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College Voice Vol. 5 No. 11

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Connecticut College, "College Voice Vol. 5 No. 11" (1982). *1981-1982*. 17.
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Renaissance Reborn... 1982

By Michael Schoenwald

Connecticut College will hold its first Renaissance Weekend ever from February 18th through the 21st. A variety of events will be held honoring this period which occurred in Europe from the fourteenth to the sixteenth centuries. More importantly, the Weekend provides a chance for students and faculty to get together in a very relaxed, enjoyable manner.

The original idea for the Renaissance Weekend was developed one year ago by an administration-faculty-student ad hoc committee to improve residential life. Over 200 people are involved in the production of the Weekend, which is being organized by David Gleason, Social Board Chairman and member of the Student Government, and Paul C. Althouse, Associate Professor of Music and Director of Choral Activities at Connecticut. The Weekend is budgeted at \$3,100; overtime pay for the resident

staff in the kitchen and dining rooms amounts to \$1,200. The Offices of the President and Dean of the College are each donating \$500 to the Weekend. The rest of the funding is coming from Social Board.

The highlights of the Weekend occur on Friday beginning with a lecture entitled "The Renaissance: South and North" to be given by John H.B. Knowlton, Professor of Art History, at 4:00 p.m. Following the lecture a Renaissance Banquet will be held beginning at 5:30 p.m. All dormitories will be open for a dinner which will include mulligatawny soup, rock Cornish game hens, herbed rice, garlic peas, a salad bar including spinach, scallions and parsley, and peaches in wine sauce for dessert. Faculty members are being personally invited to the banquet by the House Councils of each dormitory. Students will be ready to

greet faculty when they arrive at the door. Many of the dorms will have receptions with wine and cheese in the living rooms before the banquet.

At 7:00 p.m. a Renaissance Extra-

vaganza—performances of theater, dance and music—will be held using all of Crozier-Williams Student Center. There will be a cash bar and even a Court Jester. The list of events is seemingly endless: Renaissance vocal and instrumental music, scenes from *The Changeling* and *The Duchess of Malfi* (two fascinatingly powerful dark tragedies written in 1623 and 1612), songs of John Dowland (perhaps the finest English songwriter of his day) and Renaissance folk dances.

David Gleason and Paul Althouse see the Renaissance Weekend as more valuable than any party or dramatical presentation. Says Gleason: "I hope it works because it could set the basis for more student-faculty interaction." Adds Althouse: "We hope people will have a good time and perhaps begin to have a small awareness of a historical period with which they are unfamiliar."



Nat Cohen

The College Voice

Connecticut College's Weekly Newspaper

February 19, 1982

Vol. V, No. 11



Nat Cohen

Background on the Renaissance

The word renaissance is defined as "rebirth". It is also used to describe the development of Western civilization in Europe that marked the transition from medieval to modern times. In Italy, the Renaissance emerged by the 14th century and reached its height by the 15th and 16th centuries. Elsewhere in Europe, it may be dated from the 15th to the mid 17th century. In outlook, the Renaissance brought new importance to individual expression, self-consciousness and worldly experience; culturally, it was a time of new currents and brilliant accomplishments in scholarship, literature and in the arts. More generally, it was an era of emerging nation states, of exploration and discussion, of the beginning of the commercial revolution and of a revolution in science.

The Renaissance first appeared in Italy where relative political stability, economic expansion and a flourishing urban civilization provided the back-

ground for a new view of the world. The development of powerful, independent city-states, ruled by princes of commerce, came as the result of complex class struggles within growing urban centers. The continued investigation of ancient learning was newly stimulated by contact with the Arab world. It produced an increased knowledge of the classical age and its values. Learned academics flourished and the intellectual scope of the universities was gradually broadened. Scholars, poets, craftsmen and artists received encouragement and material support from wealthy benefactors.

As an economic base for cultural enrichment was developed elsewhere, the currents from Italy spread through Europe, often mingling with older interests and forces and flourishing, variously, in different lands. The role of

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Renaissance Books: Links with the Past

By Brian Rogers, Librarian

Librarians are always eager to dispel the suggestion that their place of business is a museum, a word implying, however incorrectly, a static quality, a place where antique objects gather dust while they are appreciated for their form instead of their long-lost functionality. Quite as much as museum directors, however, librarians want their institutions to be inviting and exciting (quietly, to be sure, the excitement of which I speak being that of intellectual revelation rather than giggly experiments with the laws of aerodynamics using paper airplanes). We think of ourselves as being pretty much "with it," as they say, and despite occasional admonitions in the Suggestion Book that we should "Get with it!" (It's not that we object to *Mother Jones* and the *Soho Weekly News*; they cost money which has to go

to other subscriptions, at least during the current fiscal year.) And if the excitement of doing a term paper sometimes turns to desperation, the Library is still generally the best place to dig out information and ideas for that project.

But libraries do, in fact, have a museum-like purpose in bringing out from time to time rare examples of human achievement in the form of books which you won't find in the open stacks. The exhibit of fifteenth and sixteenth century books currently on view in the Library seeks to fulfill that purpose as part of the Renaissance Celebration now underway at Connecticut College. It would be hard to find a subject more appropriate for a library display, for the period in history known as the Renaissance embraces the appearance and dissemination of one of

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Nat Cohen

Einstein's Philosophy of Science

By Louis Pellegrino

The name Albert Einstein has become synonymous with good science, profound physical insight, and an extraordinary brand of creative genius. His theories have not only changed physics forever, but have profoundly affected the way twentieth century man views himself and his world.

Jeremy Bernstein, Professor of Physics at Stevens Institute of Technology, addressed himself to the college community on the subject of Einstein's philosophy of science. Speaking at a class meeting of Philosophy 320, and to a capacity crowd in Oliva Hall on February 11, Professor Bernstein explored the foundations and implications of Einstein's thought.

According to Professor Bernstein, the inventors of Quantum Theory and Relativity Theory (the two seminal theories of twentieth century physics) were deeply concerned philosophically—in contrast to many physicists working in the field today. These theories were radical in their departure from the conventions of classical physical theory, developed largely in the late seventeenth century by Sir Isaac Newton. Quantum theory, which is mainly concerned with describing the fine structure of the atom and its associated orbitals, destroyed the notion that phenomena in nature occur in continuous and consistent ways.

Relativity theory, which is concerned with the structure of space and time, also dealt classical physics a fatal blow, denying that there exists an absolute temporal and spacial framework that can be applied under all circumstances to the universe as a whole.

Classical theory was, in a sense, a very comforting invention. Professor Bernstein noted that Newton was driven to construct it, at least in part, out of a need to quell the storms of his unquiet mind. (Bernstein also related the surprising fact that Newton eventually succumbed to his mental unrest, had a nervous breakdown, and never again produced any useful science).

According to Bernstein, classical physics was the Old Testament of science, monumental in stature, enduring and stable like the Egyptian pyramids. It was comforting because it characterized the universe as safe and sturdy, a well-laid oaken floor that could support the weight of uncertain minds.

Modern physics pulled the rug out from under Newton, and inverted, as it were, the pyramid of classical physics, making the universe seem an unsafe and unfriendly home to doubtful twentieth century humans. The scientists who fathered the revolution in physics in the first quarter of this century were fully aware of the philosophical implications of their ideas. And for Einstein, philosophy was not simply a side-light on his work, but was from the very beginning at the heart of it.

Einstein was well known for an oft-repeated remark. "God does not play

dice," with which he rebutted the philosophical contentions of the quantum theorists. Although he never denied the usefulness of the quantum theory in explaining a great many physical phenomena (indeed, Einstein himself is credited with characterizing light in terms of quantum "packets" of energy, called photons), his deepest scientific instincts told him that it was at heart a perverted understanding of nature.

Quantum theory describes events in nature in probabilistic and statistical terms, and denies that an exhaustive understanding of all cause-and-effect relations in the universe can be had by theoretical physics. According to the theory, we always reach a certain point in experimental work when the act of measuring and observing disturbs the object observed to such an extent that the measurement becomes meaningless. In quantum theory this is known as the uncertainty principle. This margin of error introduces an absolute limit on our ability to look into the depths of nature. A full and unified understanding of the laws of nature cannot be had.

In his opposition to these ideas Einstein was, ironically, speaking with the mind of the classical physics he had helped to undermine. His was more than an understanding of nature: he *believed*, indeed it was a matter of faith with him, that the universe was open to the probing of the human imagination. "The eternal mystery of the world," he once said, "is its comprehensibility."

Einstein's theory of relativity actually came in two parts. In 1905, what is now called the "special" theory of relativity was first introduced. From the special theory we learn that there is an absolute speed limit in the universe—that of the speed of light. The 1905 paper also introduced the famous relation $E = mc^2$, upon which the entire atomic age depends. In 1915 Einstein's "general" theory of relativity was introduced. Its prediction that light would bend under the influence of a gravitational field, and the subsequent confirmation of this prediction, brought worldwide fame to Einstein. The general theory is especially important. It represents Einstein's initial attempt to wrest from nature an understanding of her inner workings that would be all-encompassing, and that would unify all of physics into a single conceptual framework. He struggled with this problem until his death in 1955.

