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OCT 14 '82

THE COLLEGE VOICE

Connecticut College's Weekly Newspaper

Dick Gregory: Apocalypse With a Smile

By ARON ABRAMS

Hearing Dick Gregory's speech on November 17 was like going to the circus to find the clown holding a gun, telling jokes but making sure you take his message seriously: the world is in trouble.

"You all play your little games," Gregory told the crowd of 800 students and guests. "But you better hurry up cause recess is over, the sooner you wake up, the safer you'll be...If you don't think you're in trouble, just check out what happened at Kent State. They're fixing to roll on you."

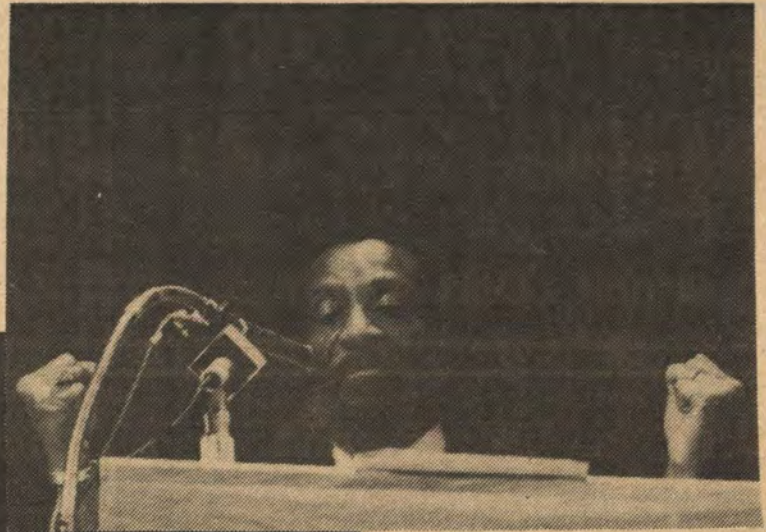
The black activist-humanitarian began his lecture like the nightclub comic he used to be. Explaining his two hour delay, which was due to car trouble, Gregory sounded like Richard Pryor, playing on the white man's fear and hatred of blacks.

"You know what it was like for me? A black guy, sleeping in the back of an abandoned car, woken up by a Norwich cop?"

Shortly afterwards, Gregory joked about wanting to win the Nobel Prize. "There's a group of white Nobel Prize winners in this country who've put up a sperm bank. I think it's time to integrate that bank," he said, illustrating his point with appropriate hand gestures.

"Those scientists and their new improvements. Someday, they'll make a baby that will have twelve feet. The mother will say 'Ain't that clever? And look at the cute trail he leaves.'"

The humor served as a prelude to Gregory's point in coming. He aimed at convincing the audience they were being duped. Among the points Gregory made were: The 1980 Presidential elections had been rigged; Ronald Reagan will be incapacitated by the CIA so that George Bush will succeed him in office; the Mafia is supported by the FBI; the Jonestown tragedy was part of a CIA experiment in mind-



throughout the evening was that there are many untold stories which, if brought to the American public's attention, would shake their faith in the country. The CIA, the Mafia, and American businessses were featured in his examples.

Gregory sees the CIA as a malignant force with powers superceding those of the President. The speaker stated that Carter did not choose to concede the election, but was forced to. "Somebody convinced Carter he wasn't going to win. Somebody held a gun to his head and said 'It's over for you, punk. Enjoy these last few days.'"

Gregory mentioned an example of the Government's evil and the public's naivete. According to Gregory, in 1962, one million Americans were given cancer causing drugs. They thought they were getting a cure for polio.

Gregory wrote to President Carter, demanding clarification on this issue and received a letter from a Governmental department which both denied and accepted the blame for this event. Gregory stated that the memo contradicted itself: On the one hand, the memo said that this was an experiment, and those who were given the drugs had agreed to participate. This point was contradicted in a later part of the letter when the event was termed an "accident" which the officials didn't discover until later.

Gregory's skill as a speaker was best seen in his explanation of the failed rescue attempt of the hostages last spring. Gregory said that the effort was designed to fail. Why else, he wondered, would a military that spends so much on equipment choose

controlling drugs; in 1962, one million Americans were given cancer-causing injections under the guise of polio vaccine; and the killers of Martin Luther King and the Kennedys have not been punished.

Gregory contended that the 1980 election was rigged by the CIA so that Bush, a former CIA director would be in line to rule the country.

"Those pimps are plotting and manipulating to get Reagan out of office. Sure, it was Reagan in '80, but it will be Bush in '81." To accomplish this, Gregory maintains that the CIA will ruin Reagan's health so he will have no choice but to resign.

"They're already setting him up for it," Gregory said. Alluding to a conspiracy between the CIA and the media, Gregory noted that "All the articles you read about Reagan say how old he is. But you haven't read one which talks about his stamina." Thus, Gregory said, "it won't seem so strange if the President suddenly gets sick."

Gregory's chief theme

Continued on page 2

Photos by Michael Sladden

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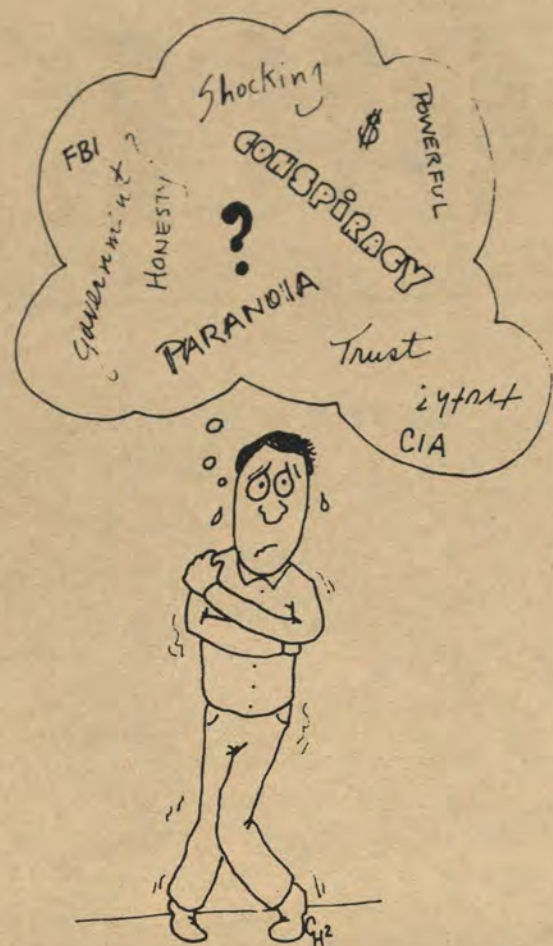
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CAMPUS NEWS

Apocalypse With A Smile



POST GREGORY SYNDROME

Cartoon by Christopher Harford

Continued from page 1

such faulty machinery on such an important event?

The point of the raid, Gregory said, was to pass on information about U.S. military advisors who could aid Iran to fight Iraq. This and other information was left on the helicopter that wasn't destroyed, Gregory said.

Gregory used theatrics to illustrate the horror of this point. "Another thing," he whispered to the silent crowd, "is that there were more than seven Americans killed that day." He paused, giving the audience time to anticipate the explanation.

"There were 52 people killed that day," Gregory said. He paused again, letting the figure of 52 Americans in Iran sink into the audience's mind. Gregory did not elaborate on this point.

The audience was more convinced by some of the comments than by others. At one point, the speaker's credibility on a certain point was questioned.

Gregory compared the German Autobahn road system, built during World War II so that tanks could maneuver around the country easier, with the U.S. Interstate Highway, which were financed by the military. Citing an aerial photograph as evidence, Gregory made an analogy between the functions of both, capping this point with the idea of the Government preparing to launch a civil war on the citizens.

At this point, a voice from the audience yelled "So what if they look alike?" Shocked at first, Gregory quickly

turned defensive.

"So what?" he asked rhetorically. "So what? The day is over when a handful of people like me got to back up 270 million like you and make you see the truth. Fine...you can go, play your little games, but they're fixing to run on you, not me...When the last building is run down, I'll still be here. I'll be here, 24 hours a day, telling you what it is...All of you that are scared and frightened, that's the sad thing...But we can turn it around...Don't go saying 'So what?'" Later, during his speech, Gregory apologized to the person who asked the question, saying that at least that person wasn't scared.

Gregory supported his credibility with documents and photos which he waved to the audience. According to Gregory, one photo showed three Government men, dressed as vagrants in Dallas the day of John Kennedy's assassination. He also claimed to have documents proving that both Lee Harvey Oswald and James Earl Ray were on the FBI payroll.

Gregory also tried to prove his validity by telling how dangerous some groups thought he was. According to Gregory, both the Mafia and the FBI wanted him dead. Gregory said he was told this by a Mafia leader.

"Your mama will die before you touch a hair on my head," was Gregory's reply.

The speaker ended his speech by praising the human body.

"We can turn all this craziness around," Gregory said. "Just look at your-

selves." Mentioning the miles of blood vessels and the intricate parts of the anatomy, Gregory said that there are more miracles in humanity than in anything else. Thus, the evil he described could be overcome.

"We can turn this around. Take care of your body. It's a beautiful thing there...Love yourself, and pray that Ronald Reagan will survive. If we can stop that, we can turn it all around."

(NOTE: Gregory mentioned early in his speech of the Presidential election of 1968 in which he was a candidate: He said that at 12:00 election night, all the computers at ABC, NBC, and CBS shut down, without any explanations offered. Gregory said the reason was the voting booths were fixed: Voter that were supposed to go to Humphrey were fixed by the Republican forces to go to Nixon. But, says Gregory, "they got their Dicks mixed up because, that night, the computers read nine million votes for Dick Gregory, not Nixon. They fixed the election, but for the wrong guy." Knowing that something was wrong, the network officials shut the computers down and pretended not to know what happened.

Gregory says that the truth about this issue was not revealed until the June 10, 1973 issue of *The Wall Street Journal*. June 10, 1973, was a Sunday; *The Wall Street Journal* is not printed on weekends.)

