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Paul Lehmann: Provocative and Creative

By MEREDITH DRAKE

Each year Connecticut College plays host to a different religious thinker who spends one week on campus to lecture, and exchange ideas with, the college community. During the week of November 16-23, Conn will have the opportunity to honor one of the more distinguished theologians of our country: Dr. Paul Lehmann.

David Robb, Connecticut College campus chaplain, had the opportunity to study with him at the Union Theological Seminary and is extremely enthusiastic about this year's visiting theologian. "Most students think that theology only occupies a little corner, but this man is one of the really creative and most exciting teachers I've ever met. He has worked with generation after generation of students and knows how to ask the most stimulating and provocative questions. He's warm and engaging and is interested in everything."

This year's Theologian in Residence brings with him an impressive resume of teaching positions, lectureships, and publications. Having served on the faculties of Wellesley College, Princeton University, Harvard University, and Union Theological Seminary in New York, Dr. Lehmann has occupied chairs at some of the more prominent American institutions.

Professor Lehmann's

specific field is Theology and Ethics, although his interests range over politics, ecology, liberation movements, the impact of technology and technological reason on Western culture and imagination. Dr. Lehmann retired from his career as an active teacher, but he still continues to influence ethical and religious thought through his lectures and writings.

During his years as a student of theology, Dr. Lehmann became one of the closest friends of Dietrich Bonhoeffer, a Lutheran theologian who studied for a time in America while Hitler was taking control of Germany. Returning to Germany in 1933, Bonhoeffer was implicated in a plot against Hitler and was sent to a concentration camp. Bonhoeffer continued to write and ultimately stimulated a great deal of change in religious thought. Because he was able to communicate with Bonhoeffer through letters, Lehmann was greatly affected by this distinguished thinker.

Dr. Lehmann will begin and end his week with Morning worship in Harkness Chapel on November 16 and 23 at 11 a.m. He will also be available to the college community in a number of ways throughout the week.

A public address and discussion entitled "The Liberal Arts and a Human Future" will take place on

Tuesday, November 18 at 7 p.m. in Oliva Hall. The goals, moral purposes, future, and education of a college community will be discussed. Explaining the value of such a discussion, Chaplain Robb says that "we don't talk enough as students and faculty together about what we're doing here."

On the following afternoon at 4:30 in the Chapel Library the Women's Studies Group will be co-sponsoring Dr. Lehmann in an informal talk and discussion: "The Challenge of the Women's Movement to Theology and of Theology to the Women's Movement."

Dr. Lehmann will be in the living room of Katherine Blunt dormitory on Thursday night at 7 p.m. for an informal discussion on "Human Sexuality: Options, Choices, and Responsibility."

As a conversation with Dr. Paul Lehmann David Robb, and Laura Hesslein (the director of Counseling Services), any topic will be considered such as heterosexuality, homosexuality, sex ethics and etiquette, what is responsible and irresponsible. David Robb explains that "we don't know what the student's concerns are, but we'd like to see what comes up." He goes on to say that Professor Lehmann has a concern for ethics but is by no means moralistic.

This year's Theologian in



Residence offers a good opportunity to take theology out of the dark corner that many students have placed it in. "He's both a lot of fun and tremendously stimulating. He makes you think in ways you hadn't planned on thinking," concludes David Robb.

Francis Johnson, the Dean of Faculty, also knew Lehmann by way of his first wife and gave him another high commendation. "He is a very warm person with an extraordinarily probing mind

who looks into areas that might not conventionally be thought of as religious, and asks about their significance on human life and the dignity of a human being. He is the most seminal kind of thinker I've run across."

This week's discussions and lectures with Dr. Paul Lehmann seem too good for any student at all interested in ethics and thought to pass up. Connecticut College is privileged to extend hospitality to such a notable theologian.

THE COLLEGE VOICE

November 18, 1980

Vol. IV, No. 8

Connecticut College's Weekly Newspaper

Palmer's Future

By CHRIS REVAZ

The old Palmer Library, perhaps the most elegant and stately building on the Connecticut College campus, will once again resume its place as a center of learning and cultural pursuits. The building has stood dormant for four years now, but exciting plans are now underway to turn the building's crusty interior into a beautiful humanities centerpiece, an idea that has been tossed around since its doors closed in 1976.

Although the project is still very much in the financial planning stages, Mr. Roger Gross of the Development Office feels a "milestone" was reached when the college raised the \$1 million in gifts and pledge this fall that was the stipulation of the \$500,000 grant offered in the Dana Challenge.

However, even with the money that has been pledged, only about one-third of the projected \$3 million total budget is on hand as hard

cash, and the administration is understandably hesitant in launching a full-scale renovation effort without a large part of the finances. The Palmer Renovation Committee and the Long Range Planning and Development Committee are meeting this week though, to discuss further fund raising and the possibility of starting the first "stage" of the renovation, before inflation pushes the projected cost even higher.

The old library was the gift of George S. Palmer, who donated \$100,000 to the first graduating class to be used either for a "library or chapel." It served the college community as a fine library from the opening day in 1923, when nearly 500 students, marching in formation behind President Benjamin Marshall, transported 18,000 books from New London Hall to the new building, to 1976, when the new college library was dedicated. The plans that have been drawn up in the

four year interim period will provide the renewed Palmer with six new classrooms, new seminar rooms, a language laboratory, 44 faculty offices, a faculty lounge, and a spacious central lobby area.

The administration and trustees plan to continue the extensive search for prospective donors until those goals are realized. Although the renovation of Palmer Library is a top priority of the college's development program, it is not, by any means, the only priority. Indeed, capital is needed for a host of different areas, including faculty salaries, student scholarships, general endowments, and the annual campaign for income. Nevertheless, it looks like the future of old Palmer Library is very bright and the college stands to benefit tremendously from the results of the renovation. As President Ames has stated, "In making old Palmer a new humanities center, Connecticut College is reaffirming that the study of human thought and achievement must be the cornerstone of a liberal education."

ENERGY FINE POINTS

By A. BERSTEIN

Connecticut College has been improving its energy efficiency for the past ten years, according to Treasurer Ted Knight, and the regular visits of a professional energy consultant, engineer Walter Tallafuss, will now assist the school in finer points of energy conservation.

Mr. Tallafuss is associated with the Braitmayer Foundation in Massachusetts which is beginning this year to assist three New England colleges — Connecticut College, Trinity College, and Bowdoin — reduce their energy consumption. Monthly visits by the engineer are paid for 50-50 by the college and the institution in Massachusetts. According to Mr. Knight, Mr. Tallafuss indicates that Connecticut College compares favorably with the other two colleges.

Major improvements in the heating system at Con-

necticut College include: zoning of air-conditioned buildings, namely, Cummings and Palmer Auditorium; installation of a computer in the physical plant which monitors the energy usage of separate buildings; replacement of regular windows by thermal insulating windows during building renovation, as in New London Hall; recirculation of heated air in Harris rather than continued heating and disposal of outside air; rebuilding of heating plant furnaces, and a switch this year from oil to gas fuel. Charts on file in the Treasurer's Office show a trend of decreased energy consumption since 1970.