His efforts to create a "unified field theory" were unsuccessful, and contemporary physicists have met with similar results in their attempts to catch the prized jewel of their science. Many are of the opinion that such an understanding is not possible. Niels Bohr, an early leader of the quantum revolution, put it most succinctly. On a particular occasion, when he and Einstein were discussing the uncertainty principle, Einstein repeated again and again his favorite assertion, "God does not play dice," to which an exasperated Bohr replied, "Stop telling God what to do."

Tips from the Writing Center

When editing rough drafts, start by circling every form of the verb "to be" and every prepositional phrase. Avoid over-use of these words. Next, ask yourself who or what creates the action of the sentence and start rewriting the sentence with that actor and action. Work to keep your sentences active and direct. Eliminate unnecessary words. Example:
These corporations have in some

instances, been utterly ruined by the introduction of newer and better modes of transportation and traveling.

This can be changed to:

The introduction of newer and better transportation modes have ruined these corporations in some instances.

For more writing tips, come visit the Writing Center, Thames, Rm. 212.



New Microscopes

Botany students Cynthia Lawder '84 and Cameron Hall '84 compare old and new microscopes as Professor of Botany R. Scott Warren looks on.

Sixteen new binocular microscopes, which replace a set of 1940 vintage microscopes, have been purchased as a gift from Mrs. Mary Nelson of Englewood Cliffs, NJ, in memory of her son, Anthony Francis Nelson '78 who

was a botany major at the time of his death.

The new microscopes will be used primarily in microbiology and upper division botany courses. Professor Warren is very pleased with the new additions to his department.

"These new microscopes are very modern, easy to use, and of high optical quality," he says.

Hamilton Dwellers Aren't Smiling

By Maria Wyckoff

All campus parties are, to many, like nuclear power plants: they are fine as long as they are located in someone else's backyard. Unfortunately, for the members of Hamilton dorm, the backyard will soon become the backdoor. If plans continue as scheduled, Cro Main Lounge will be replaced by Hamilton basement later this month as the major party location on campus.

Although the advantages of using Hamilton basement seem obvious, the disadvantages are even more striking. It is four times the size of Cro Main Lounge and will, thus, allow for less crowded parties. The area, according to Social Board Chairman David Gleason, "...really has potential to be a nice place. We would like eventually to install new lighting, bathrooms, a bar, and drains."

It has become clear, however, that, until the new facilities are installed, the bathrooms on the first floor of Hamilton will be used. This floor, which consists of several female's rooms and Housefellow Lincoln Levenson's suite, will be affected a great deal by the new party space. Levenson and other first floor residents feel that the bathrooms should be put in before the opening of the party space. Not only is it unfair to the girls on the first floor of Hamilton, said Levenson, but "it is also not fair to Hamilton's custodians, who will find bathrooms wrecked by students that don't even live here."

Noise has traditionally been a problem for Plex-people. Because of their construction, the walls in these dorms do little to block out conversation and, of course, music in

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— LETTER —

To the Editor:

Notebook papers ruffle, coat zippers catch and someone in the back of the room indulges in a long stretch before moving on to another class or possibly back to bed. The professor has closed his notebook, I slip quickly away and the room gradually clears after me. It's 11:20 a.m.

Two minutes later in Crozier-Williams, it's 11:27 a.m. Now wait a minute. (I don't have a minute, I'll be late for class!) There is definitely something wrong here.

I'll tell you something that's rather embarrassing. I truly believe that some blessed faculty member arranged for me to be assigned Box 123 in sight of my less than wonderful SAT math scores. Now that's worked out just beautifully, but I do pride myself on being able to tell the correct time. But what is the correct time? Either someone's trying to confuse me or we've got a problem. The clocks on this campus are not synchronized.

As a general rule I move very quickly from one place to another. It's true. Ask any of my friends if they've seen me lately. They might answer that they thought they saw me; well, they did. Get the picture? Okay then. Back to the original situation: How could I have left New London Hall at 11:20 and reached Cro at 11:27 if I didn't stop once along

the way, and passed everyone going my way? Think about it. Does it take *you* seven minutes to walk a block? Well, I think not.

What I do think is that we need to synchronize all of the clocks on campus. As it is now, lunch time in Fanning is practically tea time in Cro.

This "time warp" is especially frustrating for myself and others like me who have a dance class directly after an academic, because being late for a dance class affects one's grade. I bolt from New London Hall to Cro and barely make it through the studio door to hear the last "t" of my last name. That's excluding time to get changed or even to grab a drink of water before class.

As I said before, my situation is not everyone's. Some have it better, they are close to Cro, and some have it worse. I imagine that those students who have to dart from Cummings to Cro would appreciate knowing that they have the ten minutes they are allotted between classes to walk and to switch gears before entering class without having to fear being late.

I sincerely hope that this appeal to synchronize the clocks on campus is taken seriously. It is a real problem with a simple solution and I hope that action will be taken to complete this project immediately.

—Stacey Bobbitt

THE COLLEGE VOICE

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The College Voice is an editorially independent news magazine published weekly during the academic year. All copy is student-written unless specifically noted. Unsolicited material is welcome but the editor does not assume responsibility and will return only material accompanied by a self-addressed, stamped envelope. All copy represents the opinion of the author unless stated otherwise. The College Voice is a student-run, non-profit organization.

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THE COLLEGE VOICE

DEADLINE:
Sundays at 12:00

— CORRECTION —

Carole Ann Rulnick is also a Winthrop Scholar.

Ticket Income Refused to Student Organization

In a November 1981 meeting with the College Treasurer Leroy Knight, two seniors proposing that parking ticket proceeds—approximately \$10,000 a year—be allocated to Student Organization, were informed that those funds are budgeted pre-facto and not available.

The students, Mark Oliva and Fritz Folts, originally raised the possibility in a Fall letter to *The College Voice*. The following week they sought student government support for the idea, but were frustrated when SGA tabled discussion of the issue after ten minutes.

"They naturally voted to support the idea," said Oliva, "but wouldn't offer any constructive help."

In a statement to *The College Voice* this week, Folts and Oliva said:

"According to Mr. Knight, 'the college operating budget works much like a passbook account,' into which income flows and out of which all bills are paid. The \$10,000 in parking fines has occurred in the past, and is expected in the future. It helps the College balance the books.

"Unfortunately, students with cars are saddled with a kind of tax, and maybe by virtue of being a college student with a car, they can afford to be. What remains is a rising animosity between the student body and the increasingly ineffectual security forces.

"In a hollow concession, Mr. Knight agreed to call the \$10,000 collected in parking tickets (this year) next year's student organization inflation-linked increase.

"The only end to the parking problem, of course, is to strictly adhere to parking regulations, so Ms. Miller has only to idly stroll around the place, without bestowing any tickets."

Oliva and Folts believe their plan is a productive

economic and political solution, both to a financially strapped student budget, and the unpleasant security-student relationship surrounding parking regulations. Their frustration with SGA's inaction is aggravated by the Treasurer's attitude.

Rather than discuss an increase in student org.'s funding, Mr. Knight avoided the added expenditure by agreeing to label an ordinary inflation-linked increase 'Parking Ticket Proceeds'. Students would think they were paying a fine to improve their clubs and services; when, in fact, they were only paying to make up the difference after Mr. Knight cut ten thousand sure dollars from this year's budget total, in a simple replacement process.

This kind of replacement does not address the needs of Student Organization. It also implies that the budget of the College expects an assured \$10,000 average ticket take to balance. That is not a very stable income. What if no students parked illegally?

Ideally no students would, and in that case student org. will be out almost \$10,000. Even as a benevolent addition to that budget, ticket proceeds are not a sure thing. They should not be: they should be a small penalty for parking, softened by the good it does for the students in a direct sense; a small but positive contribution to the quality of student life. Unquestionably the security-student bitterness would be softened as well, though that is a hopeful side-effect.

As it stands now, if students behave better the Student Organization will have less money next year than this. In an attempt to improve the students' situation, Folts and Oliva find their plan inverted into a possible hurting cut.

—M.S.

ERA: YES

By Maryellen Potts '82

It is too bad that Patrick Kennedy succumbs to the very fault that he accuses others of falling prey to in debating the Equal Rights Amendment—that of tinging reason with subjectivity. The tone of Mr. Kennedy's final statement concerning his honest desire to "eliminate truly sexist policies" is as sincere as his argument is convincing, which it isn't. Mr. K fails to realize that the ERA is a tool designed not only to free women from oppressive legislation, but to emancipate men as well. His attitude throughout the article is condescending toward women, an attitude which undermines his credibility. In addition, the arguments that he uses to support his view that ERA is not a practical solution to sex discrimination prove instead that he is sadly unaware of the extent of oppression.