Perspectives

on

Election

1980

By SARA BARRETT

For those who were taken by surprise by the presidential election results, or who were unsure as to what to expect from a Reagan administration, the Government department sponsored "A Retrospective Look at the Election." The lecture, which took place on Wednesday, November 19, focused on Reagan's victory and its meaning, as viewed by four professors: Wayne Swanson and William Frasure, professors of government at Conn.; Ann Costain, professor of political science at the University of Colorado; and Jeff Berry, associate professor of political science at Tufts University. Each instructor is a renowned political scientist, with publishing credits on books or manuals in their respective specialties. Though the

lecture was meant to center around a question and answer format, the opening remarks made by the professors were the most informative and interesting parts of the discussion. This was due to the fact that the professors basically agreed with each other on all the answers. Thus none of the answers was challenged by a different professional point of view, leaving them a little dry.

With William Frasure monitoring the discussion, Jeff Berry made his opening remarks. He said there were "seven deadly myths about the 1980 election. I think Ronald Reagan ran a lousy campaign...and his landslide victory came in spite of his campaign." He thought that it was too cautious, and didn't come forth with any new ideas, rejecting the myth that Reagan ran a great campaign. He also disputes the myth that the Kennedy primary challenge didn't hurt Carter. "Ted Kennedy repeated in every state that Carter was incompetent...and planted the seeds of doubt that haunted Carter." The third myth is that the polls were wrong. He said that they were accurate up to the time they were taken, a week before the election, and at that time showed a momentum towards Reagan. "Conservative PAC's did a great amount of damage to liberal candidates in the Senate by raising people's awareness of their liberal stands on issues." This destroys the myth that PAC's "weren't all that important." He said that Carter was far more liberal than Anderson, incorporating too liberal a vision for the democratic party. Also, Carter's "unpresidential nastiness worked to his advantage, rather than against it...focusing attention on the Reagan campaign and reinforcing the negative attitudes Americans had towards Reagan." Finally, he said that this election was not a classic example of a realigning election, although many have described it that way. But, he stressed that the election marked the end of an era of liberalism, and that liberalism in its present form has to be redefined.

Anne Costain then made her opening comments, focusing her attention on the shifts in American politics that are emerging. The unusual volatility of the electorate "perpetuates instability, with people vacillating from one party to the next, rather than working within a party to change it, and make it better." Included in this is the fact that although there was a heavy Republican vote, there was not movement in registration to the Republican party. Thus showing a trend, according to Prof. Costain, toward a new conservatism in America. Finally, she said that with the Reagan administration, the emphasis on human rights will diminish, and we will have a bi-polar world policy, concentrating on the United States and the Soviet Union. Overall, she said that the choice is up to Reagan as to whether he is moderate or conservative, innovative or traditional; we will just have to wait to see what he and his

West Coast conservative republicans have to offer.

Prof. Swanson gave the final introductory comments, also focusing his attention on the shifting emphasis in politics. He said that this election "proved the Republican party was not going to die," and left "a great opportunity for the Republicans to use the South as a solid base of power to build upon." He sees a "change in attitudes towards government." The vote reflected a move against centralized government and a burdensome bureaucracy. The neo-isolationism resulting from the Vietnam war is declining, explaining the support for a large defense budget. He, too, stressed that Reagan has the opportunity, with support from his Republican Congress, to make the system work, and that only time will tell what is going to happen.

After the opening remarks, Prof. Frasure led the question and answer period. Questions ranged from the effect and future of Kennedy to the future of the party system to the makeup of the supreme court. All questions and answers were fairly obvious. Plus, since the speakers basically agreed with one another, the audience basically got only one point of view — that of defeated Democrats hopeful for a successful Reagan administration, and a strengthening of the two party system. The opening remarks contributed more in-depth information than the question and answer period; professors with more contrasting viewpoints should have been brought in to remedy this. But, as Prof. Swanson said, "people are making too much of this election too soon. It's too early to make any generalizations on its impact."

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LETTERS

What About a Compromise?

This is the last issue of *The College Voice* that will be published this semester. We regret that many important events coloring the campus in these last two weeks will not receive coverage. The staff would like to wish luck to the various upcoming theatre, dance, and music productions, to all the sports teams, and to all students about to dive into exams. *The College Voice* will resume publication in 1981 under the editorship of Sara Barrett ('83) and Rich Vancil ('82) will be taking over as Business Manager.

To the Editor:

When I received a letter about "Connecticut College and ConnPirg" from Dean Alice Johnson on November 18th, a number of feelings came over me: amusement, suspicion, and perhaps a bit of outrage.

The first statement of the letter boldly declares that the Administration and the Trustees of the College are not against the formation of a ConnPirg chapter at C.C. Whether this statement is entirely true or not, it is high time that the administration

has made some sort of public address to this situation.

As most of us know, the establishment of ConnPirg is contingent on the college accounting office becoming the billing agent. While this is not a totally radical idea, there are a number of genuine dilemmas that arise from such a system. Dean Johnson points out that in most cases the parents pay the bill. Quite so. Students who do not wish to join ConnPirg must be refunded. Therefore, in such cases, the parents pay but the student collects the refund. Dean Johnson raises a very important point: that after parents pay thousands of dollars for tuition and board, additional hundreds of dollars for their children's books, travel, phone bills, and spending money, the students would have the opportunity to pilfer the enormous sum of three dollars by way of this devious plot.

However Dean Johnson contends several times in the notice that the overriding concern is one of the "unfairness" of the billing procedure and not necessarily the consequences mentioned above. Yet according to President Ames, "the principal point of objection was having the College bill parents or students to collect funds for the services of an individual

not selected and appointed by the administration."

While both these arguments have some merit, it is contradictory to say that the overriding concern is the funding mechanism and then proceed to say the principal point of objection is the administration's inability to appoint the staff person. This inconsistency only serves to obfuscate the issue. It would be greatly appreciated if the Administration and the Board of Trustees would agree as to what their prime concern really is.

I should like to point out that I am not a ConnPirg officer, only that I am a concerned student. As it is not my purpose to be destructive, I offer the following compromise for those involved to consider.

The negative checkoff method of funding, which seems to be the fairest and is in no way coercive, ought to be instituted. In addition, an administrative representative should be allowed to sit on the panel that chooses the ConnPirg staff person. In this manner we can establish an active ConnPirg chapter, which is the overwhelming desire of the student body, and yet satisfy the legitimate concerns of the Administration and the Board of Trustees.

Kenneth M. Lankin

THE COLLEGE VOICE

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Class Ratios...

Dear Julia:

There have been inaccurate rumors this fall about the relative numbers of men and women enrolled. I would like to set the record straight. The Registrar's report of September 30 shows that 37 percent of the full-time undergraduates are male, and that in the class of 1984, 34.4 percent of the students are male. Only 16 more men in that class would have brought the percentage up to 37. The decrease that occurred is accidental, and reflects the fact that we can never predict exactly how many applicants will accept the College's letter of admission.

For the class of 1983, 780 men and 1980 women applied. For the class of 1984, 860 men and 2120 women applied. We hope that before many more years the number of male applicants will have grown to become approximately equal to the number of women who apply, and that this will be reflected in the enrollments.

Finally, I would like to make a correction to the letter you wrote to Mr. Littlefield in the November 11

issue of *The College Voice*. In that letter you say that I attributed the "decline in male population....to the fact that admissions is no longer lowering their acceptance standards for men." I did not intend to leave that impression. Connecticut has always set equally high admissions standards for men and women.

Thank you for clarifying, earlier in your letter, that the College is indeed taking steps to achieve a more nearly balanced ratio of men to women.

Sincerely,
Oakes Ames
President

Dear President Ames:

Thank you for your letter. To you and the college community, I apologize for my misinterpretation of your explanation of the decline in male population. I stand corrected.

Julia Stahlgren

Sign Up for Sign Language

A non-credit course in Sign Language will be offered in the second semester, beginning Wednesday evening, January 28. The 10 session course will meet from 7 to 9 pm in a Fanning classroom.

Mrs. Nikki Kilpartick, Interpreter for the National Theatre of the Deaf at the O'Neill Theater Center, will teach the course, which was organized in response to

students' requests.

Child Development majors are particularly interested in the opportunity to learn sign language, according to Leslie Kreisman '81, who helped organize the course.

Students may register for the course at the Office of Continuing Education, 102 Fanning Hall. The fee is \$25. Call Extension 550 for further information.

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CAMPUS NEWS

Where We Are Headed

By PATRICIA DADDONA

Armed only with intelligence, a sense of humor, and a realistic but strong belief in humanism and humanity, theologian and professor Paul Lehmann came to live and talk with the Connecticut College community during the week of November 16-23. "Only?" you wonder; and well you may. Mr. Lehmann has to his credit other prestigious qualifications as well. He has served on the faculties of Wellesley College, Princeton, Harvard, and Union Theological Seminary. He has written books and essays, and lectures often. An older man of average height and build, Mr. Lehmann's manner of speaking is slow, careful, and pensive, but also both warm and direct. His activities here included visiting the classroom, and giving two sermons and informal talks. In his formal lecture, entitled "The Liberal Arts and the Human Future," however, his ideas were strikingly and profoundly pulled together in a stimulating way. By the end of it, his audience was apparently too overwhelmed and deep in thought to ask questions, though a few approached him individually afterwards. In short, Mr. Lehmann was a hit.

If a "hit" is a smash success, no, then, Mr. Lehmann did not have his audience's applause roaring in his ears for minutes on end. He was a hit, actually, because his words hit — hard, at times, but also in funny ways, and ultimately, at dead-center.

Paul Lehmann is a deep, conscientious thinker. He is creative, liberal, and open to challenges. What he adheres to for himself, he adheres to firmly, but also open-mindedly. What he suggests that others adhere to, pleasantly enough, is a commitment to flexibility, humanity, and self, simultaneously and not necessarily in that order. "It's not my business to solve the problem," he said in the lecture, referring to a liberal arts education and how "research without limit is the limit of research." He proposed, rather, to state the problem in such a way that others can formulate and eventually implement a "plan of attack." And that is exactly what he did.

In "The Liberal Arts and The Human Future," Mr. Lehmann began by defining his terms. To each standard definition, though, he added his own. Broader and yet somehow more precise, these not-so-secondary descriptions did more than clarify. In fact, at least one served as a motif that found its way to the ends of sentences that at first seemed to have nothing to do with that motif. For example, Mr. Lehmann went beyond the dictionary definition of the word "future" to supply this one: "Future" expresses both where we are headed, and what we deeply and dimly...perceive as headed towards us."