Mr. Knight said that Mr. Tallafuss may be able to help the College explore the possibilities of new forms of energy, such as solar heating, but he indicated that cooperation on the parts of staff and students has been a major factor in keeping energy consumption down and that there are no large-scale projects planned that would greatly affect the energy system.

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CAMPUS NEWS

Faculty Profile: Alasdair MacPhail

By SARA BARRETT

Alasdair B. MacPhail is one of the thirty-two new professors here at Connecticut College this year. His specialty is early American history, though he is a native of Scotland. He spent the last seven years at Stanford teaching early American History and working on a book. Before that he taught at the University of Illinois, and earlier he was a teaching assistant at Brown University.

The reasons behind Mr. MacPhail's journey to America were not originally for the purpose of studying early American History in the place where it occurred, however. While a student at a boarding school, he became friends with an American student assigned to the house where he was living. At the end of the year, the boys father, William Cole, came overseas to see the school and travel. At the same time, he offered MacPhail a place at Lake Forest College, where he was the President. MacPhail had made a tentative commitment to do a year's service in Kenya with the English equivalent of the Peace Corps, and planned to attend Cambridge after that. But, the opportunity to study in America, in a totally different atmosphere and college, persuaded him to delay his previous plans. While a student at Lake Forest College, he developed an interest in early American studies, and pursued that interest further at Brown University, where he got his M.A. and Ph.D. He says he would not go back to England at this time for a number of reasons. Although he still has

an emotional attachment to Scotland, there is a sense of gloom and despair there. The horizons are narrower in England than they are here, and the students don't contemplate the multitude of opportunities or sense the need to prove yourself the way American students do. He is also happy to be in the New England area, as it places him in the middle of his area of interest. His resource materials are now first hand, rather than copied from microfilm.

He feels that Connecticut College fits into the New England type of environment in which he is currently interested. He likes the emphasis placed on liberal arts at the school, and the fact that the department itself has a definite place on campus. He has 64 students, whom he describes from bright and articulate, to the other end of the spectrum of those without the caliber of writing or history background to successfully comprehend the ideas presented in class. He says that the students in his classes understand the information, and are good delightful people, but have self-expression problems. He thinks this does the student a profound disservice, especially in his position, where as a new professor he does not know the students in a context outside of the classroom, and does not yet know their individual strengths and weaknesses. He has two classes this semester: Survey of American History, and American Social History. He enjoys the discussions and different interpretations of history brought up in his

survey course, but his major interest lies in the Social History course, as it is his strongpoint. The readings are current and challenging, covering social history in terms of anthropology, psychology, sociology, and economics. There was no prerequisite for the course, which he feels misled some of the students entering it, and in turn intimidating them by its magnitude. However, he says that students in both classes are capable, excellent, and sophisticated, and have come a long way since the beginning of the semester.

He is currently in the revision stage of a book he has been working on for several years. It is a social demographic study of the community of Watertown, Massachusetts, as it was from 1630-1801. He reconstituted the family history of each family in the area, and from his results can draw conclusions ranging from fertility rates among the wealthy and poor, to ages and general characteristics and makeup of people. He is concentrating on the world of the people living in that time period, how they worked, lived, and died. The rest of his time is spent grading midterms and papers, or with his two children and wife Smidgie. He is optimistic about Connecticut College, and hopes that in the next two years, he can make a solid impression on the student body. His greatest hope is that the students know what to expect from him so that he gets good, solid undergrads in his classes, and frighten those away not prepared to work.

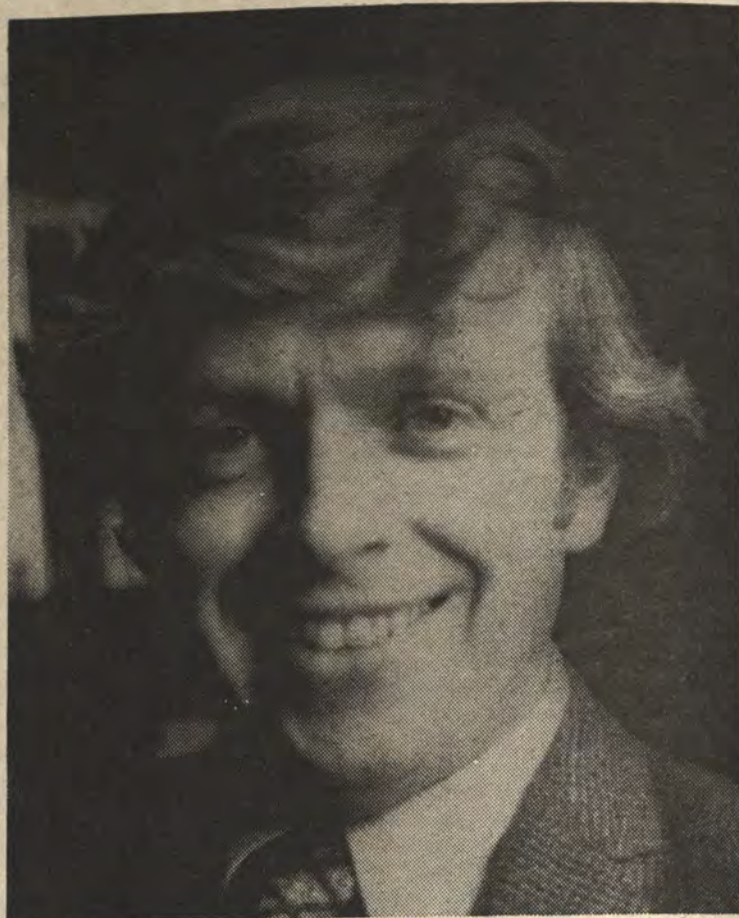


Photo by Carolyn Blackmar

A Time For Change?

By MARSHA WILLIAMS

Deadlines—probably the most common source of anxiety for college students. How do they handle them? Some students respond by preparing weeks in advance, so that when the due date arrives, they are able to hand in the assignment with a confident smile. Others wait until the day before, then work fiercely throughout the night, and drag themselves to class the next day to hand in their effort. Still others just ignore the deadline date, and work on the assignment until it is finished, whether that be on time, a few days late, or over a week late.

The subject of paper extensions is becoming a major concern, a concern of students who get their assignments in on time, as well as of those who might not always be as efficient. The reason that more and more students are talking about extension policies is because they are becoming increasingly aware of the ease with which they can get, or take, extensions without penalty. On the Connecticut College campus, the relationship between students and faculty is such that the majority of professors are rather lenient when put in the position of having to grant extensions or accept late assignments. Many faculty members subject themselves to students' excuses, therefore making it easier for the students to pass a deadline without fearing serious retribution.

