they have the right to do what they please without retribution. This school does not have the space to let them do this, as evidenced by Mr. Blach's comment that we have only 306 parking spaces for 330 cars on campus itself. With 24 more cars on the campus, it seems entirely reasonable and even necessary for Security to enforce parking rules for those who belong on South Lot. There is plenty of space on South Lot—why can't Freshmen and Sophomores use it?

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Sincerely,
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Sincerely, David H. McKillop '82

During a brief discussion November 5th, members of Finance Committee maintained that they cut CNI because last year's allotment was especially for stereo, and because they felt the station had a history of bad management. But at the dorm meetings, and at the previous SGA meeting, the explanation was that WCNI had sponsored a party, at which marijuana was seen.

Nan Turner, house president of Harkness and a member of Finance Committee, told Harkness that Finance had "punished" WCNi with the $1,000 cut, for providing an "alleged marijuana bargain" to the community as a whole. (inserted material is verbless). Turner implied that Finance had done CNN a favor, since initially the Administration was thinking of revoking their license.

This rhetoric amounts basically to slander, besides being unrelated to the actual financial matter. There is no proof or even evidence that WCNI had any part in the presence or distribution of marijuana at its free all-campus party. (Remember, that as it seems, there are students here who smoke marijuana without being forced to by student organizations). Had there been any such evidence, the matter would logically fall into the hands of the appropriate law enforcement.

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Marauder — Blackfoot at their best featuring "Fly Away".
4 — Foreigner is back full force and it's "Urgent".
Bella Donna — The voice of Stevie Nicks and her latest hit "Stop Draggin' My Heart Around." Whatever your listening pleasure, you'll find a symphony of sound at Roberts.

Bring in your student discount coupon for an additional discount and save.

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Take the other day, for instance. There I was, not doing much of anything, when the phone rang. Turned out that it was Punch Sulzberger, Publisher of The New York Times, and he wanted some copy.

"What does The Voice staff have about the windmill on the library?" he asked. "We want to do a feature about it, but your reporter axes have all the information sewn up. Can you help me out?"

"Sorry, Punch," I said. "You know how the game's played; you get your copy and we get ours."

"Ah, c'mon," he said. I felt sorry for him. Me and old Punch had both started out as copyboys, but he had to stay. I didn't want to rub it in, so I gave him some info about the windmill.

"Thanks," said Punch. "I'll get Tom Wicker on this right away."

"No problem," I said. "Just remember, little fellow, it's Connecticut College, not U.Conn., and I hung up. No sooner had it gone than there was a knock on my door. It was Walter Cronkite.

"Can I talk to you, Chief?" he asked. "It's pretty important."

"I don't know, Wally," I said. "I'm in the middle of writing a paper.

Well, talking to a has-been like Walter Cronkite isn't like taking long. I promise, I can sit down?"

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Student Government Association should: a) apologize publicly to WCNI radio and the school, and b) rescind ratification of the budget, pending proper student input concerning CNI's cut, the Senior class allotment, etc. In the future, class presidents should be excluded from votes where a conflict of interest is implicit.

-LETTERS-

Quit Crying About It

To the Editor:

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Connecticut College students should have to pay for parking illegally. Seriously, though, the College has the right and should strictly enforce its parking code. There are a limited number of parking places and the College is hard pressed to accommodate all students who wish to park on campus.

Surely you jest, Michael, when you suggest that security search everyone in line, and in particular ask those who violate these rules. Stop complaining and start complying!

Sincerely,

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Pay Your Tickets . . .

To the Editor:

I find the self-righteousness of individuals who have been saddled with repeated parking fines or towing charges very irritating. These students feel that they own the college, that they have the right to do whatever they please without retribution. This school does not exist to give them all the things to do. Furthermore, it seems entirely reasonable and even necessary for Security to enforce parking rules for those who belong on South Lot. There is plenty of space on South Lot—why can't freshmen and sophomores use it?