The crux of his lecture returned him time and again to these very words. After identifying the irrevocable link between community, learning, and a human future, the theologian proposed to discuss two common daily experiences, one socio-political, the other socio-psychological. People, in other words, relate to one another either through institutions such as marriage, Congress, or a tennis club, or through mental and emotional, person-to-person sharing. In this light, Mr. Lehmann presented this argument: The bond between community (where the above experiences occur), learning, and the future "is the warrant for the involvement of the liberal arts as the matrix...in human learning...for social change." This involvement, he continued, is "neither marginal nor governing, but formational and directional." How can it be established, supported, and maintained? Not necessarily through some ideal curriculum, but "by maturity, values, critical evaluation, and pioneering risks." By moving towards what is moving towards us.

Three other points central to Paul Lehmann's lecture should be cited for their pertinence and insight. First,

but it can (and does) ignite the imagination, it teaches one resourcefulness and how to think.

Finally, in religion, both institutionally and otherwise, is an eminent force in Mr. Lehmann's scheme of things. And it is fundamental to society's existence. Ritualization, in religion or anywhere else, may be dangerous. Through religion, however, "the double-movement of mystery and meaning of the future is both disclosed and discovered." That is, the professor warns, if and only if one "prays not with both eyes shut, but with at least one eye open."

Referring to everyone from E.E. Cummings to colleague Anne Ulanov, to de Tocqueville, Paul Lehmann concluded with an "agenda for the liberal arts: The nurture of intelligence by dedicated, imaginative, ceaseless...probing of the range of human experience." Conflicts will occur: How can we reconcile our responsibility for a human future with the need for national security? With the maintenance of corporate power? Can we reconcile complete religious independence with total democratic freedom? Mr. Lehmann is a catalyst for those receptive to his words;

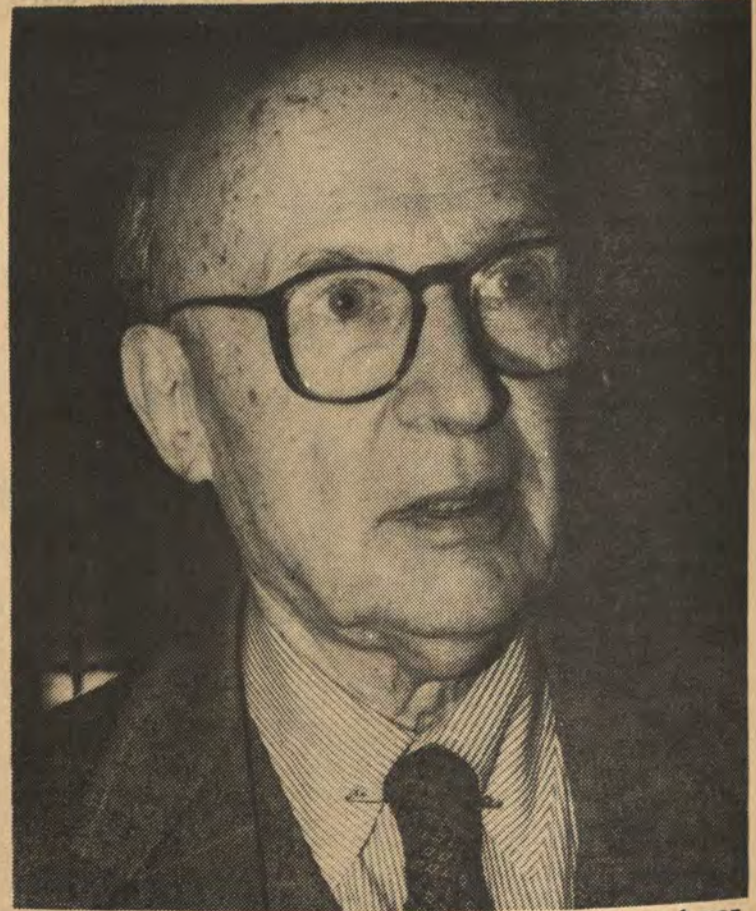


Photo by Carolyn Blackmar

society is, among other things, moving towards bureaucratization, and has lost what the theologian termed "mytho-poetic-and-political perception of the self." The language of systems analysis, he maintains, is slowly but surely replacing the language of Homer and Pope. Should this continue? He thinks not.

Secondly, to consistently and cautiously implement reciprocity and responsibility, we must teach and learn. "The role of education," he says, "is pivotal." A liberal arts education is not utilitarian,

he is not an answer-man. Nonetheless, he did supply some groundwork upon which to build as we answer these questions. His foundation consists of love (where both God and man and woman are involved), nurturance of learning-imaginative learning, and...what else? Humanism? Reciprocity? Responsibility? That is for us to decide. At least we can say, in two months or five years or a century, "Paul Lehmann knew, he cared. He raised the questions, shaped them, and put them to us. What a lucky thing!"

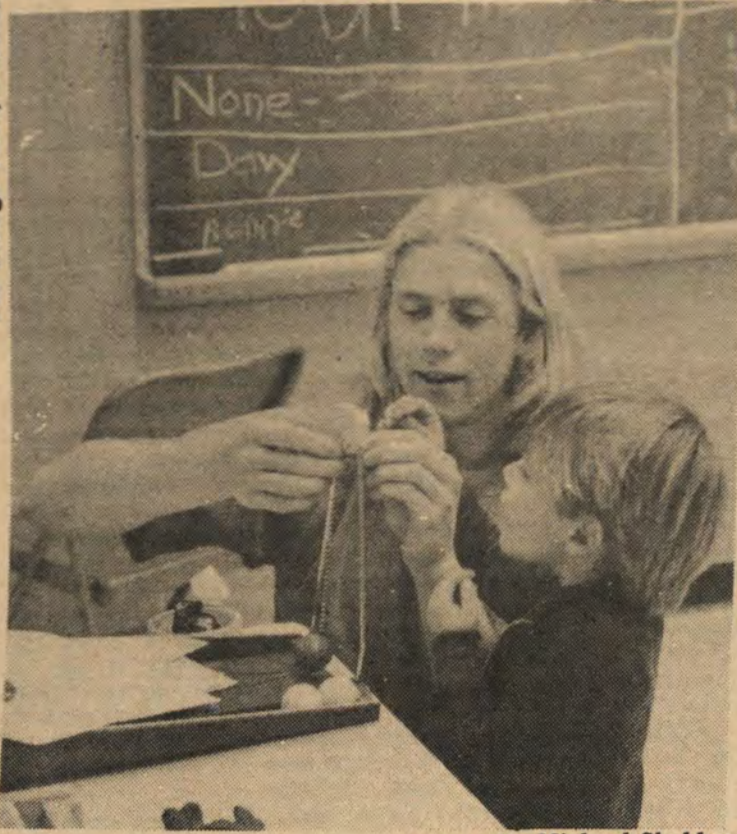


Photo by Michael Sladden

Learned House: Some Things Never Change

By MICHAEL SLADDEN

Robin Brown '82, drives his sputtering Buick down to Shaw Street, down the Hill, down into New London, past Williams Street and Bank Street, in to the midst of a city many students know little about; he sputters up to the Billings P. Learned Mission, known hereabouts as Learned House. Robin is hardly in the doorway before young voices can be heard running, (yes, they run to him, he hasn't been there since yesterday), running and skidding up to him. He has created a quick tableau: black and white children of all ages and shapes hang on him like a climbing tree, he trying to talk to each, and to all. On the hill and in the brochures they are called "underprivileged children." Robin calls them "The kids."

**"What would he
do without
Connecticut
College help?
We would just be
lost without it."**

Here's what the brochure said in 1959: "The Billings P. Learned Mission was founded in October, 1859 by the Rev. B.G. Wilcox, pastor of the Second Congregational Church, who endeavored to give some of the more unfortunate children of New London wholesome activities with a religious atmosphere."

The religious atmosphere is gone from the noisy playrooms of Learned House this afternoon. But as the pictures from twenty and thirty years ago attest, Connecticut College girls in high heels working and playing with children who have sent their children to Learned House this afternoon, some things never change.

Robin talks with one twelve year old about his upcoming wrestling match. Buffi Weisenberg '82, who has sputtered down with Robin, meets a small group of girls. They go upstairs to one of the play rooms, maybe to play the piano, maybe just to talk. In the pool room, ten year old sharks practice up, probably for the adult version of their now friendly games. Robin, and the paid staff of Learned House, the directors John Kashanski and James Montford, are betting and working so they won't end up in pool halls.

There seems to be a discrepancy at the ping-pong table. Mr. Kashanski clears it up instantaneously, two quick words and a smile. He has been director since 1950. His office is full of scrapbooks, meticulously arranged newspaper clippings and photos about the Mission. He plans to be the longest-working staffer in the house's history. Two years to go.

What would he do without Connecticut College help? He shrugs: "We would just be lost without it," he says.

The College has helped Learned Mission since 1927, and today through Friends of Learned House club, students with no special academic interest, no empty spaces to fill on resumes, no particular needs other than to be friends with the children, go down the Hill and find a very grateful following.

A sign in the hallway where Robin is wrestling half a dozen opponents says: A good education is your only chance. Maybe that replaces the religious aspect; perhaps that is the best example Robin and Buffi give their kids. When the taco and ice cream parties, the trips to movies, the Mission-sponsored paper routes and crafts work are exhausted; when the young sharks are tired of playing pool, they go and find Robin, or Buffi, or any of a dozen other 'educated' people. "The kids" may even send their kids to talk to Connecticut College students someday. If Learned House is working, if the sign is true and Robin Brown is any example, fewer of them will have to.

Anne Costain: The Future of Women in Politics

By KATHRYN BONN

Women's issues, and specifically, women's roles in the political process, have been the subject of some attention in the wake of the 1980 election. The National Organization of Women (NOW) and other women's groups were active in their opposition to the Reagan candidacy. Certain aspects of the Republican platform were also subjected to criticism from these groups. The platform did not endorse the ERA, and implied a "litmus test" for Supreme Court Justices; the inference that the abortion issue would be the basis of Reagan's choice of Justices caused various representatives of the women's movement to oppose Reagan's candidacy. The recent activities of NOW, and other groups, may also have increased as a result of new political power of "Right to Life" and "Moral Majority" interest groups, which oppose ERA and support a constitutional amendment banning abortion.

A recent speaker at the Women's Studies class at Conn addressed certain aspects of the issues surrounding women and politics. Anne Costain, a government professor at the Univ. of Colorado, lectured on the problems in the effectiveness of women's lobby groups at the Congressional level. She worked with NOW at one time, and is currently researching the relationship between social movements, political change, and the women's movement. She focused her talk on the tactics

employed by these lobbies, and on her perceptions as to the successes and failures of their efforts.