Perhaps a few examples might clarify the point a little. G. Thomas Couser, of the English Department, although stating that "no extensions are granted on or after the due date except in dire circumstances," admitted that trust comes into play when an assignment is passed in late, saying that the gravity of punishment

depends on whether or not the student can be trusted, and how legitimate the excuse is. Clara Allison of the Child Development Department also admitted that the severity of punishment depended on the excuse offered, as did David Murray (Anthropology).

Sara Lee Silberman, Department of History, admitted that she used to grant extensions "pretty freely," until "some students began to object." Whereas her previous interest was in the quality of the paper, it now lies in the quality with respect to the deadline, hence, a new policy.

Of the faculty members questioned, only Jerry Winter, Chairman of the Sociology Department, flatly stated that he would give the student a failing grade if an assignment was handed late without prior arrangement. "I would read it, comment on it, hand it back ungraded, and count it as an 'F,'" he said.

It is time for the faculty to take a closer look at their extension policies. Since it is no secret that a student can take a voluntary extension and suffer very little retribution for it, a decision must be made as to which is more important: the acquisition of knowledge of the material, or the ability to express the knowledge periodically during the semester. It takes a very short time for a student to realize what constitutes a "good excuse." Even those students living under the honor code will take advantage of a professor if the difference is between a good grade and a poor one.

Presently, assigning papers at the beginning of the semester, with the last day of classes as a final due date, is the only way to achieve fairness, that is, unless everyone wants to take the rigid position of Jerry Winter.

SGA Wrestles With Budget

By JOHN P. HOERR

At a well-attended Student Government Association meeting on Wednesday, November 12, the 1980-81 student budget was voted down. The budget has gone back to the Finance Committee for reorganization.

Reasons given by student representatives for the budget's failure were consistent; the budget did not devote enough money to the college's literary organizations and would spell doom for WCNI, Connecticut College's radio station.

The chief concern at the meeting was WCNI. A Federal Communications Commission ruling has taken frequency protection away from 10 watt stations such as WCNI. Unless WCNI can get its power boosted to 100 watts, a process requiring well over \$5,000, next year any radio station that wants WCNI's frequency for its own broadcasting will be free to use it.

"If we're short on money, the place that should get squeezed should be the social areas," said an Abbey's dorm representative, voicing the consensus. Money for power boosting equipment was not provided for. Out of the \$92,000 in the failed budget.

The voting reflected this, with all of the dorms present voting against the budget. The class presidents and the

social board chairman, however, voted approval for the budget, as the areas certain to be cut in a new budget are the funds for the classes of '81, '82, '83, '84, and the social board.

A roll call of dorm representative recommendations for a new budget made it clear that WCNI topped the list of priorities. The College Voice and The Spark were also mentioned.

The senior class allotment proved to be a point of contention. The traditional SGA funding of the senior class gift was questioned, but it was also recognized that each student eventually becomes a senior and benefits from this funding.

After the dorms had made recommendations on how to alter the budget, a movement was made to close discussion on the budget and move on to other business. This met with hot controversy. Student Government Association president Sue Jacobson, faced with a storm of objections in the crowded room, said, "Let's clean this up."

A confusing discussion on whether or not to close discussion on the failed budget prompted one student to mumble, "Let's have a discussion on closing the discussion on closing the discussion of the budget." Following even more con-

fusion on exactly what the members of the SGA were voting on, it was resolved to continue discussing the budget. A member of the Finance Committee stressed the advisory nature of the Finance Committee and added that any budget suggestions were not only helpful, but necessary to the budget making process.

Each student organization represented at the meeting was given three minutes to state its budgetary needs. All of the organizations pointed to the effects of inflation on their costs. The representatives mentioned that their budget requests, already trimmed when submitted, had been sliced from bare minimum to near, if not actual, inadequacy. No organization said that it could spare a dime, and the classes and social board expressed the opinion that they would need to make a maximum fund raising effort.

An interesting point brought up at the meeting was the amount of student money going to the Sports Club and Theatre One. Students felt that money given to these organizations was often filling in gaps created by the college administration's failure to provide well enough for the Physical Education and Theater departments.

Mama Ocean: Pizza With Pizzazz

By JEFFREY MICHAELS

Hunger may be one motivation behind a trip to Ocean Pizza Palace, but the magnetic force attracting patrons is that embodiment of congeniality and motherhood, Mary Rozanski — known to all as Mama Ocean's.

"I especially love Conn. College students," Mary says, "because I realize they are far from their mothers' kitchens. And when I see them hungry I think of them as my own."

Despite the Polish surname, Mary is, of course, Greek. She arrived in New London from Athens in 1956, a widow with a baby boy to support. Mary acquired the new name in 1960 when she married Mr. Rozanski, whose life she shared until he died five years ago.

Her baby boy is now 26 years old, and is a fourth-year medical school student in Athens, where, as a Greek, he need not pay tuition. After graduation he will return to this country for his internship, but his absence leaves Mary living alone.

"When I am home I am alone, so I like to work and be with people," Mary says. "And the people I work with are wonderful. They treat me like a member of the family."

Contrary to popular belief, Mary does not own Ocean's. Sam Vafidis has owned and run the restaurant since it first opened in 1962. Mary began working there in 1969, and is both a cook and waitress.

"At supertime we have everybody," she says. "Doctors, lawyers, everybody. It's not fancy, but we have atmosphere like your own family."

Mary now takes Mondays and Tuesdays off, but on other days she works from 5 p.m. to about midnight. The time varies depending on how busy the place is. She loves the customers, and the feeling is mutual.

"I was once telling a customer that the best deal here is the Fish and Chips,

and he said, 'No, Mary. The best deal here is you'."

Perhaps it is the ever present aroma of hearty Greek and Italian food that provides her with strength, but whatever the reason, even at the end of a long evening of work she seems unjaded by the miles she has traveled across the floor of the restaurant.

"I stand up on my feet and I work hard," Mary says proudly. "I own my own house, my son goes to medical school, and I have not had a vacation in ten years."

Sometimes it gets too busy for even Mary and Sam. Last March so many orders were called in from the Coast Guard Academy in the same short time that Sam had to turn down a few.

They remember fondly that a Conn. College dorm last year ordered 100 small pizzas, something that makes Mary proud.

"A man from New York once came in and asked me if my pizzas were frozen," she says, the memory causing her cheeks to flush with slight anger, "and I said, 'Sir, you insult me!'"

The busiest night of the week for Mary is Friday night. People have received their pay checks, and want to go out to eat and spend some of it. On the weekend, Ocean's will sell roughly 600 pizzas a day. During the week they sell about half that amount.

Mary enjoys making pizza, and will even make up special orders.

"Somebody asked me to make a seafood pizza, so I cooked up a nice one with clams and shrimp on it," she says.

Mary appreciates both the business of Conn. College students and the courtesy they show her. "Conn. College is in my heart," she says sincerely.