Mr. K first betrays his ignorance in a historical context. His statement: "The ERA movement began gathering steam in the 1920's and 1930's when there was some cause for women to pursue the extreme remedy of Constitutional change to correct unfair treatment," (italics mine) implies that the question of equality is a fairly recent invention when in fact the opposite is true. Women recognized the need for equality as early as 1787, when Abigail Adams wrote her husband John telling him not to "put such unlimited power in the hands of the husbands. Remember, all men would be tyrants if they could." Later during the years of the Abolition Movement, the initially close alliance between the Women's Rights Movement and abolitionists proved that women realized that they could not fight for the freedom of the blacks if they were not free themselves. The distorting diction of his statement trivializes the issue; the phrases "some cause" and "unfair treatment" are gross understatements while the phrase "extreme remedy" is a gross exaggeration. Mr. K clarifies things when he explains that in the past the constitution has been interpreted in accordance with English Common Law, which "placed women in a subservient position to men," but it is appalling to believe in the 200 plus years since English Common Law was precedent in

the U.S. that it remained a basis for constitutional interpretation through the 1930's.

Mr. K next tries to convince us that women are indeed guaranteed equal rights by the Equal Pay Act and Title VII of the Civil Rights Act on a federal level, and by the "equal protection" clause of the 14th Amendment on the state level. How, then, does Mr. K account for the hard fact that a woman earns on the average 59¢ for every dollar that a man earns? And that a minority woman earns less than half of what a man earns? And that a woman with a college degree earns less than a man who did not complete high school? These are facts taken from the 1978 U.S. Commission on Civil Rights report on equal pay and equal opportunity.

No evidence of Mr. K's claim that a "wealth of progress" has been made is cited in his article. He obviously does not see that the current sex discrimination laws are inadequate. Such laws give women only partial protection, and they are difficult to enforce and are full of loopholes. For instance, homemakers' labor is denied economic value, and as a result homemakers are discriminated against in Social Security, pension plans, property rights, and credit. An ample number of horror stories exist about the difficulty in convicting and imprisoning rapists, as well as examples of the difficulty in prosecuting wife-beaters, as the increasing number of Homes for Battered Women indicates. And Mr. K asks us, "what is left for the ERA to do?"

There is plenty left to do. The ERA is needed to enforce sex discrimination laws, no matter what the cost to public policy. Mr. K implies that it is reasonable for legislatures to take "biological differences between the sexes into account in the formulation of public policy..." and that the words "equal protection found in the 14th Amendment give the legislatures "reasonable flexibility" in doing so. Since the 14th Amendment does not contain the word "sex", how is equal protection between sexes to be enforced? The phrase "reasonable flexibility" is just another way of saying that such laws are not fixed by an absolute standard; in other

By Alan B. Sternstein
Robert H. Gardner

It is true that the issue of the Equal Rights Amendment is as Mr. Patrick Kennedy describes it, an often emotionally and seldom practically debated issue. In the discussion of such an issue, people often mistake their own subjective biases and irrational dogma for coherent logical thought. We hope to avoid this pitfall in rebutting Mr. Kennedy's editorial against the ERA.

Granted, the 14th Amendment, the Equal Pay Act, Title VII of the Civil Rights Act, and the actions of individual state legislatures have all aided women in their quest for equality. It would be naive, however, to assume that there is not still a long way to go or that the situation will correct itself. Women still bear the brunt of substantial discrimination. They are often paid lower wages for equal work, and they have yet to penetrate the elite levels of business, government, and the professions in large numbers. The need for passage of the ERA is not lessened by legal actions already taken. It took three constitutional amendments and the Voting Rights Act to insure Blacks and other minorities the right to vote. Equality for women will come no more easily. The argument espoused by Mr. Kennedy to allow the states to legislate equal rights for women on a piecemeal basis is curiously reminiscent of the position taken by southern segregationists during the civil rights movement. The "state's rights" argument is no more practical or valid now than it was then.

Mr. Kennedy voices familiar fears about the ERA. For example, he worries that it would eliminate maternity leave for women. Such fears are groundless. The courts have always interpreted the Constitution in a reasonable manner, weighing the intent as well as the letter of amendments. In fact, passage of the ERA might allow expecting fathers "paternity leave" to spend time with their wives during and immediately after childbirth. We need not fear the elimination of maternity leave for women any more than the institution of co-ed restrooms.

Mr. Kennedy also voices a fear that under the ERA women might be subject

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Charley's Choices

By Charley Taylor

1981 was the year where the ever present tension between movies as art and movies as entertainment surfaced to an unusual degree. As much as anyone, critics were responsible for this split.

Well over half a century after the movie's inception, many critics are still not seeing movies as movies. Because movies have a narrative form, they are still judged as an adjunct to the novel or the theater. All of the recent critical writing about the return of the "adult" movie, shows that critics are still assuming that serious subject matter means serious cinema. There is a prejudice that a movie adapted from a respected novel, or dealing with a serious subject is automatically better than a genre film. There is a prejudice that a commercial movie cannot be a serious movie. People are still making a distinction between what they like, and what they think is good for them. Most people would rather admit enjoying "cultchah" like *The French Lieutenant's Woman* than *Superman II*, although there is more of the essence of the cinema in *Superman II*.

I am not arguing for form over content, or saying that a movie has to be a spectacle to be cinematic. One of the year's best movies *My Dinner With Andre* is simply two men in a restaurant, talking for two hours, and it is completely cinematic. There is almost no subject that cannot be made cinematic.

Although genre films are usually treated as the black sheep of the cinema, many of the best movies of 1981 (*Blow Out*, *Raiders of the Lost Ark*, *Superman II*, and *Body Heat*) were genre films. Far from being empty exercises in technique, they are full of thought, wit, and feeling. They tell us where we are, show us where we have been, and point to where we are going.

The only genre film that was widely praised was *True Confessions*, probably the worst movie of 1981. It is dull and incoherent, and saps the life out of Robert DeNiro and Robert Duvall. It is also the most technically incompetent major movie in recent memory. The director, Ulu Grossbard, is known for his stage work and he has no idea what a movie should look or move like. The movie ignores things like tension, humor and character to concentrate on undeveloped serious themes, so it is praised in a way it would not have been, had it been a well made crime movie.

But it is easy to see why some films are overpraised. I have been guilty myself. After a bunch of big, noisy movies, it is

easy to overrate the quiet, carefully made qualities of movies like *Tess* or *The French Lieutenant's Woman*. Neither of these films are bad, but they are too cautious, too reserved, too tasteless. They perpetuate the myth that art must be polite. Both are adapted from fine novels, and neither touches the passion of its source. While these films are praised, Milos Forman's *Ragtime* is being neglected, although it is the only literary adaptation of 1981 that does not feel like it is embalmed while you are watching it.

The following are my choices for the twelve best movies of 1981. I am aware ten is the usual number, but when it came time to choose, numbers seemed arbitrary. And to exclude any one of these would be to cut out an important part of the movie scene in a year when good movies were few. They are, in alphabetical order:

1) *All Night Long*: The best comedy of 1981 was also the year's most neglected movie. Jean-Claude Tramont directs Gene Hackman (who gives a marvelous comic performance) in the story of a man whose dread at being fired from his executive job turns into joy at being liberated from his stifling life. It seems today that most comedies depend on bombast or overkill. If audiences did not respond to this sweet, gentle movie, it could be because they have forgotten how to respond.

2) *Atlantic City*: Working from the year's best screenplay, by playwright John Guare, Louis Malle made this brilliant comedy that uses the rejuvenation of Atlantic City as a metaphor that celebrates its gaudy characters making their tacky dreams come true. In the best performance of his career, Burt Lancaster showers the movie in a dashing, seedy comic nobility.

3) *Beau Pere*: Bertrand Blier's best film is the story of a 14-year-old girl who seduces her 29-year-old stepfather. The movie is an exhilarating, sensual, heartbreaking comedy about the wonders of love and an uncompromising satirical thrust at the hypocrisies of normal society. Featuring a captivating performance from the ferociously talented Patrick Dewaere, and an astonishing debut from Ariel Besse. It has been too long since there has been a great movie about love. This is it.

4) *Blow Out*: The best American movie of 1981 is by the man who made the best American movie of 1980, Brian DePalma, who proves (as if he still needed to) that he is one of the finest

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Karen Bachelder

Dance

On February 27 and 28, 1982, the Dance Department of Connecticut College will present the works of two Masters of Fine Arts Candidates, in concert at 8:00 p.m. in Palmer Auditorium on the campus of the College. Admission is \$2.50 for adults, \$1.50 for students and children. Parking is available directly to the south of the Auditorium.

Masters Candidate Cynthia J. Williams will present three pieces on the program. "Spindrift", a lyrical, abstract "landscape", is performed to an original score by Connecticut College faculty member Wall Matthews. "Eclipse" describes, as Ms. Williams states, "the inexorable journey of archetypal society into darkness." The third piece is a duet entitled "Physical Ghosts" and danced to music by Brian Eno and Fresh Aire.

"All three pieces", Ms. Williams says, "are scapes; whether physical or imaginary, literal or abstract. In each piece I have attempted to create a visual, architectural and kinesthetic world for the viewer to immerse himself in."

Ms. Williams received her B.F.A. in Modern Dance and a B.S. in Psychology from the University of Utah in 1978. She has studied with a host of prominent dance figures, including Tandy Beal, Bill Evans, Repertory Dance Theatre and the Ririe-Woodbury Dance Company. Ms. Williams has also been a member of the faculty at William Woods College and at the Alternative Dance Space of New London. Her most recent accomplishments at Connecticut College have included the title of Teaching Assistant, Director of the Campus Community Dance Program and study under the college faculty and guests artists including Carolyn Coles, Colette Barry and Lucas Hoving. After graduation, she plans to pursue a teaching and performing career in New York City.