During a brief discussion November 5, members of Finance Committee maintained that they cut CNI because last year's allotment was especially for stereo, and because they felt the station had a history of bad management. But at the dorm meetings, and at the previous SGA meeting, the explanation was that CNI had sponsored a party, at which marijuana was seen. At...
Ice Hockey Report

By Fran Shields

Two years ago, in Doug Roberts' first season as hockey coach, his Camel icemen lost to Rhode Island Junior College, one of the better JC squads in the Northeast, 17-1. Last season, Conn showed vast improvement but didn't have quite enough as they dropped a 4-3 contest to NCAA. In the Camel's exhibition opener last Thursday, they led the entire contest but had to settle for a 3-3 overtime tie against one of the strongest NCAA teams in recent years.

Co-captain Dave Fitzgerald opened the scoring in the first period as he turned an errant NCAA pass into a breakaway and beat the opponent's goalie in the upper corner on a fine move. Rhode Island was only able to beat Camel goalie Andy Finkes (22 saves) once in the game's first 30 minutes. Fresh sensation Paul Marks gave the Camels a 2-1 lead as he made a rink-length dash and dished off to Nigel Bentley at the goal mouth. NCAA tied the game at 2-2 on a long screen shot that just beat the Camel's second goalie Bill Charbonneau on the far pipe.

Junior centerman Paul Brock scored the Camel's third goal on a break just inside the NCAA blue line. Brock's goal said a lot for the balance of Roberts' team, each of the first three lines getting a goal. Three minutes later, Charbonneau, brilliant in the third period and ten minutes of sudden death, was the victim of a deflection as NCAA tied the game. Both teams had their chances in overtime, but goaltending really helped the defense and went out of his way to teach individual players.

ICE CHIPS

The Blue skated to an 8-7 win over the White in the first annual Alumni game on Saturday night. The Blue, led by Craig Bower (a goal and two assists) and Mark Munro (two goals), got off to an 8-5 lead and held on to win. Brian Elowe, last year's captain, led the Alumni scorers with a goal and an assist for the White squad. Soph winger Byron White had the hat trick for the White team. Other Alumni that returned were Wisner Bates, Win Hotchkiss and the members of his team, each of the first three lines getting a goal. Three minutes later, Charbonneau, brilliant in the third period and ten minutes of sudden death, was the victim of a deflection as NCAA tied the game. Both teams had their chances in overtime, but goaltending really helped the defense and went out of his way to teach individual players.

The 1981-82 gymnastics season is off to a good start. There are 18 members on the team this year, coached by Jeff Zimmerman. There are 18 members on the team this year, coached by Jeff Zimmerman. There are 18 members on the team this year, coached by Jeff Zimmerman. There are 18 members on the team this year, coached by Jeff Zimmerman. There are 18 members on the team this year, coached by Jeff Zimmerman. The first meet of the season will be held on December 2 at the Coast Guard Academy. The Annual Cartwheel-a-thon will be held November 12 to raise money for the team. SPONSOR A GYMNAST! IT WILL MAKE YOU FLIP!

Flag Football Standings

As of November 8, 1981

1. Smith (7-0) 6. Park-Wright-Marshall (2-4)
2. Larabee-Off Campus (6-1) 7. K.B.-Abbey-Lazrus (2-4-1)
3. Morrison (5-1-1) 8. Harkness-JA-Freeman (1-5)
4. Windham (4-3) 9. Burdick-Plant (1-6)
5. Hamilton-Lambdin (3-2-2) 10. Bradford-Blackstone (1-6)

Playoffs — No. 1 ranked team will play No. 4 ranked team. No. 2 ranked team plays No. 3 ranked team — winners go to Super Bowl.

NOVEMBER 19, 1981

AETNA-LIFE & CASUALTY

WILL BE HOSTING AN OPEN
FORUM ON BUSINESS CAREERS
FOR LIBERAL ARTS MAJORS
ON TUESDAY, NOVEMBER 17, 1981
AT 4:00 P.M. IN COLLEGE HOUSE
REFRESHMENTS SERVED
ALL STUDENTS INVITED
Dance Club Concert in Harmony

By Krista Whetstone

On November 5, 6, and 7 the Dance Club presented a concert.