And the students appreciate and admire her.

"I like the way she adds up the bill in Greek," Mary Goldberg '81 says. "And I like

how she always remembers who I am."

She does add up checks with startling speed, but it is easily explained by her work as a data processing machinist with the National Bank of Greece before she came to this country, work that sharpened

off this year, Mary says, not understanding why. "The best place to eat is here," she says, modestly never having been regarded by restaurant people as a virtue.

Especially perplexing to Mary is the fall off in birthday parties by Conn. College students. If you have your



both her eyes and sense of observation.

For she does observe everything that goes on in the restaurant. When you drop something on the floor she notices, and throws you a towel to clean up the mess, her eyes watching to see how good a job you do. If you should unintentionally stray toward disturbing other customers, she will remind you with her eyes to control your enthusiasm.

But business from Conn. College students is a little bit

birthday party at Ocean's they will supply the birthday cake free. Just call a day in advance and they will write the name of the birthday celebrator on top. Mary will bring you the cake with its burning candles, and will even sing you 'Happy Birthday.'

The pizza will warm your innards, the booths and year-old tile floor will sparkle for you in their immaculateness, and Mary will be there. How can you say no to that?

On Her Way

By ARON ABRAMS

A poet walks among us. Patricia Daddona has been chosen to represent Connecticut College in the Connecticut Poetry Circuit Competition. This competition selects five college poets from a field of twelve to read their work on Connecticut campuses. Pat's works were selected over other Conn. students' poems by English Professor Alfred Corn. Carolyn Abbott, a Conn. sophomore, was one of the winners of last year's competition and spoke at fifteen campuses.

Pat, a sophomore, has been writing poetry since her junior year in high school. Pat's creative efforts, which include short stories and plays as well as poems, have won her recognition from the Hartford Current and Connecticut Scholastic Magazine. In 1977, Pat was accepted at the Center for Creative Writing in Hartford where she studied poetry and drama.

"Kick Your Butts"

By SUE ROTATORI

The American Lung Association says that the vast majority of smokers have either tried to quit smoking or would like to do so. In an effort to help Conn. College students who want to quit, the infirmary is sponsoring a "Kick Your Butts" program. Since it began five years ago, the program has helped 75 percent of its participants "kick the habit."

Based on the very small response to the smoking questionnaire distributed last month, Dr. McKeehan, director of the program, estimates that many smokers would be interested in quitting. He hopes they will take advantage of the program, which is open to all Conn. students, faculty and staff. Dr. McKeehan points out that it's certainly a better deal than such commercial programs as Smokenders, which can cost as much as \$300.

"We're not trying to force

anyone," says Dr. McKeehan, "we just want people to know that help is available."

Participants in the "Kick Your Butts" drive choose a date when they will quit completely, and spend several weeks preparing to stop smoking. Through counseling, the program tries

to identify the pressures that make people smoke, and then to find alternate ways of relieving them. The entire process lasts approximately six weeks and involves weekly meetings of about an hour. Dr. McKeehan points out that this schedule is quite flexible, depending on the group's needs.

Morrison Fellowship

Each summer, two Conn. College juniors are eligible to intern with the League of Women Voters in Washington, D.C., through the Morrison Fellowship. The fellowship program was established by Mary Morrison, an alumnae, and one of the founders of the League of Women Voters. Winning applicants live in Washington for a summer, work with the League, and get paid approximately 1,200 to 1,500 dollars. Winners also

receive an expense paid trip to Washington during spring break in order to find housing. Last year's winners were Mark Hall and Chris Burk. The application process involves filling out an application, submitting a letter of recommendation, a transcript, and an interview, with the deadline set for December first. Anyone interested should contact Mrs. Bredeson in Fanning, room 213, for further information.

THE COLLEGE VOICE

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The College Voice is now accepting applications for the position of Business Manager for the coming semester. Applicants seeking the position should submit a letter stating their reasons for applying as well as any previous experience which they feel will be helpful. All applications should be submitted by Dec. 2nd. Any questions regarding this position may be directed to James Stiles, Box 1296, or by calling 444-9374.

Penny Ante Street Company: A Rejuvenating Treat

By JULIA STAHLGREN

One of the things that is so appealing about children is their rampant, uninhibited physicality. Their movement, though often times uncoordinated and uncontrolled, is pure and comfortable because it is invested with natural, innocent energy. Their energy is not forced or tense with restrictions. Their bodies are not yet hindered by various areas of nervously bound muscles, held breath, or subtle, suppressive dissatisfaction with a part of their physique. In addition they radiate an easy trust in other peoples' bodies. A held hand, a tackle, a violent tickle, a sock are all images of physical contact easily associated with children.

The Penny Ante Street Company, Conn. College's touring children's theatre, performed in Harkness Chapel last Saturday, Nov. 8. Directed by Nancy Kerr, the show was a successful piece of children's theatre, not simply because the scenes were based on a wonderful collection of folktales and fables, and not simply because there were lots of bright colors, silly jokes, songs, and funny voices. It was good children's theatre because it understood and utilized that very basic, free, inherent physicality which is with us at birth, but is bound and restrained as we mature. The 5 players, Beth Bria ('84), Buddy Harris ('81), Chris Fascione ('82), Jane McEneaney ('84), and Rob Richter ('82) bounced and rolled and jumped and collapsed, in short, played, with children's fast, staccato, darting, yet unstrained energy. One moment they would be scrambling across the chapel floor, the next, waddling like a goose, the next, chasing each other behind their blue and red, silk, backdrop curtain.

One of the scenes enacted the story of the Brementown Musicians, that well-known tale about four animals each feeling rejected and useless, setting off together to be musicians in Brementown. Each of the players channeled every ounce of their energy into his or her animal's walk, posture, and voice. But Mr. Fascione's bowlegged, sway-backed donkey did not feel forced; Mr. Harris' droopy, lanky hound dog was not cliché; Mr. Richter's scrawny, nervous, tail-heavy rooster did not blush; I did not have to strain my imagination to see Ms. Bria's fluid, supple cat. They paraded about their chapel stage, lounged on one another, brayed, howled, crowed, and meowed, then paraded some more with integrity and complete abandonment to the fantasy.

Their final piece, a song and dance version of "There Was An Old Lady" (who swallowed a fly...) was another, marvelous scene charged with young, gushing energy. As Ms. McEneaney sang the tale of the woman who ate everything from a fly to a horse before dying (of

course!) the other players leapt from one improvisational depiction to another. They were cows, then goats, then dogs, then cats, then birds, then spiders, then flies, all in the length of time it took to sing the short lines of the song. Their cows swayed heavily; their cats kneaded the ground luxuriously; their spiders "wriggled and giggled and tickled"; their flies buzzed with characteristic irritating, frantic perseverance. At the end of each round they managed to dive uninjured, and not breathless at Ms. McEneaney's feet in time to sing in unison, "I don't know why she swallowed a fly, perhaps she'll die!"