Completing the evening, Masters Candidate Michelle Bach will offer a full length piece entitled "Triminion", a collaboration of music, dance and theatre. "Triminion" endeavors to unleash a stream of sensory images upon the stage that synthesizes the visual,

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The "Tempered Optimism" of William Meredith

By Patricia Daddona

William Meredith read from his poetry and translations on February 11 last week in the Harkness Chapel Library. He recited a few poems from memory without a hitch, and read every other poem with quiet reserve and the gentle assurance of a man setting some stories down.

A large crowd of townspeople, students, and fellow professors listened attentively as the poet read from *Earthwalk: New and Selected Poems* and his most recent book of poetry, *The Cheer*. Mr. Meredith read a diverse selection of his work: early poems for which he had had specific artistic influences, formally structured poems (a rarer and rarer craft, these days), travel poems, translations, and some newer verse.

Allie Lyons, a student of Mr. Meredith's and 1981 winner of the college's Palmer Prize for poetry, introduced the poet to his audience. Opening with a funny quotation from Jimmy Durante, Ms. Lyons described Mr. Meredith's *The Cheer* as exemplary of literary finesse and "a deeply rooted cheerful way of perceiving the world." She emphasized the realism that accompanies the poet's "lovely words and powerful insights." We are "doubly lucky," she said, in closing, "to have in Mr. Meredith a fine poet and teacher," a teacher who is "encouraging, honest, and passionately interested in his students' work."

Mr. Meredith began his reading by announcing that he would be "half

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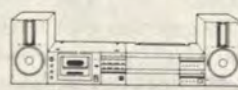
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Charley's Choices

Continued from Page 4

directors in American films today. *Blow Out* is, all at once, a summation of the first part of his career, a meditation on the futility of trying to solve life through art, and a savagely accurate vision of the political mindlessness of America in the recent past, and especially in the Reagan era. It moves to its shattering climax with the inevitability of tragedy. John Travolta is as good as any actor has a right to be. *Blow Out* is a masterpiece.

5) *Body Heat*: Lawrence Kasdan makes an impressive directorial debut with this elegant, humid film noir, both a reflection on, and a continuation of the genre. The brilliant William Hurt gives a haunting performance as a man who allows himself to become trapped in his fantasies.

5) *Cocktail Molotov*: Diane Kurys sequel to her 1979 *Peppermint Soda*, establishes her as a fine, thoughtful and objective personal filmmaker. This is a charming, deceptively simple French film that uses the Paris riots of May 1968 as the backdrop for an ode to youth and discovery. The focus of the film, however, is personal politics, not governmental ones. Kurys makes each moment so full the result is more than the sum of its parts.

7) *Cutter's Way*: Released in February as *Cutter and Bone*, it closed in a week.

Luckily some brave soul at UA retitled it, and re-released it to art houses where it had a successful run. Directed by Ivan Passer it is a visually beautiful, literate film noir about three survivors of the 60's counterculture, terrifically played by John Heard, Jeff Bridges and Lisa Eichorn. *Cutter's Way* is suspenseful and intelligent, with an ending that feels like a fist in your stomach.

8) *My Dinner With Andre*: Louis Malle checks in again with this unlikely winner. Ingmar Bergman has said that "the cinema is faces," and that's true of this film. The faces here are those of playwright Wallace Shawn and director Andre Gregory who play themselves in what is essentially a filmed, two-hour dinner conversation. Far from being boring, it is a funny, moving thought-provoking film about two different approaches to life. This movie feels like time spent in the company of cherished friends. Thoroughly original and completely entertaining.

9) *Pennies from Heaven*: Herbert Ross, director of *The Goodbye Girl*, *The Turning Point* and countless other marshmallow movies, has made the best movie musical since *New York, New York*. Adapted by Dennis Potter from his BBC series, the movie juxtaposes the conventions of movie musicals with a stark tale of sin, guilt, suffering and

redemption. Steve Martin is startling as a sheet music salesman lost in the fantasy world of popular song, and Bernadette Peters is wonderful as his virgin/whore girlfriend. Cynical, daring, powerful and quite moving.

10) *Raiders of the Lost Ark*: The latest top ten grosser from Steven Spielberg and George Lucas is an action-crammed movie that goes right to the dark heart of the adventure genre, leaving you exhausted and exhilarated. *Raiders* is so well made and so much fun, it's no wonder it was the year's most popular movie.

11) *Reds*: Although it is flawed, and never quite gets the right momentum, this is a courageous movie. Warren Beatty has made a big, intelligent historical epic when other failures in the genre made it seem impossible to do so. Like *Ragtime*, it is explicitly leftist, but avoids rhetoric. In filming the story of John Reed, whom most people have forgotten if they have ever heard of him, Beatty has reminded us of an American idealism with a sense of endless possibilities, and the principles of decency and fairness this country originally stood for, at a time when the Reagan era has made them seem dead.

12) *Superman II*: In this sequel, Richard Lester solves everything that was wrong with *Superman I*. Lester

balances his sly satire of pop America with a sweet, witty, rousing escapist fantasy that turns unexpectedly powerful. This is the only pop adventure spectacle to capture the loud, cheapjack look of comic books. As the Man of Steel, Christopher Reeve displays flawless comic timing.

Films that did not make the list but deserve an honorable mention are *Ragtime*, *The Last Metro*, *Thief*, *Southern Comfort*, *Eyewitness*, and *S.O.B.*

Only a few of the films on the list were big hits. Many were aimed at a smaller, art house audience, a few did middling business, and some (*All Night Long* and *Blow Out*) were bombs. American movies are prone to off years so the smaller number of good movies does not worry me.

What does worry me is the continuing success and praise of movies that are safe and mediocre, while films that are original and chancy, as well as entertaining die because of critical misunderstanding and public indifference. There is no doubt that good movies will continue to get made in this country, the question is, will people be able to recognize them?

The "Tempered Optimism" of William Meredith

Continued from Page 4

teacher, half poet" and read some earlier poems that reflect the influences of his fellow poets. Each of his first three poems was composed of metered or "fairly ruthlessly rhymed" lines. Each poem also had a specific poetic model which had provided the impetus for writing that particular poem, so Mr. Meredith read those too.

Airman's Virtue was written for a schoolmate lost at sea and modeled on George Herbert's poem, *Virtue*. His *Wreck of the Thresher* relied upon the awful theme of "the noise of a boat breaking up... in our ears" just as Gerard Manly Hopkins' *Wreck of the Hesperus* does. But Mr. Meredith's poem moves beyond the "terrible facts" of a death at sea to record the half-dreamed whisper of a disintegrating boat to its survivor: "Do not be ashamed to stay alive." *Chinese Banyan*, modeled on Yeats' *The Fisherman*, uses the metaphor of tree-roots making their way toward "what they want" to describe Mr. Meredith's *Ars Poetica*. As he explores his reasons for writing, the poet wonders at the "forces that split the heart... quietly concealed in quiet people."

Mr. Meredith next read two formally structured poems about faith of the spirit. In *Notre Dame de Chartres*, the poet presented the simple assertion that the miracle of the Virgin Mary, like the building of the cathedral, is "no harder to believe than the delicate house." But spiritual faith was pushed beyond religion in *Jane Byrd Hospital in Deli*. The people working in this animal hospital in India, says Mr. Meredith, work toward "the attainment of nonviolence." They "pray to no deity, human kindness being their sole illusion."

William Meredith is persistently concerned with forms of human expression and human kindness. These ideas and feelings find especially penetrating expression in the poet's travel poems and translations, in which barriers of language and culture are gracefully and intelligibly crossed. *Two Masks Unearthed in Bulgaria* reveals in nineteen lines the intermingling of old

age, the transiency of time, and the timeless familiarity of humanly expressive faces.