"Danceworks", the dancers were all Connecticut College students performing to a wide diversity of music. The concert began with an explosion of energy. "Checkerboard Funk," choreographed by Leona Mazzamurro, consisting of 22 dancers accompanied by live musicians. Although the piece at times seemed somewhat choppy and chaotic, it served its purpose: to enliven the audience and create an enthusiasm and excitement. "Checkerboard Funk" was successful in doing this and left the audience eagerly anticipating the pieces to come.

The next piece, "Babylon", choreographed by Beth Rubenstein, had a calming effect on the audience after the last-paced "Checkerboard Funk." "Babylon" was more gentle with more sophisticated and powerful movements. The three dancers were fluid in their movements and danced with clarity. "Soleoul" was choreographer Eve Chilton's expression of isolation, anxiety and frustration. Appropriately, this piece was a solo. "Soleoul" was full of repressed energy and the angry anxiety emanated through the movements, which would shift from free and flowing to purposefully awkward. "Soleoul" clearly was the most impressive and one of the most sophisticated pieces in the concert.

All to free the audience from the disturbing subject matter in "Soleoul" is light, fun pieces like "The Mirror," choreographed by Barbara Lupusczyk. It was a lively piece set to a song by Duke Ellington. "Duet for Bli-Blip", choreographed by Leona Mazzamurro and Peter Dimuro was a lively piece set to a song by Duke Ellington. "Duet for Bli-Blip" struck the audience and generated enthusiasm and excitement. "Checkerboard Funk" was successful in doing this and left the audience eagerly anticipating the pieces to come.

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A scene from Eve Chilton's piece, "Harbinger." The final piece was indeed a grand success. The diversity was so broad that one never knew what to expect next. Plato believed that music influences behavior. Because of this, music was used in choosing music for students' ears. Plato feared that wrong music would result in immoral behavior. Aristotle stated that music imitated nature and the Baroque doctrine of counterpoint was that music imitated God and was meant to glorify man. Throughout the presentation, Mr. Althouse did not mention the devices used. Our critics speak in visual terms as a fun piece to be appreciated. Plato feared that wrong music would result in immoral behavior. Aristotle stated that music imitated nature and the Baroque doctrine of counterpoint was that music imitated God and was meant to glorify man. Throughout the presentation, Mr. Althouse did not mention the devices used. Our critics speak in visual terms as a fun piece to be appreciated. Plato feared that wrong music would result in immoral behavior. Aristotle stated that music imitated nature and the Baroque doctrine of counterpoint was that music imitated God and was meant to glorify man. Throughout the presentation, Mr. Althouse did not mention the devices used. Our critics speak in visual terms as a fun piece to be appreciated. Plato believed that music influences behavior. Because of this, music was used in choosing music for students' ears. Plato feared that wrong music would result in immoral behavior. Aristotle stated that music imitated nature and the Baroque doctrine of counterpoint was that music imitated God and was meant to glorify man. Throughout the presentation, Mr. Althouse did not mention the devices used. Our critics speak in visual terms as a fun piece to be appreciated.

In response to this question Mr. Althouse played a selection from the Sinfonia in A Major for Piano, by Schubert. It was difficult to choose one Continued on Page 8

Robert Mann on the Juilliard

By Barry Criss

During the intermission of last Wednesday's concert, the Juilliard String Quartet I was able to talk with Robert Mann of the quartet. Mann is the only remaining present quartet who has been with the group for all thirty-five years of its existence. He is the first violinist for the quartet.

"What makes me still interested in the quartet is that we have never stood still," Mann explained, "we're still interested in the music of the repertoire." The Juilliard String Quartet has been called "the first family of chamber music." What makes it so good?

Mr. Mann answered, "you know the story about the young man with the violin case who asked, 'how do I get to Carnegie Hall?' and a man answered, 'yes, practice.' "

Mr. Mann also said that it is a matter of being long devoted to music, to the life of a quartet . . . and to grow as time goes on.