Never once did I feel embarrassed, uncomfortable or tired for the company. They were so comfortable with themselves, each other, and the audience that I was free to sit back and just fantasize with them. But what about the children? Were they as engrossed? Not a hard question to address as children's likes and dislikes are not hard to interpret. Their emotions and opinions exist as freely as their bodies do.

The fact of Penny Ante's success was definitely upheld by the children present. They were absorbed in the vitality before them. In the company's scene "Tale of the Turnip," 5 beaming moppets scrambled from the audience upon an invitation to help remove a gigantic, stubborn turnip (Mr. Harris) out of the ground. They latched on to the company players and pulled and strained until Mr. Harris popped out of the

ground.

Later in the show, in a tale called "Charles and Claudine," about a witch, a frog, and a prince, Ms. McEneaney (the witch) gave some necessary background information, setting the scene and circumstances in a wonderful witchy snarl. "Are you wondering how a frog got to be my God child?" she squeaked rhetorically. "Yes!" piped up an eager voice from the audience.

Mr. Fascione silenced the audience, and froze the excited, squirmy limbs of the youngsters present with a story called "The Golden Arm", about a woman who is haunted after stealing her dead husband's golden arm from his grave. Quiet, wide-eyed concentration from children is always a strong indication of how involved they are.

The performance was approximately an hour long. When the 5 players exited, running down the chapel aisle, through lots of small bodies sitting Indian-style on the floor, they were still bouncing with eager energy. Their smiles were as big as the kids'. I felt like dashing outside and tumbling in the leaves, chasing a pigeon, or rough-housing with a friend.

From here, the Penny Ante Street Company will be hitting the road to do shows at schools in the Connecticut area. On Friday evening, Dec. 5th, they will be doing two shows (7:30 and 9:00 p.m.) at the Alternative Dance Space on Captain's Walk. Skip down there and let yourself be revitalized with some simple, youthful energy, and clever imagination.



From top to bottom: Buddy Harris, Rob Richter, Jane McEneaney, Beth Bria, and Chris Fascione.



Photo by David Dodge

Dance Collage Surpasses Past

By ROBERT NEWBOLD

This semester's Dance Club concert, Dance Collage, far surpassed previous Dance Club concerts. The music was highly original; the pieces were entertaining, and well choreographed. Most of the pieces used the space well and brought some innovative ideas to the East studio.

Sahara's Odd led the audience into the concert. The piece started with some classical ballet but became corrupted by disco, and disco queens. This piece was amusing, but disappointing. Had the disco ending been shortened, the idea would have come through without losing the audience with too much disco.

The Rose, choreographed by Leona Mazzamurro was captivating. Her use of suspensions to heighten emotion was well conceived. She used most of the space well and made good use of levels to help emphasize the strong connection between the movement and the music.

Tony Pace's Stages, although handicapped by a change of dancers, came out very adequately. Different from his original idea, he was able to make his style predominate with some innovation. But not enough. The more innovation, the better; it will be worth looking forward to in the future.

Fancy colors, choreographed by Cynn timer Lawder, had some very interesting shapes. The only drawback was that these shapes were held for a very long, long time. This only helped to remind the audience that their seats were uncomfortable. Cynn timer did have some good ideas which will need working on, and can be looked forward to in the future.

After intermission, came Burned? There is some confusion as to whether it was Suzanne Winsor's choreography that made this piece so good, or if it was the intense music of Jean Luc Ponty. Either way the use of a male dancer, the integration of the imagery with the idea behind the piece, and the music made this a very strong dance.

La Crosse! This dance was the sensation of the concert. Joel Gengras, using "The Waltz of the Flowers," choreographed a spoof on "jocks" and "prepettes." It hit home for most of the audience. While it could not be considered the finest choreography, it is enough to say that the audience "got" the picture. Touche Joel!

After such excitement, it was difficult to settle down, but Donna Davenport made it easy to relax. Donna's dancing in Robyn Wilson's piece, Blue Return, complimented Robyn's choreography well. The piece used the space in a manner that flowed well with dancer and music. The expanse of the stage was not used, though. Had Robyn staged the images in different parts of the space, a greater feeling for the dancer might have been created.

The final piece was The Space Harmonics - Live and In Concert. This was to the tune of "Fame," and was pure fun. Leona Mazzamurro must have had fun creating this piece, and we had fun watching it. What more could or should be said?

Throughout this concert quality was achieved. The hard work of the dancers was worth the effort. Good show and thank you.

Chamber Music in the Concert Halls

By LISA CHERNIN

Chamber music seems to be at the top of the musical menu at Connecticut College this semester. Recent weeks have seen performances by the Tokyo String Quartet, members of the faculty with guest artists, and the New London Contemporary Ensemble. A wide variety of music has been presented, ranging from the Haydn String Quartet in D, Op. 76 No. 5, to the Melby Concerto for Violin and Computer Tape. With such great diversity it is clear that the traditional definition of chamber music as music for piano, strings, and woodwinds in various combinations is being stretched to include instruments such as trombone, saxophone, percussion, voice, and "computer tape." Chamber music has also succeeded in outgrowing its cumbersome reputation as music for the "chamber" or private room, and has become common fare in most concert halls, particularly as the price of booking large orchestras has risen. Therefore, it seems the trend toward more chamber music concerts, which began several years ago here at Connecticut College, will continue, much to my pleasure, since I find that chamber music is music at its least pretentious, and most refined.

The Tokyo String Quartet, opening the Concert and Artist Series for 1980-81, presented a program of Haydn, Bartok, and Brahms on Wednesday, Oct. 22. The Haydn D Major, Op. 76 No. 5, and the Bartok No. 2, Op. 17, were far better than the Brahms Op. 51, No. 1.

The Haydn was well executed throughout. The runs in the first and fourth movements were impressively accurate, and the second movement was played with rich tone, though perhaps with too much vibrato. The sections for solo cello and duo violins in the third movement were delicate and tastefully done.

Bartok's second string quartet, a masterpiece of twentieth century chamber music, is at heart a romantic work. Bartok used dissonance to express both tension and resolution, and his building of the separate lines creates haunting harmonies within a constantly shifting texture. The Tokyo Quartet clearly had a strong understanding of the inner workings of the piece. This understanding was expressed in their clear, intense rendering of the piece.

The closing work on the program, the Brahms Op. 51 No. 1, is probably the most difficult of Brahms' Quartets to perform because of the pervasive melancholia that must be sustained throughout, save in the "trio" section in the third movement. This difficulty was reflected in the Tokyo's performance, which seemed to me to lack the flair and sensitivity of the Haydn and the Bartok. The omission of the repeat of the exposition of the first movement further damaged the performance. Not only did the audience not have the chance to hear twice what is certainly a somber and passionate section, but, because the first theme recurs throughout the movement in various forms, it is crucial to the understanding of the entire

work.