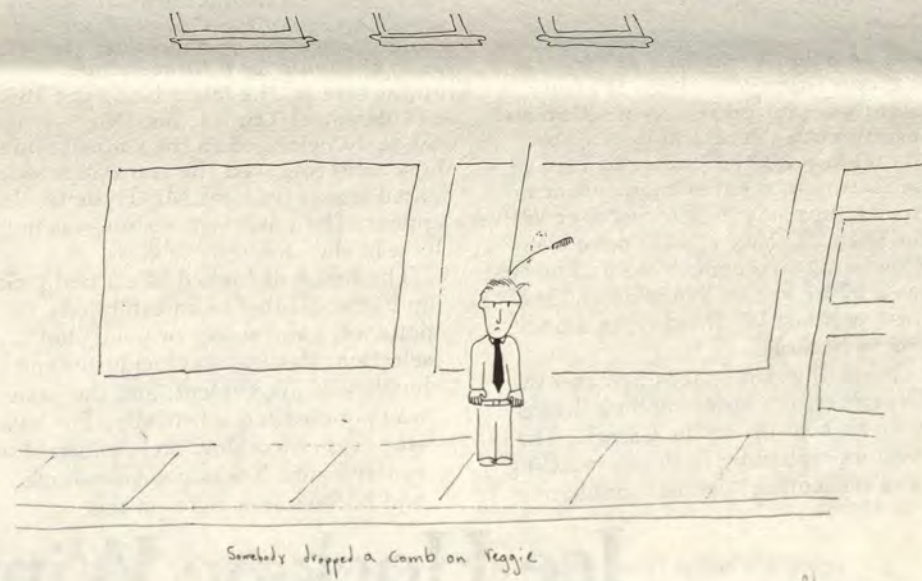
The translation poems read included *In Front of the Cave*, by Nicholai Gristosov, *Roofs*, by a Bulgarian poet, and *Stefanora*. Before reading *Roofs*, Mr. Meredith showed the audience a gold medal he was wearing. The literary award was given to him in Bulgaria, "probably because I read their poems," he said, smiling. Through the voices of these foreign poets, Mr. Meredith has translated their deepest concerns about nature, history, and the passage of time. "Day don't go away," says the poet of *Stefanora*, "don't hurry off—how can we go to sleep when we haven't seen enough?" Mr. Meredith has not merely made articulate translations of these poems; he has achieved his goal of making them eloquent and lovely.

The last of the thirteen poems read by Mr. Meredith late on that Thursday afternoon included two more travel poems and two poems from *The Cheer*. *The Hermit's Curse*, dedicated to Richard Harteis, imparted to listeners the poet's understanding of the fear of war in Morocco. And in the poem *In Riff Mountains*, the writer delights in the odd correspondence between geology and language: "How shapely the various grammars, the elegant calligraphy of rock and quill."

The last poems, *Crossing Over* and *Trelawny's Dream*, offer first the poet's reassuring love, humor, and insight, and come full circle in the final poem, which sounds out the recurrent theme of life and death on the sea. "Oftener," Mr. Meredith says in this poem, "the dream insists on all, on retelling all."

William Meredith, in his own words a "quiet, temperate man," believes in poems and people. He also believes that "a sense of humor is part of the fibre of lyric insight." In retelling his experiences and in sharing his imaginative insights, he encourages us to take joy in "this fool's walk" even as we follow his example in this somber world and "Learn to walk light."

Note: The words in quotations in this article's title are taken from Robert Shaw's review of *The Cheer* in the November issue of *Poetry*.



Dance

Continued from Page 4

kinetic and musical. The piece, which involves dancers and a speaking chorus, was created in collaboration with music composed by Connecticut College Dance Department musician Andy Williams. Both Ms. Bach and Mr. Williams derived their creations from similar images to combine the musical and dance arts.

Ms. Bach received her B.F.A. from the University of Wisconsin at Milwaukee, where she was also a member of the faculty. She has performed with her own company throughout the Midwest

and the Eastern seaboard and performed in pieces choreographed by Gale Ormiston, Gerri Houlihan, and Martha Rzasas, among others, including Lucas Hoving for whom she assisted in the role of dance captain. Currently she is teaching at the Trinity Square Repertory Theatre in Providence and heads the dance program at Williams School, in addition to her Teaching Assistantship at Connecticut College. Arrangements are being made for Ms. Bach to mount "Triminion" in New York City after its premiere here in New London.

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The Long Hard Road



Of Renaissance on the courts

Virginia Pasternak

By Seth Stone

It was the story of a literal and figurative long, hard road, which has been an analogy to describe the entire men's basketball season. When the team reflects on the game week of Nichols and Vassar, it will not be with a smile, but a shake of the head. The "week that was" sported a 1-1 record, but no real victory.

Coach Dennis Wolff has described his team as akin to Dr. Jekyll and Mr. Hyde. Inconsistency has been the only consistent element on this year's Camels. Possessing both talent and depth, the young team has been unable to turn these factors into either momentum or victories. Important victories over WPI (65-63) and Trinity (73-45) have been followed by tremendous skids. The first was a 67-57 loss to Williams and the latest was last Wednesday, in a 63-51 loss to Nichols.

When the two squads first met in December, the homestanding Bisons tried to beat up on the Camels. The visitors replied by both out-muscling and outscoring Nichols, humiliating

them 89-67. Intimidation tactics failed, and when Tom Fleming staked out his inside position, the Bisons game plan was shot. They were unable to match up on a man to man level with Conn, as the final score reveals.

Nichols' chances should have been no better during the rematch. It was the same team, and they had just come off a two-point loss to the talent-shy Gordon Scots. Although the Camel roster had changed since the first meeting, the team was in the midst of a three-game winning streak, the latest being the 28 point defeat of Trinity. Big "Mo" obviously belonged to the Camels. But, those who followed the team all season, feared it was time for Mr. Hyde to appear. The unwanted visitor was not long in showing up.

The first half looked like a bad pick-up game. Neither team exhibited patience, good sense, or good shot selection. Passing was lackluster and hustle was not evident, and the game was not pleasing artistically. The style was neither too slow and deliberate or run and gun. It was improvisational, and Nichols was better in this

unorganized style, moving out the 4-5 point leads almost by default. The Camels, trailing 28-24 at half, had not even broken a sweat.

Nichols, for the entire game, was to play only six men. Wolff shuffled his troops all night but failed to find the right combination. This was a bad omen, for once the Camels cannot dictate the style of play and are forced to play catch-up, their inexperience show. The final nail was driven into the Camel coffin when Nichols fooled everybody, including Wolff, by spreading their offense into four corner midway through the second half.

The Bisons are not known for the finesse and ball handling, while the Camels' quick guards are agile enough to harass most teams from this strategy. This may be why Conn was so surprised by Nichols' strategy and took so long to come out and challenge the visitors. Nichols, leading 36-33 when they went into the slow down with 11:02 remaining. For almost six minutes, the Bisons held the Camels at bay, while scoring ten points of their own. A John Bartolomei bucket at 5:10 finally ended the scoreless draught. Two free throws by Peter Dorfman and a lay-up by Fleming cut the margin to 46-39 with 4:32 left, but it was too little too late.

Nichols put four of their five starters into double figures, led by offensive machine Vin Miller's 19 points. Rich Lengieza contributed 14 points, including perfect 8-8 foul shooting. Despite foul trouble, Dorfman netted 18 points and nine rebounds, while Fleming kicked in with 11 and six respectively.

Despite this uninspired, mediocre performance, there was no doubt that Conn would defeat Vassar the following Saturday. This certainty was not affected by the 8:30 a.m. departure, the three-and-a-quarter-hour trip, or the poor facilities. The outcome was not to be in doubt, but there were still three other questions to be answered.

First, how long would it take the Camels to shake off the effects of the tiring trip? Second, how would the new starting line-up (Doug Kirk, Rich Wolff, Peter Dorfman, Tom Fleming, Chris Bergan) perform? And, last, would the Camels make the spread and win by 20?

The answers to the last two questions were tied up in the results of the first. It took the Camels about 14 minutes to wake up, and they dominated for the last 26. Twice in the first 14 minutes,

the Camels trailed by five points, 7-2 and 22-17. But the Camels ran off a 20-5 spurt over the last 6:18, to lead 37-27 at half, and the game was settled. Behind 28 points by Dorfman and 26 by Fleming, the Camels beat the spread in coasting to a 86-60 victory. However, this was the expected routine, and it was hard to get satisfaction out of it. The trip to Vassar is a tiring, all day trip, and the outcome is expected to be an easy victory. The Camels did not so much win and do what they were supposed to do.

The line-up change looks to be a wise move. Since Zach Harris withdrew from school, the Camels have not had a true starting point guard. Rich Wolff, who makes the steal look almost routine on defense, can also handle the ball and quarterback the team on offense (as can Jim Santaniello and John Fields). Additionally, John Bartolomei becomes the valuable "sixth man" coming off the bench to provide quick offensive firepower. If this move turns out to be for the better, hopefully it will not be too late. The Camels may still be able to find consistency, the ghost they have been chasing all season.

HOOP SCOOP

Peter Dorfman was named to the ECAC Division III "Honor Roll" for the week ending February 7, on the strength on his three-game performance against Barrington, Babson, and Trinity. He ended his blistering week with 51 points, 38 rebounds, and 18 blocked shots, leading the Camels to three victories. . . . Chris Bergan holds the record for drawing the most innocuous technical foul this season. Disagreeing with an early call in the Vassar game, he said to the official, "oh, come on." He was immediately slapped with a "T", bringing coach Wolff quickly off the bench. "He gets a technical for that," asked the coach, to which the referee replied, with a serious, straight face, "of course." The officiating was not a "home job" however, as the refs missed many calls on both sides. At one point, Vassar forward Ed Hochburg approached Wolff, saying "you've got punks for a team." Meanwhile, Vassar fell to 4-10. . . . The last home game of the season is tomorrow (Saturday) night against MIT. It will be senior co-captain's Chris Bergan's last home game. The season closes out with games at Coast Guard, Tuesday at 8:00, and the finale at Eastern Connecticut next Saturday at 8:00.