One of the initial points that Costain made was that the thirteenth woman Senator was elected in 1980. She listed the positions that women have never held in American politics (including many of the most important cabinet positions in the Executive branch). She believes that there is a connection between the perceived powers of an office, and the accessibility of that post to women; "The fewer women that have had a position, the more powerful it is."

Costain went on to address the nature of women's lobbies in Congress. She believes that there is a correlation between the advent of these organized efforts in the early seventies, and the legislation passed in the mid and late '60's. The most important ratifications were the Equal Pay act of '63, The Civil Rights Acts of '64 and Title IX, which outlaws discrimination in education, such as unequal spending in sports programs.

The major part of her talk centered on the problems of effectiveness of these pressure groups. Costain attributes the failure of women's lobbies to a lack of unity and focus within the women's movement. This unity is essential in order to convince Congressmen that the lobby represents a constituency of the electorate. "A huge level of centralization and control" is necessary if a lobbying effort is to be successful. In order to

be convincing on the need for legislation, a pressure group must have a "central direction." Costain implied that the more radical factions of the women's movement are in part responsible for the de-centralized and diffused efforts of the women's movement in general.

Costain discussed the ERA in relation to her theories about the limited success of women's groups in their efforts to influence members of Congress. Congressmen must be convinced, she said, that there is a consensus about the ERA. One problem is that "sex, like race, is a "suspect classification" in terms of proposed legislation.

Questions and comments from the class resulted from Costain's claim that the ERA would not be passed within her own lifetime. One older student was surprised at Costain's pessimism, and another commented that "women are our own worst enemies." Costain responded by saying that the three state margin needed for ratification of ERA seemed unbreachable, and that time would run out in terms of consideration of the proposed amendment.

The prospects for increased success in other areas of women's lobbying efforts were viewed as equally dim. Costain described the general attitudes of Congressmen as being unsupportive of women's interest groups. She disclosed the results of a survey she conducted in 1973, of twelve senators that had voted in favor of legislation on women's equality issues in

committees. The question she posed AS: "Do you think that there is a women's vote?" Three responded negatively, six said "maybe" and three said they didn't know. When I spoke to her after the lecture, she told me that women lobbyists usually travel in pairs when dealing with Congressmen. She believes this is because of the generally intimidating attitudes of some Congressmen towards proponents of issues concerning women's equality.

Costain's conclusions as to the status of women's interest groups in Congress were pessimistic on the whole. She did not refer specifically to the prospects under a Reagan

administration. She did not hold hope for the future as to women holding powerful governmental positions and of her own experience, she said, that working in political science education was preferable to attempting to directly influence the Legislature. However, her talk did reveal some hope for women's lobbying efforts, if these groups could successfully unify and convince Congressmen that a constituency of voters shared their views. This, claims Costain, is the measure of any interest group's power and ability to induce Congressional enactment of legislation favorable to their political position.

GENERAL HOSPITAL

UPDATE

By L. DECASTER
and T. GARLAND

T'was a month before Christmas
And all through the town
Luke was looking for afgahns
But they were not to be found
Leslie told Rick that she has to be free
But Monica told Leslie, "Rick only wants me!"
Annie and Heather were nestled all snug in their beds
While visions of Jeff danced around in their heads.
And down at the sanatorium, Heather caused such a clatter
That Annie and Jeff raced to see what was the matter.
It seemed Heather was gone, no one knew where
But she later appeared; she had been "washing her hair"
When she heard about Heather, Diana had quite a reaction
She immediately told Howard to take legal action.
And we heard Allen tell Sue as he started out the door
"I'm an unloved man, and I really need more...!"
Please join us again in the new year '81
We will be back with more G.H. fun!!!

A Cosmopolitan Mix

By BARBARA H. HIRSCHLER

As one looks around campus, it becomes clear that there are very few minority students, and there seems to be little interest in foreign cultures. However, we do have a very successful foreign culture center found in the vivacious atmosphere of Knowlton. Knowlton is more commonly known as the "language dorm", in which students can improve their knowledge of a second language.

The enthusiasm of this year's residents is very exciting. Dean King referred to the dining room as, "another Tower of Babel" because a different language resounds from every corner. The commonality of a second language lays the foundation for a very comfortable atmosphere, and many interesting friendships. The table talk ranges from the normal, "guess who I saw last night at Cro-bar?!" to discussions of a more intellectual nature.

The presence of language professors at lunchtime presents one with a unique opportunity to get to know them in less formal surroundings than the classroom. It is also encouraging to see professor's from other departments

sharing in Knowlton's multi-lingual meals.

Outside of the dining room people continue to notice Knowlton's unique atmosphere. Knowlton has students from all over the world, including China, England, Italy, Mexico, and Switzerland. The wide variety of backgrounds gives one a chance to learn about different cultures without even having to leave the Connecticut College campus. After living in Knowlton many students decide to learn more about other cultures by studying abroad.

Knowlton students have been stigmatized as stuffy intellectuals, and I must admit that I was apprehensive about living there. Having been in Knowlton for one semester I can honestly say that this stereotype is unfair. Life in Knowlton is no more constrained than in other dorms. Our social functions reflect the diversity of our students. Knowlton's all-campus events have included a broad spectrum from classical music speakeasies featuring dorm musicians, to New Wave parties. As one Knowltonite said, "Knowlton adds a welcome alternative, while encouraging diversity."

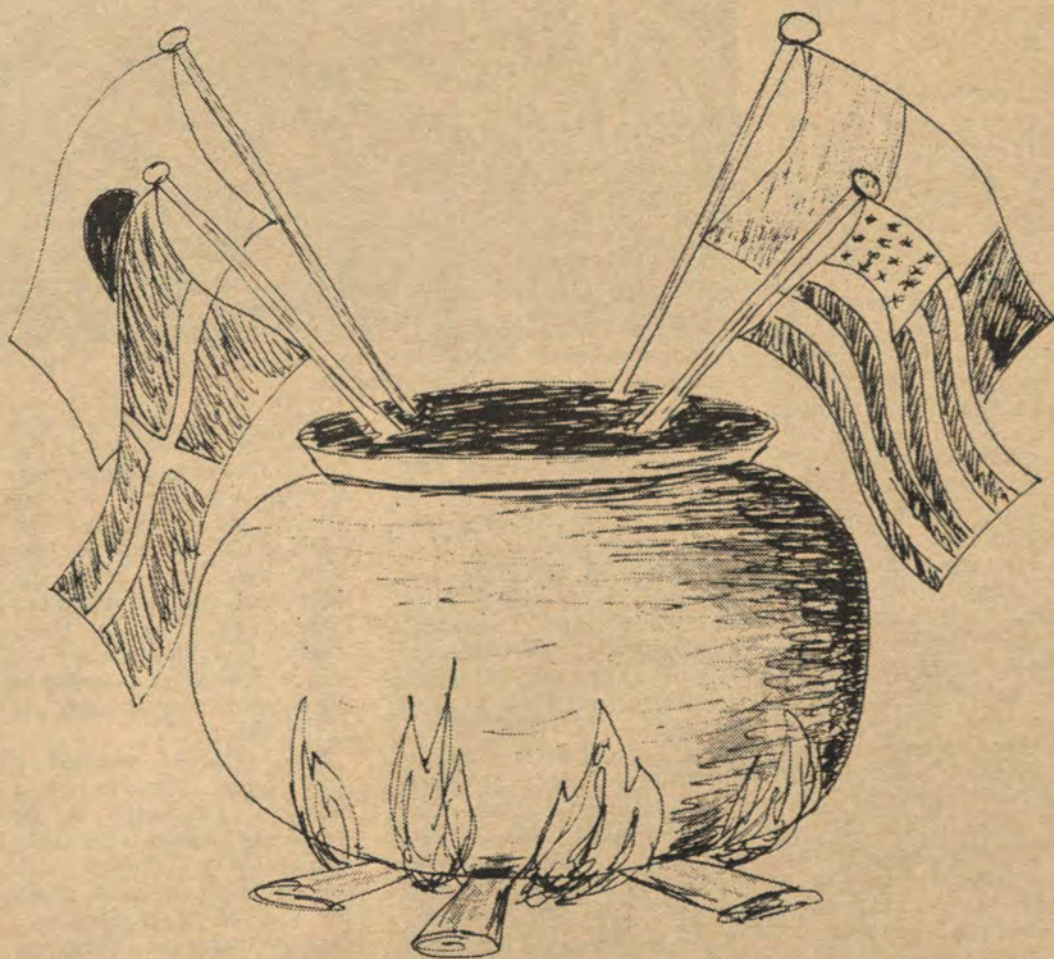


Illustration by Kevin Sayward

ENTERTAINMENT

Venturing and Sharing in the East Studio

By JULIA STAHLGREN

Dance 339 is a seminar in choreography and composition for Junior and Senior Dance Majors. The class meets once a week, and is worth four credits but it is like no other seminar. It has never been unusual for this particular class to run for six hours with only a short dinner break. All research, experimentation, presentation and critique is aimed ultimately toward a final concert of original students' dance pieces, and thus, a more extensive knowledge of, and experience in, creating choreography.

On November 21 and 22 nine dance majors unveiled the fruits of this semester's time, work, and learning in *Thrice Told Dances*. The concert moved and impressed me both in the depth of intent that clearly existed behind most pieces, and in the risks that the choreographers took in an effort to communicate their intentions originally and effectively. Themes and moods that were shared with the audience were unusual. The artistic devices employed spoke of creative exploration and experimentation. The extent of each individual's input was strikingly apparent and yielded nine different works, each of which is worthy of attention and recognition. Though an overview may seem lengthy, the subjects are worthy of the time and space.

The December of My Springs, choreographed by Jennifer Wiles, opened the program I attended. Danced by Lil Maxwell ('81) and Valerie Gutwirth ('84), this piece was a very sensitive honest display of the conflict between young and old, and the related struggle between freedom and dependency. The movement and interaction of the dancers spoke of the helping, rejecting, ignoring, pride, shame, frustration, selfishness, sharing, and love between an older woman whose dreams are quickly fading and a younger woman whose dreams are just taking form. The dancers, dressed in beautiful, black, antique dresses both needed and did not want to need each other and conveyed these opposing emotions through waves, waltzing alone and finally together, submissive settling in front of one another, obstructive colliding with one another, reaching and taking each other's hands. The final movement phrase, as the lights and music faded was exquisitely stirring. The dancers, bent over, alternated providing a sheltering, enveloping embrace overtop of each other.