It was disappointing to hear the Brahms played so unimaginatively; however, my pleasure at the performances of the Haydn and the Bartok was not marred by this disappointment.

The Faculty Chamber Music Recital given last Tuesday evening began, like the Tokyo concerts with Haydn, this time the Octet for Winds in F Major. The performance, however, was not nearly as satisfying as the Tokyo had been. Much of the brightness and spiciness of the work was missing, and during several of the variations in the second movement the ensemble was not even playing together. There was no direction to the interpretation, and I heard little more than the notes as written on the page.

By the end of the second set of works on the program, however, my fears as to the success of the recital were allayed. Peter Sacco, faculty member and violinist, and Peter Yarborough, violist and guest artist, gave an exciting performance of Bohuslav Martinu's Three Madrigals for Violin and Viola. These pieces show Martinu's use of Czech folksongs and dances, as well as his affinity for long and beautiful melodies. Mr. Sacco's violin and Mr. Yarborough's viola virtually danced the dances and sang the songs as they followed the sometimes dissonant twists and turns of the music. The lyrical melodies were sensitive, but not overdone, the passagework was brilliant, and the more rhythmic sections had drive. I was pleased to hear a performance with such vitality.

Mr. Sacco and Mr. Yarborough returned with Frank Church, cellist, and William Dale, pianist, both members of the faculty, to end the concert with the Piano Quartet in C Minor Op. 15 of Gabriel Faure. They succeeded in giving life to a piece that can be monotonous with lyric beauty. Their subtle shading of the unusual harmonic progressions was superb. They also did not attempt to over-interpret the music, particularly in the third movement, which certainly would have suffered had its dignity and reserve been viewed as pathos. While in some places the balance between instruments was bad, causing muddiness and obscuring the cello part, the performance was, as a whole, sensitive and as dignified as the music itself.

Altogether the recital was thoroughly enjoyable, and it was a pleasure to find that the faculty is maintaining its traditionally high level of performance.

The debut performance of the New London Contemporary Ensemble also included performers from the faculty, as well as guest artists from the New London area. The program was one of exceptions; exceptions in instrumentation, and even one piece that does not strictly qualify as chamber music, the Hovhaness Sonata for Flute Solo, Op. 118.

Quartet 1967, by Hartt faculty member Edward Demiente, is a jazz oriented piece for trombone, saxophone, bass, and percussion. The music is mainly fragmentary motifs and rhythms. Even the slow blues movement contains sharp, biting percussion parts. The

performance was generally lacking in feeling; spontaneity came only from the percussion. My impression of the other performers was that they were not giving of themselves and that therefore, what reached the audience was dry and impersonal.

"Sharing" (1980), by San Diego-based composer Richard Penner, is, in contrast to the Demiente piece, a flowing, lyrical work. Written for bassoon and tuba, its two parts intertwine in a rondo with theme and episodes. The performance was rather flat. The continuous ebb and flow of the music needed more articulation, dynamics, and feeling to express its basically Romantic ideas.

The next piece was easily the most unusual work on the program. John Melby's Concerto for Violin and Computer Tape is a well constructed concerto in one movement, conceived in the Classical and Romantic concerto mold. The computer tape was used as background and accompaniment to a brilliant and moving violin part. Violinist Peter Sacco played the solo part with his usual verve, attacking the passagework with strength while playing the slower parts more delicately.

The range of sound produced by the computer tape was astonishing. I heard bells, rings, beeps, and all sorts of nearly indescribable electronic sounds. One sound that particularly struck my fancy can only be described as the sound one might hear if one heard a big, fat, raindrop hitting the ground in slow motion. The combination of the different sounds was very organized, however, and I got no impression of disjoint music. At certain spots the mixture of the violin and computer, often in the high ranges, was ethereal. It was an ear-opening experience for me and I hope for the audience.

After intermission, faculty member Pat Harper performed Alan Hovhaness's Sonata for Flute Solo, Op. 118. All three movements seemed to be based around a rhythm of question and answer, and Mrs. Harper brought this out nicely. Her technique was smooth and her tone, pleasant.

The final works were a set of folksongs arranged by Luciano Berio, for an ensemble of flute, clarinet, soprano, harp, viola, cello, and two sets of percussion. Chinary Ung, teacher of composition and theory, conducted the performance, which was quite good. The ensemble played well, and stayed together even in the most difficult pieces. The only real problem was that sometimes, soprano Anita TeHennepe's voice was lost among the instrumental parts. This was due more to a lack of projection on her part than to an imbalance in the ensemble.

It was exciting to see that New London now has an ensemble that intends to explore the twentieth century repertory, and bring to the area a sound of music it does not hear very often. Moreover, it is encouraging to see that chamber music is taking hold as a form of music to be performed and enjoyed here at the school.

Coming Soon...



Thrice Told Dances

By LEONA MAZZAMURRO

The Junior-Senior Dance Majors at Connecticut College will be presenting their semi-annual performance, *Thrice Told Dances*, on November 21st and 22nd. The concert will include a variety of modern dance pieces performed by the students at the College. Performances will be given at both 7:30 and 9:30 P.M. each night in the East Studio of Crozier Williams. Four different programs will be performed.

Pieces choreographed by Ruth Wagner, Amy Condren, and Carrie Crosson add a comical ingredient to the concert. Three solos choreographed by Anne Goode, Lisa McMahon, and Lisa Putala; a duet by Jennifer Wiles; a blues piece choreographed by Leona Mazzamurro; and a punk rock piece choreographed by Lynn Lesniak will also be included in the program.

Admission is \$1.00 for the first performance and \$1.50 for both with an I.D.; \$2.00 for the first performance and \$3.00 for both for the general public. All are welcome.



Photo by David Dodge

Marcia Dale rehearses for the upcoming dance performance.

Conn. College

Orchestra

in the Wings

By DENISE ESCHEN-BRENNER

On Friday, November 21, the Connecticut College Orchestra will present their annual winter concert. Under the direction of Peter Sacco, the orchestra has been rehearsing every Monday night since September in preparation for this performance. The orchestra is not only composed of Conn. students but also of musicians from the New London area.

The program will include Joseph Haydn's "Symphony No. 44" in E minor and "Peter and the Wolf, Op. 67" by Serge Prokofiev. "Peter and the Wolf" is a musical tale for children in which all the instruments of the orchestra play a character. Thus the melodious sounds of the flute become the song of the bird and the dreaded wolf is portrayed by the music of the French Horns. Peter and the Wolf will be narrated by the chairperson of the Theater Department, Linda Herr.

The concert will begin at 8:00 p.m. in Dana Hall. Don't miss it!

SPORTS

This Week in the CCFFL

Burdick "Robs" Windham
of Super Bowl Bid

By GEOFFREY JOYCE

The opening round of the CCFFL playoffs got underway on Tuesday and the matchups gave every indication that the game would be a super one. Burdick had lost only once during the regular season, and their success was primarily due to the running of Gerry Schanz and a quick, intelligent defense. Windham, too, had cruised through the regular season with only one blemish, that being a 21-14 loss to first place Smith. The strength of this team lies in their size. Their offensive and defensive lines are huge, and their linebacking core ranks among the best in the league. The stage was set for a classic game and what took place was even more than expected.