The type of constant growth is very important to Mr. Mann. He said, "if you think that it's something you achieve and then you're there, then you're wrong. It's a skill that deteriorates."

Besides their rivalry there is something that is_sharley at the heart of the Juilliard String Quartet. It lies in their approach to the music.

"Mr. Mann put it this way, ... we are always balancing the context of the time that the music was created with our time . . . We are questionning what was

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Beethoven about 1800 and in 1825," Mr. Mann then gave an example from Beethoven's String Quartet in B Flat Major, Opus 18, No. 5. Mr. Mann then gave an example from Beethoven's String Quartet in B Flat Major, Opus 18, No. 5. When the Opus 130, as part of the 1981-82 season of the Connecticut College Concert and Artistic Series, The juilliard is famed for its ensemble playing and superb interpretation of Beethoven, and this concert did not give us what we had come to expect. We were instead treated to "the most incredible performance we had ever heard."

"Barbara Lupusczyk" was the only ballet piece in the concert. It was the most elegant and "pretty" out of all the pieces. Although the movements were smooth, it seemed that the dancers were very aware of the choreography. Thus, the fluid movements did not intertwine smoothly with the choreography.

"Shadow in the Mirror," a solo performed and choreographed by Amy Condon, had the same introspective and disturbing sense that "Soleoul" had. The movements were extremely strong and powerful, and gave a quite a lot of emotion. A stunning and desperate quality prevailed in the piece. "Shadow in the Mirror" was performed dramatically and with intensity.

"Harbinger," choreographed by Eve Chilton began with a striking composition, a pile of bodies were strewn together on the floor to form a sculpture of sorts. The movements began slowly as the dancers broke away and came to life. The dancers used each other to make beautiful forms. "Harbinger" had a sensual aspect through its soft movements and lines. The final piece was indeed a grand finale. "Space Harmonics, Once Again," choreographed by Leona Mazzamurro, began slowly and then suddenly burst into rhythmic movements. "Space Harmonics, Once Again" was a full of soaring leaps and dives. The dancers seemed to be enjoying themselves and the audience was most responsive during this piece.

"Danceworks" was clearly a huge success. The diversity was so broad that one never knew what to expect next. "Danceworks" was managed and performed in such a way that it had a strong audience appeal yet displayed that dance can be more than mere entertainment; it showed how dance is an art form.
At the Ballgame

Continued from Page 7

A piece of tape. What good'll that do you," Max said.
"I don't know," he said. "Have you ever met Santos?"
"Um, well, sort of," Max said. "You know how the stars don't enjoy hounding fans. Takes time to make friends with them. Um, Santos, he, he's kinda like that. But not with me, you know. Since he and my father buddy up, we made friends right off. No problem.

"What's he like?" one asked.
"Um," Max said, looking away from his eyes, up to the ceiling. "One time he took me out. We drove in his Porsche over the Public Gardens. Santos brought a football, yeah, a football, and we passed it around. He said it threw it better than any kid he'd ever seen. And he knows lots of kids. When I got bored with football, we played tag. Course he said I'd never chased a boy as fast as me. And he knows many boys. After that, we stepped on a swan boat.

"Gee, Walt," I said. "You're putting me in a tough spot. Please," he said. "I'll take a cut in pay, sell my boat. You won't be sorry," Cronkite said, getting up. "You know, this is like the fulfillment of a dream for me. Edward Murrow, Jack Anderson, Woodward and Bernstein . . . they all wanted to be on The College Voice. And Max saw and felt it, here in his right hand. And Max saw and felt it, and this adds to its interest. Music is a mystery and this adds to its interest. A lively discussion, focused on the relationship of Western versus non-Western music and the individuality of expression."

"So then what happened?" one asked.
"Nothing you'd want to know," Max said. "C'mon tell," he said.
"Um, let me think back on it." Max said. He looked up at the ceiling. "O.K. Now don't tell anyone. Santos gave me his baseball cap, this cap I'm wearing. A small boy sneezed. The boys started laughing. Their bodies moved, arms swaying, heads jiggling. Heat flushed in Max. They were on to him. Move away. Quick. But his feet wouldn't run.