Ice Hockey: Winning Combinations

By Fran Shields

The moment of truth has arrived for coach Doug Roberts' Conn College ice hockey team. After a rocky 4-4 first semester start, the Camels have gained some consistency and won five of their first seven games of 1982. Unlike 1981, where the icemen were riding a 5-2 mark heading into the second half of the season and dropped seven straight, they have avoided serious injuries and have put together some winning forward combinations.

The second half of the season saw New Hampshire College come into the Camel rink and escape with a 4-3 victory that the Camels did not deserve to win. Conn outshot New Hampshire 45-33, but did not play smart hockey. Goalie Bill Charbonneau played well, but Camel mistakes led to goals that he had no chance on. Nigel Bentley scored two goals and Chip Orcutt added two assists for the Camel offense.

Enter Craig Bower. Bower, an excellent skater and puckhandler from tiny Rochester, New York, was the Camels No. 2 goal scorer in his rookie season with 21. He just took control as the Camels dumped Nichols College 4-2. Bower scored a goal in each stanza and frosh Mike Fiebigger from St. Louis,

Missouri, scored his first collegiate goal, on a pass from Bower, as the icemen unleashed a 56-shot barrage on Nichols' goalie Steve Maines.

The "Craig Bower Show" continued two nights later as the Camels iced Fairfield for the first time in five tries, 5-3. Bower scored the first three Camel goals to give him two consecutive hat tricks and the Camels a 3-2 lead with 18:43 left in the final stanza. Two minutes later, Fairfield tied the score 3-3 and it was a dog fight.

Then, the new front line combo that coach Roberts decided to go with, of Nigel Bentley, Chip Orcutt ("the Middlesex fraternity") and newcomer Dan Fegan began to click. Although it had been Bower that had sparked the Camel fire recently, it has been Nigel Bentley's show for three years. As the channel switched, Bentley scored the last two goals on passes from Fegan and Orcutt to give the icemen a satisfying 5-3 win. Another of the Middlesex connection, goalie Bill Charbonneau, turned away 38 Fairfield volleys.

The Camels won their third straight game two nights later against a pesky Quinnipiac "Quack-pack" that had beaten them 6-4 in December. Goals by Orcutt and Brock and a strong defensive

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Mark Munro and Tom Franco celebrate goal against Suffolk.

Matthew Souder

Sailing Ranks 19th Nationally

By Todd Berman

As the snow is falling on a winter day the Connecticut College sailors begin to look at their gear in anticipation of the spring sailing season. The upcoming season carries more importance than ones past because, at the end of their first season as a varsity sport, the sailing team emerged as one of the top twenty teams in the nation. When the January rankings came out the Camels had risen to an impressive sixteenth position. (Unfortunately, the team dropped to nineteenth position in the February rankings.) Due to their new position on the rankings, the Camel sailors will be forced to come out with top finishes in the spring season to establish themselves in a stronger position in the national rankings.

The team is depending on its depth to give it its competitive edge. The team's second season as a varsity sport will miss the contribution of winter graduate Jeff Johnstone. Jeff provided the team with perhaps its most important victory

to date; Jeff finished second in the New England sloop championships beating Yale and Tufts in the process.

This spring the two starting varsity skippers will be co-captains Rob Hitchcock and John Harvey. The freshman team which had some impressive finishes during the fall season hopes to push Rob and John hard in practice. This year's freshmen add some depth and a lot of potential to the team as a whole. The team consists of such promising talent as Tom Olsen, Sue Summerill, Luis DeBorba, Todd Berman and John-Marc Quilter. Sophomore Gail Miller rounds out the team with her victory at the Tab-B.U. Invitational Regatta. These sailors, along with their faithful crews indicate a bright future for Connecticut College sailing.

Due to the colder water temperatures, the spring season is shorter than the fall season but the spring has the same amount of races. Spring weekends usually have a varsity trophy race, an

invitational and a freshman race; this schedule demands a supply of good sailors every weekend. It is hoped that the Camels' depth will be an advantage in the condensed season because they will be able to send good sailors to two or three races each weekend, whereas teams with less personnel can send their good sailors to only one.

The spring season starts on March 27th on the chilly waters of the Charles River as the Camels vie for the Boston Dinghy Cup, which will be hosted by Harvard. The season will end on the weekend of May 8th with the New England Dinghy Championships at the Coast Guard Academy. Between these two regattas the team has fifteen others to attend.

The team's goal is to finish in the top two at the New England Championships and to continue to the national championships. As the season rolls around the team starts to sharpen their chainsaws and prepares to do battle to attain a national ranking in the top ten.

Killed by a Rubber Dart

By John McLaughlin

A shadowy figure in a dark trench coat crouches behind a dumpster, peers around the corner, and waits. Suddenly, he sees his target. He waits for the right second to strike, knowing full well he could miss and be killed himself. He jumps up, aims, pulls the trigger, kills his target instantly, then runs away into the night. Later, in a dark hallway, he moves toward a door, wary of every sound. A rustle comes from a corner, and he turns to see a man with a gun, but there is no chance for escape. It is all over too soon as he himself is shot. Another assassin bites the dust.

Is this just one more example of international terrorist activity? No, but it's close. The game is called "Assassin", and has been played on college campuses for the past few years, and beginning Thursday, February 11, at midnight, was played here at Conn. Its official name is "The Fourth Harry David Moore Memorial Tournament of Assassins" and the game is sponsored by Social Board. The rules are simple. The names of the 100 contestants using dart guns are put on a circular list, with your victims' names listed after yours, and the person trying to kill you listed before. You shoot the person ahead of you (anywhere except the head), and keep going through the list. The game continues until there is just one person left.

Organizer and "Executioner" Dan Wistman (Social Board Treasurer) set up the game with other members because he thought it would put some mystery into regular campus life. As "Executioner" his job is to preside over the game, acting as sort of a referee, settling disputes between players who feel they have been gunned down unfairly. He said his biggest problem has come from the "self-defense clause", which means you can shoot the person trying to kill you if he is in range, but you cannot hunt him down. When asked if the game was a success, he gave a definite yes.

"People have really gotten excited about it," Wistman said, "and it adds a bit of intrigue to school life." In fact, Wistman thinks it is such a success that he hopes to do it later in the spring when the weather is more conducive to murder.

One contestant loved the game because it gave her a sense of adventure. It also made her feel "like one of James Bond's women, but with brains." She became paranoid and very cautious, suspecting everyone. But she did like the game, until she was shot. "It does hurt," she said. "Not physically, but just that you're out of the game."

And the game continues. As of Sunday at noon, 30 of the original 100 players were still in the game, each trying to survive just a little longer.

Winning Combinations

Continued from Page 6

effort gave the Camels a 2-0 first period lead. Clearly a better team than Quinnipiac, the Camels set out to prove that wrong. With a 3-1 lead and less than two minutes to go in the game, mental lapses and sloppy play in their own zone, ended up having Quinnipiac tie the game 3-3 with 12 second left on a tricky, fluttering that Camel goalie Andy Pinkes (21 saves) couldn't handle.

In a game where the Camels had outshot Quinnipiac 69-24 and totally dominated the game, the last thing anyone expected was overtime. Quinnipiac goalie Bart Keck was awesome in the third period turning away 24 shots and ending up with 65 saves.

However, Bower would have nothing to do with staying at the rink any longer, as he sent everyone home early, scoring the game-winner (his 7th in three games) only 1:15 into the overtime. Ironically, he was trying to hit a wide-open Paul Brock across the goal-mouth, but the pass caromed off Keck's skate and into the net. In a classy move, Bower presented the game-winning puck to goalie Keck, the hottest goalie the Camels had run into all season.

The icemen were now at 7-5 and heading for a head-to-head match at arch-rival Wesleyan. Followed by an excellent crowd of Conn students of around 150, the Camels came out like gangbusters in the first period, hitting everything in sight led by frosh defenseman Mark Stewart and soph Lee McLaren. This aggressive style led to the

first goal of the game as Chip Orcutt scored from Nigel Bentley and senior

Andy White to give Conn a 1-0 lead.

However, Wesleyan came back with two scores on Camel netminder Charbonneau. One was at point-blank range and the other a tough deflection. It stayed 2-1 Wesleyan until Craig Bower tied the game with his 13th goal in 13 games on passes from Nigel Bentley and Mark Munro. Charbonneau was tough as were both teams in the second period as no one scored.

However, the Camels ran into a freight train in the third period. With just over four minutes gone in the period, Wesleyan scored to make it 3-2. With the Camels missing their chances and not finishing plays, Wesleyan took advantage of their inconsistencies to take a 4-2 lead at 14:31 as they put one past Conn goalie Charbonneau who pulled a hamstring on the play. Andy Pinkes took over for the last five minutes, but was lifted in favor of a sixth skater only to have Wesleyan ice the victory with an open net tally at 19:58.

Although the Wesleyan loss put Roberts' charges down (at 7-6) they were not counting themselves out of a spot in the four-team ECAC playoff on March 6. A 3-11 Suffolk team paid a visit to the college arena on Tuesday and gave Conn all they could handle.