In the first quarter neither team could move the ball offensively. This was caused by some early game tension, good defense, and weather conditions that were brutal. On this particular Tuesday afternoon, the temperatures were in the high 30's and the wind was gusting. Throwing accurately became much more difficult and the emphasis on offense was shifted to the running game. The first quarter ended scoreless and it wasn't until a few minutes into the second quarter that the Burdick offense began to jell. After one first down, Gerry Schanz hit Dave Lobel for a 15 yd. gain and another first down. Just as momentum seemed to be leaning Burdick's way, Jim Dezell picked off Schanz's next pass and the drive was halted. Windham could not capitalize on the turnover, and the game remained scoreless until Burdick lightning struck. With just over 3 minutes remaining in the half, Burdick blocked a Windham punt, giving them possession at the Windham 23. Two plays later, quarterback Gerry Schanz swept down the left sidelines breaking the scoreless tie and giving Burdick a 7-0 lead. After the ensuing kickoff, Jim Robinson flagged a Windham runner for a 9 yd. loss. On the next play, Paul Kiesel sur-

prised Windham quarterback Scott Bauer for a safety and Windham was quickly down 9-0.

Burdick didn't stop there. They received the kickoff after the safety and had possession of the ball at the Windham 41, with just 45 seconds left in the half. On the next play, Gerry Schanz (who else?) ran through the tight Windham defense giving Burdick a commanding 16-0 halftime lead.

In the opening minutes of the second half, Windham looked like a beaten team. Down 16-0 in such poor weather conditions, the Windham offense looked incapable of getting points on the board. This was due primarily to some good Burdick defense and the absence of Windham running back Chris Gernhardt. However, the Windham defense seemed to get tougher with every Burdick possession and although Windham was unable to score, their defense kept the game within reach. The score remained 16-0 at the end of three quarters, but what was soon to come in the final 15 minutes turned Burdick's comfortable lead into a very close game.

In the opening stages of the fourth quarter, Tony Morakis recovered a Burdick fumble on the Burdick 29 yd. line. Two plays later, Scott Bauer hit Jim Dezell for a 15 yd. gain and it appeared that Windham would get right back in the game. However, on the very next play, Burdick housefellow Tony "Fatman" Delayni intercepted Bauer's pass. Once again, Windham was denied. After shutting down the Burdick offense, Windham got the ball back with 8 minutes remaining in the game. Just as quickly as Burdick had struck at the end of the first half, Scott Bauer hit Brian McDonald, who ran past the Burdick secondary, and the score was 16-6. Bauer again hit McDonadl for the 2-point conversion and Windham was back in the ball game, down 16-8.

Burdick received the ensuing kickoff, but with Gerry

Schanz temporarily out of the lineup with an injury, they could not muster up a first down. Kiesel came on to punt and he hit a good kick to Bob Ruggierio of Windham. Ruggierio hesitated, and just when it seemed like the Burdick defenders had him pinned in, he found a hole and was off. He ran 48 yds. for the touchdown and every Burdick fan began to sweat. With the score 16-14 and Windham celebrating their touchdown, some unknown person ran onto the field and stole the football. Seconds later, the officials and players saw what was happening and began chasing the thief. His plan was too good though, for there was a driver waiting for him and the precious football. They took off before anyone could reach them and the most important play of the game had to be delayed until another football could be found.

Play resumed with Windham down 16-14 and attempting a 2-point conversion. A score here would almost guarantee a sudden death overtime, for there was less than a minute remaining in regulation play. Burdick was not to be denied though, and just when they needed it most, their defense came up with the big play. Burdick's front three of Revas, Kiesel, and Robinson pressured Windham Q.B. Scott Bauer to throw quickly, and his toss was blocked and subsequently intercepted by Burdick's Jim Robinson. From there, Burdick ran out the clock and assured themselves a trip to the Super Bowl.

Not forgetting how well Windham fought back, Burdick seemed to have fate behind them. When Burdick linebacker Tony Delyani lost his contact lens on the field, a teammate miraculously found it within a minute. In addition, just when Windham had brought themselves back with a chance to tie the game, the football was stolen. One play later, Burdick had a hard-earned victory, and some stiff, driving a white 1969 Camaro had a new football.

Smith Rolls

Into

the Super Bowl 56 - 0

By JOHN WOLF

In what felt like subzero temperatures, a mighty Smith football team rolled over an unfortunate Harkness-Plant team. When the final whistle blew Smith had won 56 to 0. The victors were led by a one man wrecking crew, Jeff Hilford, who rushed for five touchdowns, passed for another, intercepted a pass and gave his team good field position returning punts. Rarely taking a rest he led his team to a berth in the Super Bowl with Branford-Burdick.

Before twenty-five spectators Smith began the rampage immediately, scoring in the first ten seconds. The first play of the game was a pass interception by Smith. On the very next play Jeff Hilford ran it in behind a sweep for the game's first touchdown. Smith's next possession also resulted in a score, as wide receiver Steve Creer made a spectacular catch of a Hilford pass, and fell backwards in the end zone. The tally was upped to twenty-one to zero on Smith's third possession of the game. Hilford, once again, ran the ball over half the length of the field, with help from a Creer block downfield, into the end zone. Trying not to sound like a broken record, that man struck again. Hilford scored the games fourth touchdown on another sweep as he used his quickness and moves to avoid Harkness-Plant defenders. Finally as the half was coming to an end, quarterback Hilford handed off to Neil McLaughlin who bowled over from the two making the half time score thirty-five to nothing.

The only time Harkness-Plant stopped Smith and the Hilford Express in the first half was on a missed field goal. While the offense put points on the board the

defense held the opponents in check. Smith's secondary tightly covered Harkness-Plant's receivers and the much larger defensive line was able to put pressure on quarterback Andy Heffner. Harkness-Plant did show offensive spurts on a few running plays and only the quick hands of defenders like Tom Seclow kept them from big gains.

After a break at halftime for tea, cookies, strategy, and warmth, Hilford picked up right where he left off. He scored his fourth touchdown rushing on the second play from scrimmage. Smith now led forty-two to nothing. The game calmed down a bit in the second half as Harkness-Plant began to move the ball, but were not able to score. One drive was thwarted when Seclow recovered a fumble. Smith then marched downfield for seven more points. The big play setting up another Hilford touchdown was a long pass from Hilford to Seclow deep in Harkness-Plant territory. With the score forty-nine to nothing penalties began to slow the game as the final quarter got underway. Another Harkness-Plant drive was stopped when Smith's Scott Saunders intercepted a pass and returned it for a touchdown. That play capped the scoring making the final total Smith fifty-six and Harkness-Plant zero.