"My father sells those hats," a little one said. "Santos wears a cloth hat."

The big boy spat a football out of Max's right hand. And Max saw and felt some files before he took off for cover down near the box seats. A little boy leaned against the field portal of gate nine. He breathed hard, catching up on fast air. Those no good pinheadd funds, those whitefeet buffoons had taken him. Where was Pop? Max, he needed him. Those people all around acted scared. Did they know about Santos? He hadn't meant to go on about the story but something made him tell it. What? There Pop stood, shouting. People laughed at him as usual. He looked smaller when you knew how the stars don't enjoy space and not enough pictures; half of those people are in our Kremlin office, saying...

"What's he like?" one asked.

"Oh," Cronkite said merely. Then he walked away.

Now, that much I can stomach. But the T.V. news that night drove me past distraction. In France, they showed people protesting outside of The Voice's office, carrying signs saying 'Bring Back Freshman Fred' and they...

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Fusing the Rift

Music

Continued from Page 3

emotion and desire so would diminish the value of the sonata. Some pieces of music are by nature ambiguous and pinpointing one emotion limits their value. In closing, Mr. Althouse remarked that music lacks the ability to provide an object for its expression; so it is difficult to see how music is expressive outside itself. Only as an entity can music be viewed as expressive; it cannot be divided and analyzed for emotion.

There are no rules to expression in music to be applied. Music is a mystery and this adds to its interest. A lively discussion, focused on the relationship of Western versus non-Western music and the individuality of expression followed Mr. Althouse's talk.

Mrs. Geiger contribute? In the Main Lounge of Ces? Clearly. I do not write this as an exercise in ad lib tant. I am not advocating a return to faculty and administrative residence in the dorms although I believe this was valuable in the past. On the contrary, I am eager to revitalize an essential ingredient of campus life, what Plato calls fellow service. I plan to have lunch next Tuesday, November 17th at 12:45 at the emptiest table I find at Smith-Burkard. Will you join me?

A Day in the Life . . . continued

Continued from Page 3

with your supervision. I think I can hack it." "Gee, Walt," I said. "You're putting me in a tough spot. The Voice staff is doing pretty good as it is now, plus you have a history of quitting jobs, so . . . ." "Please," he said. "I'll take a cut in pay, sell my boat . . . I'll do anything. Just let me write for The Voice."

"Again, it was another tough spot. "Okay, Walt," I said. "Show up at 8:00 Monday morning and see what I can do."

"You won't be sorry," Cronkite said, getting up. "You know, this is like the fulfillment of a dream for me. Edward Murrow, Jack Anderson, Woodward and Bernstein . . . they all wanted to be on The College Voice team, but . . . ."

"Don't let it go to your head," I said. "Your name's not on the masthead yet."

"Oh," Cronkite said merely. Then he walked away. Now, that much I can stomach. But the T.V. news that night drove me past distraction. In France, they showed people protesting outside of The Voice's Paris office, carrying signs saying 'Bring Back Freshman Fred' and they...

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A Day in the Life . . . continued

Continued from Page 3

had to call in three hundred gendarmes to break it up. And in Russia, one thousand peasants were revolting outside of our Kremlin office, saying The Voice has too much white space and not enough pictures; half of those people are in jail right now.

Now, I'm not going to go into any details because I'd rather rollerknife down a stairway than talk about myself. But I'll tell this to anyone reading. It's the same thing I told Cronkite, The New York Times, the B.B.C. and all the other hangin'-on who want to get in the show. The College Voice serves the New London community. Therefore, we take contributions only from the local area.

So, once again, The College Voice is cordially inviting you, the reader, to write about anything that may interest, concern or amuse you and put it in Box 1351. The sad truth is that if we don't get more contributions, we're going to have to start using townies like Cronkite and the guys from The Times. I'm sure they'd do okay, but it just won't be the same thing.