Suffolk led 2-1 at the end of the worst period of hockey that Conn has ever played. After Bower tallied his 14th goal from Munro and Brock at 4:12, sloppy breakouts and careless passes led to a Suffolk breakaway goal at 9:18 and another breakaway that Conn goalie Andy Pinkes made a super save on. But at 14:30, Ken Pifine scored the first of his three goals for Suffolk to give them a 2-1 lead over a gently snoozing Camel team.

Some "choice words" from Roberts between periods lit a small fire under the Camels humps and the pucksters outscored Suffolk 3-1 to take a 4-3 lead after two. Frosh sensation Dan Fegan tied the game at two with his first goal as a collegian set up by a beautiful feed from captain Nigel Bentley. Just three minutes later Tom Franco, just returning from a shoulder separation, dished off a beautiful pass to Mark Munro who hit the open net. Suffolk tied the game at 11:13, but a minute later Bower got his 15th unassisted to make it 4-3 at intermission.

Still playing sluggishly, the Camels came out for third period still unorganized in their own end and Suffolk took advantage in just one

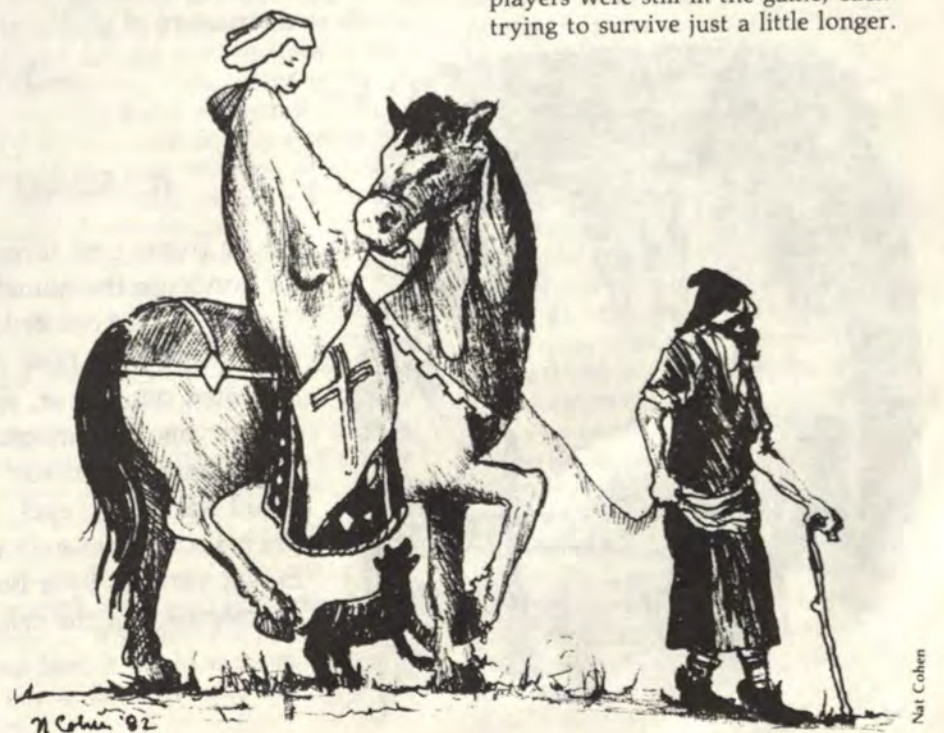
minute to tie the game at four. A minute later, Fegan got his second goal of the night from frosh Joe Lawler and pesky Perry "Pez" Welch. Pifine completed his hat trick at 5:12 to make it 5-5, but the buck stopped there.

With frosh Fegan finally "turning on the jets"—the inevitable occurred with only :28 on the clock. With Suffolk's goalie out for a sixth skater, Nigel Bentley sent Fegan in alone on an open net and his first collegiate hat trick was a reality. The 7-5 victory gave the Camels an 8-6 record.

The Camel ice machine continued to roll on Friday as the confidence finally showed through and goalie Andy Pinkes recorded his first collegiate shutout 9-0 over a scrappy but weak St. John's team.

The line of Fegan, Orcutt and Bentley combined for 11 points (5 goals) to totally dominate the Redmen. Fegan led the scoring parade with a goal and four assists, to give him a good shot at ECAC Division III rookie of the week honors. Bentley, Orcutt and vastly improved frosh Mark Munro scored two goals apiece. Also scoring goals were frosh sparkplug Paul Marks and Craig Bower, his 16th in 15 games.

Co-captain Dave Fitzgerald played a tough game knocking people around, assisting on the goal by Marks, and playing a fine backchecking game. Although not really tested, Conn goalie Pinkes posted 18 saves for the "goose-egg."



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The Carpenter's Carousel

by Michael Sladden

A wrinkled craftsman watches his horses turn their first go-round, from the vacant dirty gallery of the carousel. Two new horses run with the rest now, forever suspended in full gallop.

The carpenter worries perhaps they cannot keep the pace. He watches, and with carpenter's eyes blurs the spinning scene to see if all run past the same. They do, chasing each other across sage prairies of his recurring dreams, and even through the wet blur the carpenter sees his dapple-gray, his black mare, quickly learning the bounds of their concentric dash.

No music plays in the morning warmup—the better for a carpenter, no organ melody complements the perfect simple motion; his handcarved music—no riders confuse the perfect dream. Only the operator turns with the horses, and he walks into their charge, as though wading up-horse-stream, hopping off to the inside at last, frozen for an eyeblink in air against a rushing herd.

Poem About The Fireplace

You throw a big log on top
Of two burning, spitting ones.
Hot wood bits fly out like comets and
Plummet, rug-bound. "Quick! Fire!" I cry.
You brush them back with your hand.
Sitting so close our eyes water
In the orange heat. We gasp at occasional
Green flames from the young, sappy wood.

And then we're lying back
Watching flame shadows on the ceiling.
Our hot faces cool down fast
In the chill air at floor level.
Above, rose-amber light washes out
To the room's darkest corners, and retreats.
(I snigger at how romantic this seems
But play along because I love you,
Seriously. The poem continues. . .)

It must be near dawn and the fire's
Last coals have changed from dull red
To black, and now sift down
Into piles of ash. You say you won't budge,
That we must stay here forever.
I chuckle again but say, "Oh let the janitor
Come in the morning and sweep us up
With the ashes!"

—Allie Lyons



Karen Bachelder

The carpenter has seen operators do this every day, and by now the sight is common enough. It is a part of the carousel-dance. Yet he thinks so often that only operators move the wrong way on purpose. For them, he thinks, the mechanics have overpowered the mystical: one must walk against the grain in homage to physics, to keep one's daily equilibrium, to collect all the ticket stubs, 'thank you very tickets please'.

The operator has vanished into the motor-house, and the carpenter, with arms folded across folds of coveralls, legs sprawled over the bench in front, clears his vision. He perks his head up searches the darkened carousel (the big arcade doors are closed) for his favorites. When one goes behind the motor-house, his gaze is broken frighteningly, his eyes dart to find the lost horse appear again. The carriage turns faster, it seems, with every disappearing horse. That backward operator is his demonic sanctum! He'll spin them right off through the walls to lie broken (in their stiffness) on the stark-daylighted midway.

The carpenter has been watching his work too long. Now the horses stand still in his mind, the room, the gallery benches, orbit the center of the room. The truth of it dizzies him. He stands, bellowing SLOW DOWN! and hurries stumbling to his workshop door, down the rotting flights to his rooms below the turntable.

The truth of his orbit follows him down, but at least in the workshop nothing spins. He hunches breathless near the big lighted vise, seeing again a galloping horse, this with a block head, infant muscles, clumsy hooves.

There is no broom in this shop. White pine shavings layer the floor, catch light on shiny curling edges so that one lamp directly over the vise suffices. The lamp swings on its cord slightly to the rumbling of the turntable carriage above. Silent upstairs, booming into the basement with a maddening rhythm of iron wheels rolling over wooden slats. The carousel clicks and thuds, rumbles sharp and dull at once above him, around him.

The carpenter stares at his vise-altar, at his deformed, yet-formed horse. He

wants suddenly to give it a human head. Whose? But he cannot, the weight of the carousel is full upon him. He cannot chisel a human head, or paint one bloody or scrape a menacing or terrified expression on his work. When he was younger, the carpenter let visitors come into the shop. They were polite and curious, and always he saw in their eyes the dulled stare of knowledge unwanted, of something destroyed. Children never rode the carousel after seeing a horse as square gnawed pine.

He stands in his shavings and feels the centrifuge pull of the carousel in his stomach, feels what he does not feel riding the disc, because he never rides now; feels the pull move to his heart, the sound of the turning full in his head. He touches his young horse. He can still carve carefully awhile, but soon the hole must be drilled for the pole at the back of the neck, and the last painting dabbed and the name and year burned into its belly; and all the stalling useless, the horse let go upstairs to its racing tethered fate. The carpenter leans heavily on the horse, picks up a chisel and makes a few tentative jabs. Above he hears the tinny music start up.

The Sun Under Soil

Underground, where the sun doesn't shine,
At least not the yellow star we rejoice
In eastern mornings and applaud in evenings
West after the brilliant day's performance,
Things grow still.