Unfortunately for Harkness-Plant they caught the Smith powerhouse in overdrive. Although there wasn't much joy for the losers it remains that they did play well enough to get into the playoffs, but unluckily were matched against undefeated Smith team, which was bigger, had perhaps the best all around player and might be in a class by itself. Only the Super Bowl game against Branford-Burdick will tell.



The Men's Basketball Team prepared for their December 2 opener against Gordon with a tune-up scrimmage against Roger Williams College. The Camels came out on top 104-92.

Photos by Cameron Hall

OFF THE TRACK

THE AX MAN

By ARON ABRAMS

I'm writing this story full of dirt. I'm full of dirt, that is. It's now 9:35 and I'm lying on my bed in my dirty clothes, writing this story. Enough of the exposition.

You're probably wondering why, if I'm full of dirt, why don't I take a shower or change my clothes or something. Well, I can't.

You know why? Because I'm trapped in this room. There is a killer dog outside my window and a thief, with a gun, in the rest of the house. And you know who's outside waiting for me, in case the dog and the thief fail to kill me? Yeah. The Ax Man.

You ever hear of the Ax Man? He's forty feet tall and his ax is twenty feet big. It's coated with red. The Ax Man tells the police that he cuts red trees with it, hence the color. But me, Pauly, and Kennybird know better.

It's surprising that since the Ax Man is so big and tall, no one ever saw him except me, Pauly, and Kennybird. But we did. We were on the playground, throwing things at each other until we ran out of sticks. Then we started running after each other till we ran out of cursewords. Then we lied there, bored.

Suddenly, Pauly jumps up and points to the crowd of trees in back of us.

"Wouldn't that be something if you see a gigantic head pop up over the trees... and the guy's two miles away?" he said.

Me and Kennybird thought about it.

"Yeah. We'd be lying here, cursing at each other... Then we'd see this gigantic shadow over us. Shaped like a head."

"And he's carrying a big gun," I said.

"Nah... They don't make guns big enough. A giant knife."

"Nah," said Pauly. "A big stick."

No one approved the idea, so I said, "A big rubberband," and I meant it, but they all laughed.

"No. I'm serious. Like if it was really wide, and if he shot it at you two feet away. Shoot, it would..."

But I was talking to myself. Pauly and Kennybird were talking about the real weapons a forty foot tall bad guy would carry.

The ideas were getting skimpy.

"A giant glass bottle. He'd break it on you. Then he'd pick up the glass and run away so no one would know he did it."

"He'd step on you and then he'd..." I stopped, thinking of something original. "He'd eat you." I disappointed myself. Everybody eats their victims.

We all sat there, wondering what the forty foot tall guy we saw coming at us would use to kill us with.

"An ax," Pauly said.

"Yeah," said Kennybird. "He'd swoop down and chop you into thirds because it's sharp on both sides."

"Who would he get first?" Pauly asked Kennybird. They looked at each other, then me.

I knew I should have gotten into the conversation. Odd man out.

"Samuel. He'd get Samuel because he's so uncoordinated he couldn't run away."

I was offended.

"Why wouldn't he kill you first?" I asked, trying to make them feel a little in-

secure.

"Because," they said. "I found their explanation no good."

"Because what?"

"We'd hide. Then, when we'd see the ax come down, we'd attack the ax man."

"Nah,"

"What good would that do?" I asked. "Attack him before he gets me."

"Nah," they said. "That would be too risky." Then they made plans about attacking the Ax Man. I was on the outs with them, so I left.

While walking away, I figured I'd show off a little.

"Hey, Ax Man," I yelled to real humongus jerk. Yeah. You are."

Pauly and Kennybird looked at me, stumped.

"Whatsammater?" I yelled at them. "You scared of the Ax Man?" To tell you the truth, I was nervous of the Ax Man myself. That's why I wanted Pauly and Kennybird to help me.

"The Ax Man is a graxman. The Ax Man is a graxman," we kind of sang. Pauly said that there was a such a word graxman; I didn't think so. It didn't matter, though, because we were always making up words.

We stayed there on the macadam, yelling at the Ax Man (who was lying face



Illustration by Karen Bachelder

down, behind the trees) for about twenty minutes. Then we decided that we'd better go home before the Ax Man got sore or it turned dark.

Usually me, Pauly, and Kennybird walk home different ways when we leave school. But there's this dirt path we took this time that goes to Pauly's house first, then my house, and then Kennybird's. We started playing soccer with the rocks like we usually did, kicking them until they got kicked off the path.

After we said goodbye to Pauly, me and Kennybird spoke a little more about it.

"Spose he heard us?" I asked.

"He might have. But, then again, he might have been in Bulgaria or something (Kennybird always knew those places). Or even if he had been lying there, he might not even know English. So we stand pretty safe."

"But, suppose he wasn't in Bulgaria," I said. I didn't want to say it, but I had to. "And suppose he understands English. And suppose he was there... hiding behind the trees?"

Me and Kennybird looked at each other for a while. But we didn't say anything till we got to my house.

"Bye," I said.

"Bye," he said. "See you tomorrow," we both said.

"Hopefully," I said, very quietly, as I opened the door....

And that's what happened. And that's why I'm here, writing this scary story. I still hear the burglar and the dog. I wonder how much the Ax Man is paying them to keep me in this terror. Actually, it really isn't terror. I'm just saying that.

The next thing I know, the door opened. I thought I heard a familiar voice saying "Hello, Samuel?" but you know what I did to protect myself? I took all the clothes out of my hamper, which is shaped like a bucket, and put it over my head. I'd carry it out there and, if it was the Ax Man, I'd hide in it.

Unfortunately, I never got to test the plan for just when I cleaned the hamper, my parents came in and saw underwear all over the floor and dirt all over me.

I just finished telling Ma about the Ax Man and the killer dog but she's less then impressed. And she says that I've got to wrap this story up and take a shower, which means hiking up those long dark, stairs....

I can hear the Ax Man laughing already.

Reprisal

By PUTNAM GOODWIN

I've been asked by many what has happened since the first notice that I had been fired from Conn. College, (consult Volume IV No. 7 of The College Voice if you haven't heard this tragic story). Fortunately, there's a happy ending to the story. My mother showed up at the finance committee's last meeting, and made a plea on my behalf. She cited the suddenness of the college's decision to fire me, and the few positive aspects of my tenure here as a student. My mother is really a very good speaker, I could even detect a tear or

two brushed aside by the sympathetic faces of the committee as they conferred as to whether they would add a small item to their already complex budget. I promised that I would not be frivolous, and that I would continue to be a diverse (if not very good) student.

Well, you may not see it entered into the finance committee's budget, but they agreed to temporarily keep me here at Conn. At least for now I won't be packing my bags, although a member of the administration did shake a distraught finger at me, and said "You haven't heard the last of this Goodwin." I assume that my position is still a bit tenuous.

Cartoon by Christopher Harford



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