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A.A.
Voice: Interview: Fine-Tuning weNI

Voice: Will that save you from being pushed off the air? Oliva: That's a problem. There's a huge push for the electromagnetic spectrum of the radio dial, and we have one receiver. If someone else were to come in we'd have to put it in 100 kHz to go up and 100 kHz to not get pushed off the air. As a 10-watt station we're unprotected.

People are afraid. We could go carrier, and just broadcast through the electrical outlets in the dorms. You plug your radio in and automatically get CNI. No one else would do that. But I'd be free to use all sorts of speech that I would want to think would get very wild on the airwaves.

Voice: You'd rather not see that happen? Oliva: Yeah. I'd like to see that happen... at all.

Voice: What kinds of new programming are you planning? Oliva: I'd like to do a lot more editorial adventures and change. So the other groups like the political group, the political advice group, the CNI, or anyone else who take up an active role in speaking on the air. I think educational radio is only established by the usual and new musical ideas. It often sounds like you're in an adversarial relationship or an argument about this, or at least in the area of money. You seem pitted against them.

Voice: Well, I don't know. Ever since I became involved with this station, things seem to be consistently good with SCA over money. Last year we caused a huge uproar. Misguidedly, people on the Board were threatening the radio station, claiming that it was a new, sorry, I wish we could only go off if someone near us on the dial chose to go up in power. Then it would be an emergency situation.

Going stereo was very important to us as well. We felt we were losing our confidence as a student body if we hadn't done anything in two years. I mean we had made improvements, but none anyone could see.

Voice: Will an attitude of professionalism evolve from this? Oliva: Well as Mike Tucker, the Chief Engineer, said about stereo, "with the roses come the thorns." There was a high pitched moment when over 95.5 MHz came out to be a bad connection in the transmitter. We'll be stereo next semester, without the hum.

Voice: How do you feel you're coming into conflict with SCA this year?

Oliva: Student Government had it out for us last year. We caused some problems. The school president and CNI had made some improvements, but none anyone could see.

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A Night at the Ballgame
By Ali Moore

About 65,000 people packed Fenway Park yesterday afternoon. And players batted a small white ball to home plate, then jogged into the visiting butcher's, and the fans cramped muscles, grumbling. He looked at his father, who sat below in the stands. A blue and red shimmered in the green field and darkened the stands to a coal-gray. Little men moved around the field, the glassed lights showing their suits white. But down at the stadium, the field kept a brilliant chlorophyll green and the white lights blindered and the stand held a gabbing, colorful crowd. Red and blue shimmered in the stands.

A small boy sat in his seat while the other spectators stood, stretching their cramped muscles that blocked the field. A blue synthetic stopped them from bustling loose. Mumbling still, the fans, in staggered union, sat. No, he couldn't be any use in standing while McArthy circled a tad too mightily, the brew would sparsely under a faded cloth cap. A clear, he'd make his move. He looked at his father, who sat below in his seat. But, luckily, it did go back a long way, back to high school. No longer did popcorn settle inside his boots, he turned back on the dirt track. All right. It's eighth inning and we're down two-

The ball simmers, a warm brown mass of long, long twisted tree roots, cell-melting of rotting peagrass moss, and breathing up Viking treasures or farmer's boots. Stretching around house, shed and rock wall, the bog sucks in any unwatched thing. The dawdling hedges, notebook or wedding band, all submerge in turf and lay in waiting. Today the bog gives up a treasure, a moss-encrusted amulet, some Dane's trinket.

Some action.

"Are you scarifying our cat?" one said.
"Might be. Might not be," Max said.
"Who's your cat?"
"We do," the big one, who wore a paper cap covered with the word hotdogs, said.
"What makes you the owner?" Max asked.
"We feed him," he said. "My father gives hotdogs after everyone goes home."
"My father melts an ice cream and we have to sit in the box seats near the Sox's dugout, he said. "We don't sit in the bleachers where you can't see a thing." "Yesterday, we saw the locker room after the game," the big boy said, "but that's not new." "Yeah," Max said. "My father knows Jimmy Santos. He and Santos played ball in high school, then joined up. He's the best. They keep other teams scared still."