From the moment the lights came up on this dance the audience's attention and interest were attracted by the fact that one of the dancers actually was an older woman. It was startling and quite exciting to see something other than a young, perfectly toned body moving on stage. Lil Maxwell was radiant in her role — Ms. Wiles' choice to use an older dancer was a profoundly successful one. Ms. Gutwirth's performance was also tremendously

sensitive and the energy between the two women was quite special.

Footloose, choreographed by Carrie Crosson, was one of the weaker pieces in the concert. Done to a 1926 Medley of Reels, the work was a fun, and energetic celebration of movement and rhythm. The movement was fast paced and the dancers, Ruth Glickman, Diane Gozemba, and Nancy Rugo, fulfilled it with dynamic control. But Ms. Crosson's approach and choice of movement quality were too familiar and predictable. My response was not a negative

one, but one that I have experienced too many times before and thus I did not feel Ms. Crosson succeeded in entertaining or touching any new nerves in me. She, however, had rehearsed her dancers well and technically, the piece was highly polished.

Leona Mazzamurro's piece, *Solitaire*, was a very effective collaboration with a live vocalist, Jo Siff, and saxophonist, John Brolley. As the two musicians provided improvisational blues accompaniment, Ms. Mazzamurro's choreography, danced by Elise Aronof, Eve Chilton, and Amy Condren, made terrific use of the stage space, height levels, and the various possible combinations of the dancers moving together as a trio, a duet and a solo, or three solos. Choreographed into the dance, very deliberately and ef-

fectively, was a good deal of interaction, exchange, and conflict between the dancers, not only through movement, but through bare, direct eye contact. Ms. Mazzamurro's piece spoke to me of competition, and needing to reject others in an effort to prove and establish oneself. Over and over the dancers seemed to feed off one another in a series of leaps, jumps, and falls, then declared their independence with a cold stare and a calm phrase of solitary movement in a separate corner.

The live vocals and saxophone (which sounds so

for the choreographer, and deny any sort of pleasure or satisfaction in the performer. Ms. Wagner talked her dancer, Amy Condren, and her lighting and sound technicians through just such a rehearsal, instructing Ms. Condren to "take it from the runs" and warning her man on the light board to "bring up the lights on dimmer Co a 5 count." After working through the coordination of a few such phrases, Ms. Wagner suggested that they "run" the piece with costume. Much to the amusement and dismay of all witnessing, just about

realization in Ann Goode's piece, *Choice in the Wood*. Danced by Monica Dale to live piano music, composed and played by Larry Batter, the piece seemed to be about a love that shouldn't or couldn't be. The dancer kept yearning and swooning toward Mr. Batter, (or was it the piano?), then pulling away, struggling and battling with herself. The yearning movements were tremendously cliché, literal, and unconvincing. If it was Mr. Batter she yearned for, what kept her from him was not clear as he was right there on stage with her. If it was the piano, the music, she so longed for, my confusion is even greater as the music could not have been more beautiful, danceable, inviting. I did believe the frantic, punching, contracting, throwing, shaking movements of the dancer's struggle yet I did not understand their cause and origin.

The presence of the piano both saved and sentenced the piece. While it was a rich, theatrically magnetic addition, it weakened the plausibility and clarity of the piece's motivation for the dancer's focus and movement, already too literal and predictable, was directed towards a very tangible, animate object. I suspect Ms. Goode needed to leave more to the imagination of the audience and her dancer in order for her intention to have room to bloom into its intended state.

Cool Wave was a startling dramatic piece about the punk rock attitude and energy. Choreographed by Lynn Lesniak to music by Edgar Varese, The Police, and the B-52's, the dance opened with a siren, a circling light, and the silhouette of a dead body, its killer standing toughly overtop. Dancers came from the sides of the audience, pulling, tearing at, and shoving each other. They climbed on the huge, metal, light scaffolding against the back of the stage, and draped themselves over the bars, and platforms. When the music started with its ruthless, jabbing beat, the six dancers, Diane Gozemba, Bob Newbold, Jo Siff, Shane O'Keefe, Hilary Lower, and Nat Thompson, slid off the scaffold and bounced in a chaotic deadly mass to the center of the stage. The dance continued to bombard the audience with images charged with all the violent, hateful, bold, and intense passions we associate with the punk rock movement.

The dancers tossed each other around, strangled and jabbed each other, manipulated and possessed one another, all the time with the most coldly blank, unfeeling, corpse-like expressions. The movement was frantically paced, daringly violent, vigorous, sexual, and frustrated. The end of the dance quieted the six in the middle, silenced the music, and watched the dancers weave and sway with pathetic exhaustion. How long can we maintain this horrifying pace and desperate denial before we



Tina Marshall, Carrie Crosson, and Lisa Putala in "Illustrations of the Seasonal Kind," choreographed by Amy Condren. Photo by David Dodge

everything that could go wrong with the sound and lighting cues did. But as is expected of the performer in rehearsal and on stage, the dancer kept dancing.

Obviously, the piece played off the unexpected and was not only wonderfully funny but wildly unconventional. The amazing thing was that if one shut out the wealth of deliberate business and chaos there existed a very strong, colorful piece of choreography that tightly partnered the accompanying ragtime music with class and style. Ms. Condren's performance was characterized by undaunted control, and a calm, strong sense of dynamics and was injected with an appropriate degree of humor and confusion. It was stylish, filled with flair. I detected a large gap between intent and

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Continued on page 11

"Alcestis" With a Contemporary Touch



Photo by Leta Davis

By JAN PARKER

Mel Cobb, the director of the recent theatre department production of Euripides' *Alcestis*, says in his note about their interpretation, "We are attempting to find a common meeting ground. On the one hand, we want to suggest what scholars and dramatists think Greek theatre in the Fifth Century B.C. was like. On the other hand, we want to show the reaction of a contemporary group of actors, designers, technicians and production personnel to a classic text." The two ideas are difficult to mesh conceptually, but on stage he managed to combine them. Unfortunately, as a result of trying to modernize the ancient play, he had to sacrifice some of the excitement and flow that Euripides' play contains.

The play began on a powerful note. Phoebus, played by Matthew Hoffman, addressed the audience from the top of the palace. Bellowing from the heavens, he related the history of the events in the play. Briefly explaining the plot he told us that Alcestis would give up her own life so that her husband, Admetus, King of Thessaly, could live. In a comic scene with Death personified, Phoebus assured

us that Alcestis would be saved from Death by a visitor to Admetus' house. But Death, himself, was reluctant to give in, so we were left to watch the play unfold, uncertain about Alcestis' future.

All of the leading actors gave strong performances. Michael Sheridan, as Admetus interpreted the changing state of the King's mind in a clear and credible way. The most tragic scene in the play was Alcestis' dying scene. Rebecca Schneider captured the selfless, noble spirit of Alcestis and gave her dying words the tragic expression they deserved. In this scene, Sheridan and Schneider brought the tragedy to its highest point.

Randi Chudnow, as Alcestis' maid, gave a good, grief stricken performance when she described to the chorus Alcestis' own sorrow at her approaching death. She effectively portrayed the servants' love for her mistress.

The quarrel scene between Admetus and Pheres, his father, was outstanding. Throughout the play we question why Admetus can morally allow someone else to die for him. Pheres, played by Maxim Langstaff, expressed all our frustration at Admetus' selfishness. Langstaff gained our sym-

pathies for Pheres with his convincing portrayal of the character. The old man gave a logical and persuasive defense of his refusal to die for his son, saying: "Do not die for me, I will not die for you. You like the sunlight. Don't you think your father does?" Sheridan and Langstaff displayed the intense anger between father and son with great success. At the end of this scene Admetus had lost stature in our eyes. Two things would have improved this scene however. Pheres needed more make-up in order to look older than Admetus, and at some points various parts of the audience were not able to hear actors clearly.

Euripides uniquely combines tragedy and comedy in *Alcestis*. In this performance, perhaps the best loved and most memorable element was the comedy. The humor is a mixture of irony and slapstick. Heracles readily accepted Admetus' hospitable invitation to stay at the palace, and quickly celebrated his arrival by getting drunk, totally unaware that the King was in mourning for the death of Alcestis. Richard Zieff, playing Heracles, gave Foster Brooks (a comedian

Continued on page 11



"Hello Out There" In Preview

By TERRY GRAVES

On December 9, 10, 11 at 8 p.m., and Dec. 12 at 7 p.m. in Dana Hall, the Conn. College Theatre Department and Theater One will present William Saroyan's one-act play, "Hello Out There." Although the play is only 45 minutes long it is packed with meaning. Saroyan uses the story of a young gambler-drifter in jail on a rape charge, as a vehicle for presenting some ideas that he has about life. The problems people have with facing realities, and the lies that people tell themselves in their relationships are two issues that Saroyan deals with.

In "Hello Out There" there are many elements of fantasy. Director Max Langstaff, and Lighting and Set Designer, Steve Rust, tried to emphasize these elements. For example the Drifter's jail cell will be represented by a square of light. The lack of walls is meant to place emphasis on the Drifter's being a symbol for that part in many of us that feels trapped by a lifestyle that we have created ourselves.

"The plot is secondary to what Saroyan is saying in an abstract manner...the characters are kept anonymous: he doesn't feel

that we need to know their names," said Langstaff.

The Director has also added live music written by Neil Young, David Crosby, Glen Frey and Don Henley. The musicians, Gus Reeve and David Wallach, lend a narrative element to the play.

The cast is as follows: The Drifter - Rod Smith; The Girl - Laura Sahr; The Man - David Lansbury; The Woman - Julie Osborne; Second Man - Fred Sears.

Tickets will be \$1 with I.D., and \$2 without at the door. The play promises to have a strong effect on all those who see it.

(Editor's Note): This past weekend, eight other student-directed plays were performed in Palmer 202. Because of the Thanksgiving break, the paper's deadline schedule, and this being the last issue of the semester, we were unable to provide any coverage or feedback related to these plays. For this I am terribly sorry.

"SIX BY FIVE"

"Six By Five", a faculty choreographed dance concert, will be presented Dec. 12th and 13th, 1980 at 8:00 p.m. in Palmer Auditorium. The concert features works by guest artists Lucas Hoving and Mark Taylor, and M.F.A. candidates Michelle Bach, David Dorfman, and Cynthia Williams. Tickets are \$2.50 general admission and \$1.00 for students.