"Really," the big one said. "We never Continued on Page 8

The Bog at Ballyhaunis

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Scandinavian Seminar is now accepting applications for its 1982-83 academic year abroad in Denmark, Finland, Norway, or Sweden. This unique learning experience is designed for college students, graduates, and other adults who want to study in a Scandinavian country, becoming part of another culture and learning its language. A new one-semester program, only in Denmark, is also now available.

After orientation in Denmark and a 3-week intensive language course, generally followed by a family stay, students are placed individually at Scandinavian Folk Schools or other specialized institutions, where they live and study with Scandinavians of diverse backgrounds. The Folk Schools are small, residential educational communities intended mainly for young adults. Both historically and socially, these schools have played an important part in the development of the Scandinavian countries. Midway through the folk school year, all the Seminar students and staff meet in the mountains of Norway to discuss progress and make plans for the spring. A final session is held at the end of the year to evaluate the year's studies and experiences.

Because the Scandinavian countries are small, open, and accessible, the year provides an unusual opportunity for the student to explore his or her particular field of interest by doing an independent study project. On the basis of a detailed written evaluation of their work, most college students receive full or partial academic credit for their year.

The fee, covering tuition, room, and board, and all course-connected travels in Scandinavia, is $5,900. Interest-free loans are granted on the basis of need, as are a few partial scholarships.

For further information, please write to: Scandinavian Seminar, 100 East 85th Street, New York, NY 10028.

Can you feel the draft breathing down your neck? The Central Committee for Conscientious Objectors warns that the reinstatement of draft inductions may be closer than you think.

"The resumption of draft registration for 18-year-old males makes it very important that all Americans think through their beliefs about the problems of war and the draft," said Larry Spears, Director of CCCO's Youth Campaign.

After the Supreme Court ruled on June 25 that registering men but not women for the draft does not violate the U.S. Constitution, According to Professor Peter Goldberger, an attorney and teacher at the Villanova University School of Law, Villanova, Pennsylvania.

"This decision brings us a step closer both to prosecutions of non-registrants and to resumption of draft inductions."

The exclusion of women from registration will make it easier for Congress to reinitiate the draft

One consequence of the Court's decision, commented Goldberger, is that it should remove any doubts that anyone may have had about the close connections between registration, a "real draft," and mobilization for war.

The position argued by the government's lawyers and adopted by Justice Rehnquist flatly contradicts the bland public relations statement of Selective Service that registration and "the draft" are altogether different propositions, said Goldberger.

During the oral argument of the case, Solicitor General Wade H. McCree, Jr., admitted that "you can't separate" the questions of registration and the draft.

The court described registration as "the first step 'in a united and continuous process designed to raise an army speedily and efficiently.'"

COMPLEX LIVING . . .

The usefulness of this card," commented Spears, "is that it provides a record of an individual's opposition to war. This CO card will help to demonstrate to the military that hundreds of thousands of young people will not serve in the armed forces. Support for conscientious objection, along with the large number of non-registrants and the vocal anti-draft movement may help to deter Congress from establishing a permanent draft."

CCCO was founded in 1948 as the Central Committee for Conscientious Objectors and has served conscientiously since then as a national, non-profit agency counseling young Americans facing the prospect of military service, and those already in the military. Is There A Draft In Your Future?

Steve Pelton, Carol Jones and Sam Rush at rehearsal.

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The exclusion of women from registration will make it easier for Congress to reinitiate the draft.

With the elimination of the student deferment in the mid-'70s, the classification available to the greatest number of young people is conscientious objection. A conscientious objector is someone who is opposed to participating in war on the basis of deeply held moral, ethical, or religious beliefs. During the time of a draft, anyone recognized by their draft board as a conscientious objector would then serve two years doing alternate civilian service.

Spears stated that over 27,000 draft-age individuals have already registered with CCCO through its conscientious objector card. "These cards are available, free of charge, from CCCO, P.O. Box 15796, Philadelphia, Pennsylvania 19103. They simply state 'Because of my age individuals have already registered for the draft."

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