Coming Soon...

A Renaissance of Renaissance

By LISA CHERNIN

"A renaissance of Renaissance" said Newsweek about the Waverly Consort, a group of ten brilliant young singers and players who perform music of the 12th through the 18th centuries. The Waverly Consort will bring *The Christmas Story* to Connecticut College on December 9 at 8:00 p.m. in Palmer Auditorium.

Founded in 1964 by a small group of graduate students at New York University, the Waverly Consort made its debut at Carnegie Hall in 1965. Following its debut, the Waverly Consort expanded its personnel and its collection of instruments. In April 1971, the group presented its first staged and costumed production, *Las Cantigas de Santa Maria*, based on a thirteenth century collection of Marian songs compiled by the Spanish king Alfonso "the Wise." The 100th performance of *Las Cantigas de Santa Maria* was during the 1979 season. A second staged production, *Le Roman de Fauvel*, was premiered in New York in 1976. *The Christmas Story* is the latest addition to the Consort's stage productions.

Since its modest beginnings, the Waverly Consort has become a major performing group, as well as explaining teaching and recording. In addition to its annual tours of North and South America, the Consort

presents an annual subscription series at Alice Tully Hall, and makes numerous other appearances in New York that are consistently sold out. The Consort has offered workshops in early music performance at Dartmouth and NYU. The Consort has also appeared on four programs of Elizabethan music shown on national public television, in conjunction with the BBC Shakespeare series.

The three recordings of the

Waverly Consort extend their audience far beyond the concert hall. A new recording, entitled *Italia mia*, which features Renaissance and early Baroque music of Italy, is scheduled for release this season.

Student ticket prices for the Waverly Consort's *The Christmas Story* are \$8, \$6, and \$3. For ticket information on what promises to be a well-seasoned performance, contact the Palmer box office at 442-9131, or extension 384.



SPORTS

The Smith Machine - Fast and Mean

By SCOTT HEFTER

It was a beautiful day for the Super Sunday Classic. The fans came by the thousands, I-95 was backed up till exit 68, Horrible Cosell and Brent Hamburger were interviewing the two opposing Q.B.'s before the game, and the Goodrich blimp got some fine aerial photos of Harkness field. The stage was set, the two stingiest defenses in the league and the two most potent offenses were to meet. Burdick vs Smith. The dream confrontation. The two preseason favorites survived 7 grueling games, a playoff, and were now geared up for the Super Bowl.

As the two referees, Scott Hefter and Scott Bauer, blew their whistles, the game began. Burdick received the Jeff Hilford kick and ran it back to the 23. Burdick was forced to punt after 3 unsuccessful plays. Now it was the Machine's turn. The pressure was obvious as Smith committed a motion penalty and was forced to

punt. Now the tone of the game became apparent. Burdick could not run over the Smith defense. Gerald Shanz would break a few runs (which he would probably do even against the Patriots), but Hilford and Joyce were always there. Every fan will remember to tell his grandchildren about the diving grabs that Joyce was to make this day. The Smith defensive line of Neil McLaughlin and Chris Gallanto harrassed Shanz all day. They forced Shanz to run into the waiting arms of linebackers Tom Seclow, Hilford and Joyce. On offense, Smith began to move and finally Hilford broke loose on one of his patented long, hip twisting runs. During the next set of downs Smith drove down to the Burdick 11 and faltered. In came the kicking team and pro prospect Hilford booted one through the uprights for 3 points. Burdick came close and eventually scored from the 10, but the play was called back on an illegal procedure

penalty. Eventually "the little kid," Ben Ford, scored on a beautiful pass from Shanz, but by then the game was out of reach. The speed of Hilford and Joyce, and the muscle and bulk of the rest of the squad was too much for Burdick.

The B-Dicks have nothing to be ashamed of. On this Sunday, Smith was truly super and no one could have beaten them. After half time Burdick tried an emotional ploy by wearing their old jerseys from such power houses as S&M and the POW's, but on this Sunday nothing was going to deny Smith their title. The final score was 31-7 but the battle was exciting to the end.

The Smith Machine will go down as maybe the finest team ever at Conn. College. With a fine blend of speed, skill, and strength it is up to the arm chair quarterbacks to decide if this team could have defeated the old Larrabee dynasty teams.

After the game, a party was

held in Smith and both teams drank their bumps and bruises away. Players exchanged battle stories and congratulated each other. Hundreds of girls showed up with the hope of touching just one of these superstars. It was nice to see the compliments flowing back and forth between the two teams. When the 2 kegs were finished and people began to leave, one could hear Revas and Robinson muttering, "if we had only done....." Hilford, Joyce, and Seclow just smiled.

Geoff Joyce breaks away into the open field with Jim Robinson in pursuit. (directly below) With pinpoint passes (further below) and hip-twisting runs (below left), Jeff Hilford led the explosive Smith offense to a 31-7 Super Bowl win against a tough Branford-Burdick squad.



Camels Gun Down Gordon in B-Ball Opener

By GEOFFREY JOYCE

Freshmen Peter Dorfman and Tom Flemming led a balanced scoring attack in the Camels 79-53 opening game victory over Gordon College. As large as the margin of victory was, it does not fully explain how the Camels dominated every facet of the game. They outshot, out rebounded, and out thought their opponents and for all intents and purposes, the game was over at halftime.

From the opening tap it was obvious that the Camels had a new look over last year's edition. The 6'8" Dorfman started the game in place of injured center Chris Bergan. All Dorfman did in replacing Bergan was score a high 18 points, dominate the defensive boards and intimidate Gordon shooters with his shot blocking.

Dorfman was not alone in the front court as he got plenty of help from Freshman Tom Flemming (15 points) and Senior tri-captain Bill Malinowski (13 points). The frontcourt of Dorfman, Flemming and Malinowski scored Conn's first 16 points and had the Camels up 16-9 with only 11 minutes gone in the first half. The lead kept

increasing as the guards either patiently waited for their big men to get open or else penetrated the helpless Gordon defense. First year Coach, Dennis Wolff, wisely went to the bench early in the game, illustrating the team's depth, especially at the guard position. After starting guards Barry Hymen and Wayne Malinowski directed the offense to an early lead, Wolff brought in Freshman Doug Kirk and Sophomore Steve Goldstein. Using the team's depth will be vital in maintaining defensive intensity and in utilizing the talent the team possesses. On this Tuesday night it didn't seem to matter what combination of players Wolff put in the lineup, for they all seemed to work. Conn. consistently got the ball in to their big men against Gordon's zone and consequently the Scots had to switch to a man-to-man defense. This change in strategy could not stop the Conn. offense, however, for the Camel ball players were consistently hitting high percentage shots. Dorfman's 10' bank shot and Steve Goldstein's drive closed out the first half with Conn. up 35-18.

The only way Gordon could get themselves back in the ball game was to strike quickly in the 2nd half. However, what took place was not exactly what the Gordon Coach had in mind. Barry Hymen twice fed Tom Barry for inside hoops and then he stole the ball for a breakaway lay-up. The Camels ran off spurts of 8-2 and 19-10 enroute to a big win.

As sweet as the Camel's victory was, it must be put into its proper perspective. Gordon was not exactly on the same level as the '72-'73 Lakers, but nonetheless the Camels did a lot of the basics that win ball games. They were patient on offense, consistently getting high percentage shots. They crashed the offensive boards picking up numerous second and third opportunities, and more importantly, they played long stretches of very good defense. Just how well the team responds to the better, Division III Schools will determine what kind of season the Camels have, but if Tuesday night is any indication, watching hoop games in the gym this winter could be very enjoyable.



Tom Barry and Wayne Malinowski work for position under the boards during the Camels impressive 79-53 opening game victory against Gordon College.

The 1981 Women's Basketball Team

By LISA TROPP

Although the women's basketball team is a relatively new one, Coach Connie Clabby feels optimistic about a good season. According to Coach Clabby, the outlook for the team looks good and she believes that the



Photos by Carolyn Balckmar

Camels will be very competitive.

Returning from last year's team are Junior Rita MacInnis, (1980's Most Valuable Player and this year's captain) and Sophomores Beth Leuchten and Kris Frascarelli. Leuchten also participated on this year's Women's volleyball team and earned herself the Most Improved Player Award. Frascarelli, a hard worker, returns to the team with much improvement, hoping to add a lot to the team this year. The Camels are awaiting the return of Senior Hilary Chittenden, (1980's Most Improved Player) who has spent first semester at Trinity College in Hartford, Connecticut.

New to the Camel squad this year are Sophomore Holly Golden, also a key player to the field hockey team and who is very quick on her feet, and Freshmen Becky Carver, Mary Jean Kanabis, and Cindy Stein. Carver, a left-handed player is quite an asset to the team especially since she stands five feet ten inches, the tallest Camel

player. Kanabis, who is from New London, should be a strong and effective player for the Camels. Stein also has a lot to offer to the team. She proves herself to be a very hard worker.

The Camels open up their 1981 season on Monday December 8th with a game at Salve Regina and then play their first home game on Wednesday the 10th against Trinity College. Following these two openers, the women begin their busy schedule after Christmas vacation with a game on Wednesday January 21st at the Coast Guard Academy.

Other teams on the Camel's schedule include Amherst, Wesleyan, Clark, Nichols, Bridgeport, Barrington, Hartford, MIT, and Western Conn.

A highlight of the women's basketball team this year will be a tournament that will be held right here at Connecticut College at the end of the season.

The Camels hope that you will all come out and support them this season, one which hopes to be very successful.

Victorious Aquacamels Do It Again!

They said they were psyched---and the Aquacamels certainly meant it last Wednesday night (Dec. 3), as they outswam the Wesleyan University Women's Swim Team by a score of 63-59 at a dual meet in the opponents own pool. Wednesday night's victory brings the Swim Team's current record to a winning 4-1.

The competition was tough, but Connecticut remained on top, winning 7 out of the 14 events. The 200 yard Medley Relay Team of Jenny Burns, Liz Sargent, Linn Speers, and Anne Sayne opened the meet with the first Conn. win. Double first place finishers were Liz Sargent in the 50 and 100 yard breaststroke events and Jenny Burns in the 50 and 100 yard backstroke events. Linn Speers nabbed a first in the 100 yard butterfly and second in the 50 yard fly; though she and the Wesleyan flyer touched the wall simultaneously in the 50 yd. event, the judge gave the winning points to Wesleyan. Sandy Marwill also did well in the 50 yd. fly event, winning the third place point for Conn. In this meet, every single point was vital to the Aquacamels' victory and Sandy managed to earn third place points in the 100 and 200 yard individual Medley events as well.

Ellen Hennick captured the third place in the 500 yard freestyle. All of Conn's freestyle swimmers were up against some rough competition, but looked great as they pulled in second and third places. Second placers were Sue Coakley in the grueling 500 yd. freestyle, Jenni Davis in the 100 and 200 yard freestyle, and Anne Sayre in the 50 yd. freestyle. When the going got really tough, these sprinters showed their strength in the final event, which was crucial to the meet victory. The 200

yd. free relay team of Burns, Davis, Speers and Sayre left the Wesleyan team in the waves and in doing so, put the winning points on Conn's tally.

Before Thanksgiving break, the Aquacamels showed their great swimming abilities to the home crowds as they won their second and third home swim meets. On Nov. 19th, they sand the Brandeis University team by a score of 86-52. School records were broken and personal times were improved by most of the swimmers. The 200 yard

medley relay team of Burns, Sargent, Speers, Sayre was not only victorious, but also broke the old school record by 3 seconds (2:01.74). Linn Speers was unbeatable in the 50 and 100 yd. butterfly events. She broke the school record for the 100 fly (1:06.17), which she set two seeks previously at the Holy Cross meet. Jenny Burns took the 50 and 100 yd. backstroke events, and Anne Sayre showed her sprinting talent by winning the 50 yd.

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Sophomore sensation Nigel Bentley is one of the main reasons for the hockey team's early season success. The team's record stands at 3-1.



Camels Skate to 11-0 Opening Victory

NEW LONDON — Sparked by the flawless shutout goaltending of Junior netminder John "J.B." Brayton and two-goal performances by three freshmen, Craig Bower, Chip Orcutt, and Byron White, the Conn. college hockey team skated to an 11-0 win over Roger Williams College before 700 ecstatic fans at the College Arena Saturday night.

After a dismal 2-17-1 record in their first year as a Division III varsity, the Camels, much to the delight of second-year coach Doug Roberts, left nothing up to chance as sophomore phenom, Nigel Bentley, set up Orcutt for the only goal the hosts would need, just 26 seconds into the contest. The Camels continued to fly for the next 10 minutes, getting many good scoring chances while standing up to a lot of late hits dished out by Roger Williams.

At 10:52, Byron White tallied his first goal as a Camel, set up by some crisp passing by senior winger Brian Kelly. Kelly, who picked up four assists on the night, played a superb game, constantly taking physical abuse and keeping his head to set up some pretty goals. A minute and a half later, Bentley set up sophomore Dave Fitzgerald on the goalmouth, and the Camels led 3-0. At 17:01, Kelly worked a flashy give-and-go with frosh sensation Craig Bower to give the Camels a 4-0 lead at the end of one stanza.

"J.B." Brayton, on crutches Thursday night, was in rare form although not really tested in the early going. Facing only 5 shots in the first period, Brayton made a fine glove save on a Roger Williams 2 on 1 break to dazzle the crowd and show the visitors he was the "boss." Support for Brayton was the key, however. Defensemen Brian Elowe, Steve Heaney, Zach Karas; another freshman; Andy White, and "Moose" McLaren thwarted Roger Williams at the blue line time after time. Frosh McLaren's hustle all over the ice set the tone of all the Camels for the night. As if they were shot out of a cannon, they came out flying for the second period, and the flood gates were open. The home team added three more to increase the lead to 7-0. At 5:10 pesky junior centermen Will Stackpole pushed one in on the crease after a nice play by senior Bob Parsons. Doug

Tulin, who had a three-point night, added an assist on the play. The Stackpole line was the thorn in Roger Williams side as they were the Camels' "production line", combining for 3 goals and 5 assists.

Chip Orcutt got his second goal of the night at 8:03 on Bentley's third assist of the night. The Orcutt-Bentley-Fitzgerald combination produced 7 points and a number of "ohs" and "ahs" from the enthused Camel fans. Bower got his second on a pretty snap shot from the slot that the Roger Williams goalie moved for very much "after the fact." Another smooth pass from Kelly made that play.

A hole in the ice had to be rebuilt with 4:12 left in the second period, so the ice was resurfaced at this time, and the time was tacked on to the final period. The third period was wide open with Roger Williams getting 10 shots from in close that Brayton was equal to each flurry. Two fine kick-saves on the right leg pad by Brayton early in the third and killing two penalties started people thinking about the "goose egg" for Brayton, the first in Conn. College's short two-year history. The Camels continued pressure of their own and pumped in four goals in a six-minute span.

Bob Parsons, deeply cut by a fist slamming into his facemask, was patched up just in time for him to score right off the bench from Stackpole and Tulin at 12:39. A minute later it was Bentley unassisted. Bentley, who is the heart of the Camel offense, is enjoying the newly found offensive support, as he had to do it all alone in 1979-80. At 15:30, Kelly and Bower combined again, this time to set up frosh White for his second of the night. Doug Tulin closed out the onslaught at 18:07 assisted by Parsons and steady frosh defenseman Zach Karas.

Brayton was awesome as he played in pain to come up with 25 saves. Brayton dislocated his pinky finger in the third period and was held together with two knee braces. Coach Roberts was pleased with the killer-instinct of his offense and the valiant effort by Brayton. He was able to use all of his skaters and give everyone a lot of ice-time. Roberts was also pleased with the class of the Camel players, con-

Continued on page 11

OFF THE TRACK

BURNING QUESTIONS

The Sorry State of Love on the Air Waves

By G.P. GOODWIN

The following questions have been burning in the soul of this undergraduate for some time. Anyone who can answer them, please contact me.

- (1) Why hasn't someone begun to protest against the wanton killing of turtles simply for their necks? It seems to me that they could use some synthetic material to create this article of clothing that is so popular today.
- (2) A friend of mine would like to know what ever happened to Patty Duke's twin cousin after "The Patty Duke Show" was cancelled?
- (3) Is it true that Minnie the lunch-lady is a Hungarian princess?
- (4) How does Ronald Reagan do it? He's 71 or so, and he doesn't have a gray hair on his head.
- (5) What about Naomi?
- (6) What is Mr. G's full name?
- (7) Are there really wood nymphs in the arboretum (as rumours have it)?
- (8) Does the light in the refrigerator go off when you shut the door?
- (9) How did Conn. College ever get the money to buy the Winged Victory from the Louvre, and why do we leave it outside, between Harkness and Freeman? I think we should take better care of this valuable work of art.



By BUDDY HARRIS

At least I know what is being referred to when I hear "Push, push in the bush." and "Feel that electricity, your love is right there in the socket." These are not made up folks. I call 'em as I hear 'em.

Prince makes strict demands when he tells his girlfriend, "I wanna be the only one you come for," and Alice Cooper is even more demanding when he sings, "I wanna take you to heaven, that would make my day complete."

Rod Stewart thinks love is a "bitch." Bette Midler thinks love is like a "rose." Michael Franks thinks that "Love is just like baseball." But everybody knows that "Love is like oxygen," and that "Love is the drug and I need to score." Christopher Cross asks: "What do you think about love - Is it a way to be saved?" and "What do you think about love - Is it a game to be played?" As the title of the song says, "I Really Don't Know Anymore."

Donna Summer is in love with love: "I love to love ya baby." Barry White is never satisfied with love: "Can't get enough of your love, babe." Barbara Streisand and Barry Gibb tell us that "We've got nothing to be guilty of." Certainly not of love.

I turned off the radio and called up one of my good friends on the phone. "What's it all about, Alfie?" I asked him. I could hear his radio blaring in the background. "I love you more than I can say. I'll love you twice as much tomorrow," he told me. I hope he's not "turning Japanese."

Listening to the radio leaves me with the impression that love is in a state of confusion. Boz Scaggs is a puppet to the strings of love when he sings, "Love, look what you've done to me." Johnny Lee is not as lucky since he cannot even find love. He is "Looking for love in all the wrong places." Get this guy a map, or maybe a double martini. Air Supply is so in love that they cannot find it either: "Lost in love and I don't know much." Barbara Streisand is "a woman in love," and Stephanie Mills "never knew love like this before," while Dionne Warwick knows that she will "never love this way again." I could not find the key to life, but "Your love opened the door."

Diana Ross appears to be the most confused. First she says that she's "coming out," and then she says that she's "inside out and upside down." Come on Diana, straighten yourself out. And Pure Prairie League is still "Fallin' in an' out of love."

Paul McCartney tells us that "It's coming up, like a flower," but I'm not sure what "it" is. I'm still not sure what "it" is when Kenny Loggins sings, "This is it," or what "that" is when Toni Tenille sings "Do that to me one more time," although I do have a pretty good idea.

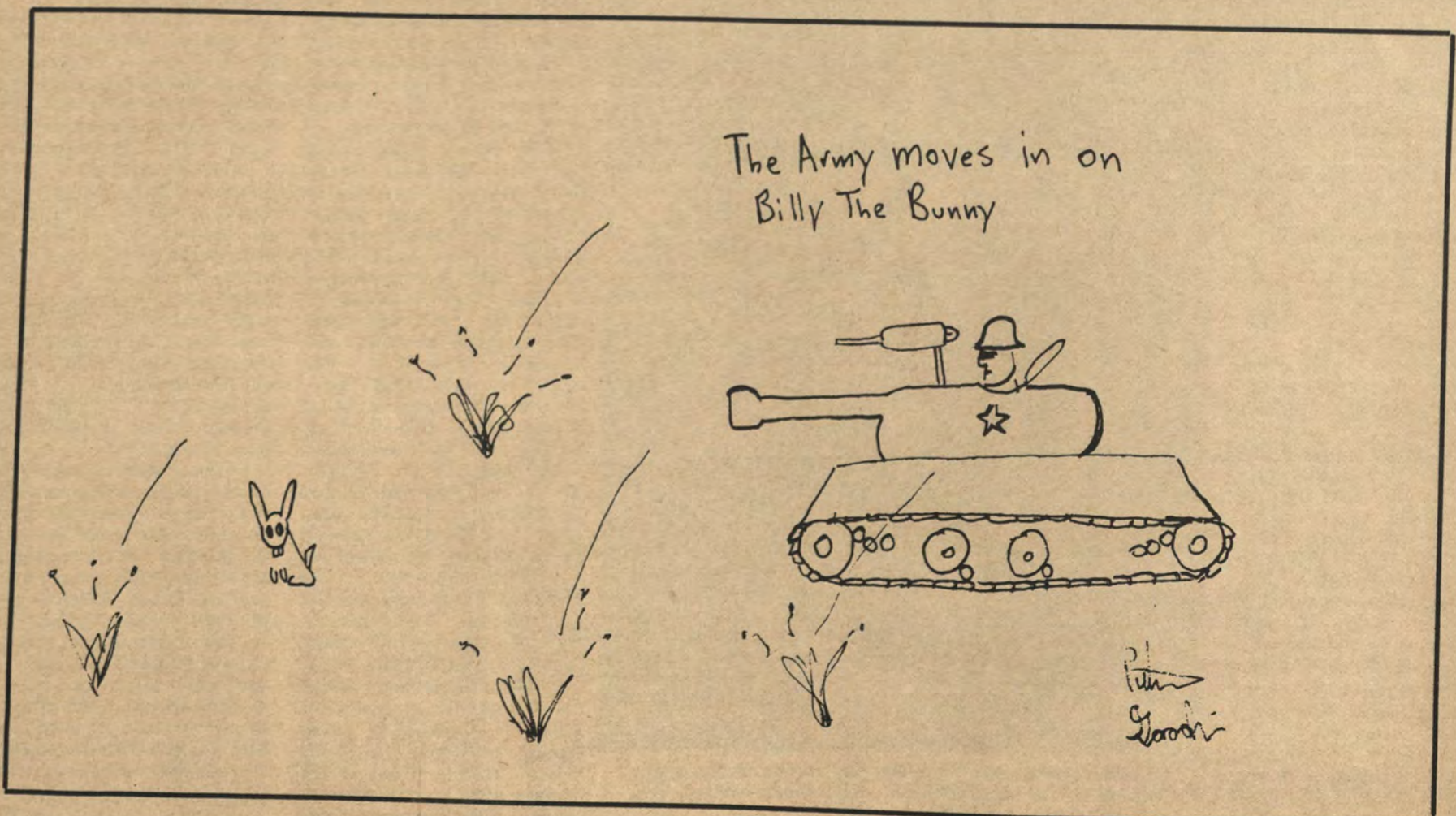
Peaches and Herb tell me to "Shake my groove thing," but I'm not sure what that is either, although I know according to Michael Jackson that "When the groove is dead and gone, love survives." Which brings us back to love. Or did "it," "that," and "groove" also mean love, but in a form so dirty that they could not be referred to as simply love?

Untitled

You sit in the cool grass
skimming your hand against
the wet tips, humming...
Your legs - bare to the thigh-
are folded, shaven,
delicate and smooth.
In your dreams they take you everywhere.

The sun is almost up.
The screen door (loosely fastened
at the hinges) bangs...
A half-dressed child runs toward you
barefoot, laughing,
and lands on his belly
in the grass, laughing...
Your eyes light up
and sparkle like the dew drops on the lawn.
You hold your arms out to him.
Like dreams, the child takes you everywhere.

PATRICIA DADDONA





"Alcestis" With a Contemporary Touch

Continued from page 7

known for his drunk routines) some competition as he slurred and swayed his way through this hilarious scene. Of all the characters, his role evoked the greatest response from the audience.

The Chorus, played by Lucy Clark, Martha Chowning, Randi Chudnow, Julia Osborn, Robin Peters, Marjorie Roswell, Alyssa Roth, and Rebecca Schneider, played a large role in the performance. They added color, song and motion to the play. Unfortunately the Chorus suffered from too much of a good thing; the choreography was excessive. In some instances, a little movement from the Chorus was welcome, however, nearly each of their speeches

was accompanied by unnatural motion.

Evidently the choreography was part of the modernization of Alcestis. Instead of enhancing the themes of the play, however, it detracted from them. In several instances the Chorus made a serious moment look absurd. The main problem with the Chorus was in interpreting how the role ought to be played. The expression in their speeches was fine, but modernizing the role of the Chorus made their parts unnecessarily difficult and hindered the flow of the play as a whole.

The set and costumes were carefully constructed and painted with authenticity in mind. The Greek horseshoe seating arrangement on the

stage was very effective in bringing the audience closer the action, and in creating the atmosphere of ancient Greece. Adding a modern touch to the age-old play, the palace stood as a ruin with its broken columns.

In spite of the outstanding individual performances, as a whole the play lacked forceful animation. By attempting to improve on Euripides' play by shifting, as the director says, "back and forth from the traditional statement to the contemporary interpretation," the original flow of feeling became broken up and weakened. It is not necessary to add modern touches to Euripides plays to make them more accessible to the present day audience. His themes are timeless.

Sports

Swimming...

Continued from page 9

freestyle. Another excellent sprinter, Jenni Davis, captured first place in the 100 yd. free. Mary Medbery won the 100 yd. breaststroke, getting her season's best time. The 50 yd. breaststroke event was won by Liz Sargent, who left the Brandeis swimmers trailing behind. And Rena Zurn was victorious in the 200 yd. freestyle, showing her ability at this mid-distance event.

Gretchen Jacobs demonstrated her fine diving abilities by placing second in both the optional and required diving events. Other second place finishers essential to the team's victory were Sue Coakley in the 100yd. backstroke and the 500 yd. freestyle and Sandy Marwill in the 200 yd. I.M. Conn has some fast breaststroke swimmers, including Joanne Ferrero and Ellen Hennick, who finished second in the 100 and 50 yd. breaststroke events respectively. Nancy Maxwell did well in the 50 yd. free, getting her best time, as did Lynn Tupay, a relatively new member of the team, who did her best time in the 100 yd. free.

On Nov. 22nd, Conn beat

Fairfield by a score of 80-58 in their third home meet. Liz Sargent was a triple first place winner for Conn. winning the 50 and 100 yd. breaststroke and the 50 yd. butterfly. Jenni Davis won the 100 and 200 yd. freestyle, and Linn Speers won the 100 yd. butterfly and 100 yd. I.M. Anne Sayre captured the 50 yd. free. Both of Conn's Relay teams were also victorious. Second placers were Susan Coakley in the 500 yd. free, Sandy Marwill in the 200 yd. I.M., Gretchen Jacobs in the required diving, Anne Saure in the 100 yd. free and Jenny Burns in the 50 yd. butterfly and the 50 and 100 yd. backstroke. Mary Medbery came in third in the 100 yd. breaststroke.

Congratulations go to all team members and to enthusiastic Coach Clifford Larrabee for their success at this point in their season. The team travels to Amherst Monday night and is home again on Thursday to finish their dual meet season. The last home swim meet is at 7 pm on Dec 11th against Trinity. This is your last chance this year to see the Aquacamels in action. BE THERE!

Hockey...

Continued from page 9

tinuously walking away from cheap shots by the frustrated visitors.

CAMEL DROPPINGS — The big win, which never occurred last season except with the Camels on the short end, excited the entire school and has generated an amazing enthusiasm in the Conn. College sports program....Probably one of the people most indirectly responsible for the resurgence in the hockey program, athletic director Charles Luce, had a conflict in his schedule and was not able to attend, he was there in spirit...One person present at the game was one of the best college hockey fans on the east coast; treasurer Leroy Knight. Mr. Knight hasn't missed an NCAA Championship Tournament in many winters....One of the keys of the win was the support from the bench given by the fiery Duncan Dayton, the Camels' back-up goaltender. He was a definite plus for Brayton and the entire winning effort.

More Entertainment

Dance Review Cont.

Continued from page 6

burn ourselves out, and destroy the present "sociological labyrinth?"

The dancers exuded a terrifying lack of control through their individual complete control of the movement. They were so relaxed and so aware of every progression that they could give full force to every throw, collapse, fall, kick, grab, strangle, arm swing, run and attack. The dance was a fascinatingly theatrical one and very well executed.

Illustrations of the Seasonal Kind, choreographed by Amy Condren, was just what the title suggests. The piece was founded on physical sketches and images which pinpointed the essence of the four seasons. It flowed naturally and worked easily, each vision precise and identifiable. Summer was hot and sticky and lazy. Fall was crisp, leafy, swirly-images of apples and caterpillars dashed by. Winter was so cold, stiff, frantically playful — a sled, a snowman, a snowball. Spring, so bright, brought growth, thawing, sprouting.

Set to music of Stephen Grapelli, and danced with breath, charm, and complimentary precision by Lisa Putala, Carrie Crosson, and Tina Marshall, the piece risked being too literal, and corny because of its theme. However, Ms. Condren's illustrations succeeded in being delicate sketches rather than heavy blueprints; the difference between watercolor, overflowing with mood, and a paint-by-numbers.

Lisa Putala created a tape of DJ's, commercials, and songs off that all-too-tinny, high key, fake and rakey AM radio for her piece *In Need of Change*. The tape was tremendously effective all by itself as was the movement, danced with tender skill and feeling by Tina Marshall. The tape made me feel harassed, irritated, and somewhat empty. Ms. Marshall's heavy,

tired gestures, and wanting, reaching lunges were swelled with pain, problems, need, emptiness. Yet these two fine artistic creations did not partner each other comfortably or supportively. I was not convinced that Ms. Marshall's pain was caused or heightened by the absurd, background jabber. There seemed to be more at stake, more in need of change than the social franticity represented by the sound. The tape and the choreography fought for attention and compassion. They used the same space but did not exactly share it.

Leaving the Ghosts Behind, choreographed by Lisa McMahon and danced by Nina Weisbord, remains a very startling, haunted mystery to me. It unleashed definite feelings of fright, desperation, and nervousness in me. Ms. Weisbord's facial expressions, mouth dropping open, face stretched as long as it possibly could without the skin ripping, were horrific. She was seeing something terrifying. Her struggling, whipping body, contracting and flinging, worked to fight off and erase some jarring vision, or a picking, recurring thought. I never quite figured out what the "ghosts" were; whether they were related to a crime witnessed or experienced, relatives deceased, mental turmoil, or personal fears I do not know. But I'm not sure I am meant to know. Isn't the scariest thing about ghosts that we don't know what or who or if they really are?

The concert was an exciting, vital, thought-provoking one — the product of hours of creating, trial and error, steps, sampling, and polishing. The choreographers dared and ventured and shared, and the result was unquestionably rewarding if for no other reason than new territory was tested and trust was exchanged between all involved.



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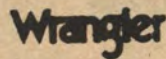
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