Beneath reliable soil, moist like coffee grounds,
Sprout rooty crops among the worms and quick,
Wet-loving beetles. Carrots, turnips, potatoes,
Old or new, and beets, though dull and dirty,
All when sliced or bitten burst into color
In the world above.

Crisp carrot orange, like sight when staring sunward
With eyelids down and turnip yellow, the edible
Sunflower and potato white, the canvas
Before the painter's brushstroke.
And the beet's luscious purple stain.

—Allie Lyons

After The War

How badly, in these days, we need
to win over one another with some grand
show: of force and power, of violent and grace.

The marvel of our insecure steps
that we must leap in order to move
at all, bounding upward as if we could
defy gravity's law of rise and fall.
Waking mornings, we disguise naked forms
as masters of direction.

—David Craig Austen

A Moment On A Night Walk

Arctic fronts pass through and blow away
Or condense the humidity that
Usually makes constellations appear hazy.
Commenting on how vividly the hunter shone
I pointed out a bear, the hunted.
Neither one remembering the other, they stalk
From season to season
Amid wandering eyes.
Their forms are rarely noticed
Except perhaps by a Boy Scout who views them
As members of the celestial zoo.

—Jerry Gaffney

These Woods, These Stupid Flowers In Memory of Caroline Wood Craig

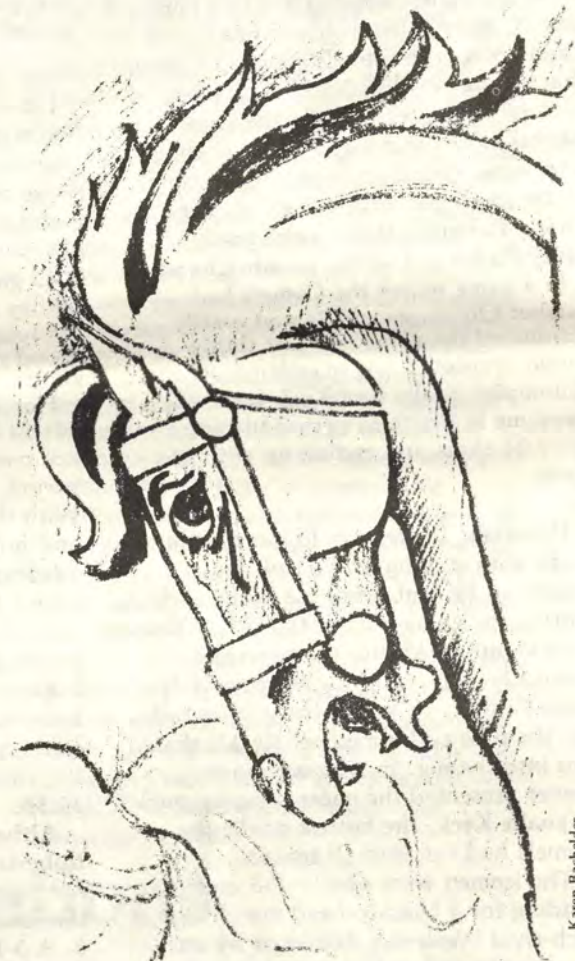
Years I've gone through woods,
looking for you in weeds,
and all that I come on are stupid
flowers. Why do they scream
at me, their too-bright
faces to the sky?

I know you rest,
lie with stones and under
the ground, but you hide.
(I do not know where.)

I do not have
the answer. It escapes
as well as you do,
as well you do.)

I've gone through woods,
looking for you these years,
needing some word left behind
as curse or legacy. And all
that I come on are stupid flowers.

—David Craig Austin



Karen Bachelder

ERA (Sternstein and Gardner)

Continued from Page 3

to military conscription. Rather than fear such an action, we would welcome it. This does not mean that we advocate the assignment of women to front-line combat units. Today's military requires more "brains" than "brawn," and there are countless technical and administrative jobs within the armed forces that women can fill every bit as well as men. Should a draft be necessary, why should women be exempt from being required to serve their country? There are many countries, Israel is one example, where women serve right alongside men in the military. ERA would give women *equal responsibility* as well as equal rights.

ERA would benefit men in other ways. It would eliminate archaic divorce laws which require that a woman be awarded alimony even when she is fully capable of supporting herself. It would also assist the growing number of divorced men who desire custody of their children, but who are thwarted by myopic judges who assume that "a child's place is with his/her mother."

Mr. Kennedy illustrates that the current issues toward which parts of our Constitution are applied would have been totally alien to the founding fathers in 1776. This is hardly a startling revelation. *Of course* the framers of the Constitution never dealt with the issues of busing or abortion. The technology and medical expertise did not then exist that would make such things practical issues for discussion. It is absurd, however, to assert that busing and abortion have no constitutional protection simply because such issues were unheard of when the Constitution and the Bill of Rights were written. Space travel did not exist in 1776, nor is it mentioned in the Constitution. Are we then to assume that Congress has no legal right to fund NASA? Obviously not. The single greatest strength of our Constitution has been its adaptability to changing times.

The founding fathers designed it as such, as a framework with which future problems could be dealt. It is very possible that 200 years from today, the ERA, should it be passed, will be used as legal justification for an issue which is totally alien to our time and its values. This is the natural and inevitable process of legal response to social change. It is not a valid reason for denying the *women of today* constitutionally guaranteed equal opportunity.

We are not trying to destroy the family or force unwilling women into the working world. ERA will not prevent one woman from staying home to raise a family. But the women who desire to work and establish careers need legal protection from discriminatory employment practices, the type of protection that *only* a constitutional amendment can provide the basis for. Changing sexist policies and statutes one by one is a tedious process that women should not have to endure. This nation has constitutionally protected the rights of its minorities. It is time that it did the same for the majority of its population: women.

(One final note: Mr. Kennedy seems very concerned about the unforeseen side-effects of constitutional amendments. Perhaps he should apply this line of reasoning to the proposed amendment which would outlaw abortion. Possible side-effects of this action include:

1. Dead and mutilated girls who attempt "coat-hanger" abortions rather than face a tyrannical, and possibly homicidal, family with news of their pregnancy;
2. a substantial increase in the number of runaway girls;
3. a huge increase in the number of abandoned babies and orphans; and
4. an ever expanding welfare role of unwanted children which the present administration in Washington seems reluctant to fund.)

ERA (Potts)

Continued from Page 3

words, there are many loop holes and exceptions to be found. In the middle of his argument Mr. K sidetracks and obscurely translates sexual "equality" into "identity." Whether applied to the law or not, I dare Mr. K to find out how many women would care to be identified as men in any way. That he has gall enough to consider that women would want to be identified with him is an example of his inherent chauvinism.

He exhibits his chauvinism again in his statement: "Carefully fashioned legislature regarding marriage, family, parenthood, divorce, all could be smashed to pieces by this Constitutional sledgehammer." Who but male legislators fashioned so carefully such discriminatory laws in all of those areas? In response to Mr. K's fear that the "entire body of public legislation... will be subject to judicial review..." if the ERA passes, I reply that judicial review is what saves this Republic from becoming obsolete. As for Mr. K's accusation of

the ERA being "vague" and "abstract", I ask what could be clearer than sections 1 and 2 of it:

1. Equality of rights under the law shall not be denied or abridged by the U.S. or any state on account of sex.
2. The Congress shall have the power to enforce, by appropriate legislation, the provisions of this article.

And when he calls the amendment "destructive", Mr. K is giving us yet another reason to doubt his sincerity, because equal rights under the law is destructive only to those who fear personal emancipation. I wonder whether Mr. K fears that if biological differences were not used in determining public policy he would be emasculated, and become a non-sexual being threatened by women with stronger identities than his. Don't worry, Mr. K, we wouldn't dream of taking your "biological difference" away from you.

There will be a sign-up sheet on *The Voice* office door for the first Annual Donkey-Kong Championship. Only 20 people can play, so sign up soon. Information will follow.



Background to Renaissance

Continued from Page 1

the university became prominent; new universities, concerned with spreading the new learning, sprang up in France, Spain, England and particularly, in Germany. Perhaps the most important distinguishing aspect of the Renaissance outside of Italy was its close interaction with the Protestant reformation and also with the Catholic reformation.

As the Renaissance outlook took shape, medieval scholasticism gave way to the more secular orientation of humanism. The humanist emphasis on the individual was typified in the ideal of the Renaissance man, the man of universal genius; the towering example of the period was Leonardo da Vinci. Similarly, in England, the Elizabethan age produced an overwhelming richness in English literature; Shakespeare's unparalleled genius dwarfed the accomplishments of numerous extraordinarily gifted writers. The 16th century saw the beginning of the Golden Age of Spanish literature, crowned by Cervantes' masterpiece, *Don Quixote*. Scandinavia was the last area of Europe to be reached by the currents of the Renaissance. In the 17th century, Queen Christina of Sweden, the patron of Descartes, encouraged scholarship, literature and the arts of her court.

By this time, the Renaissance influence had reached its zenith in the field of science; here, too, classical studies were

vital, for the trend was towards a more secular world view. Thus, the revolutionary theories of Copernicus and Galileo, which partly reflected ancient learning, were used to impugn the church-supported concept of an earth-based universe.

Near the end of the Renaissance era, the invention of the telescope and the microscope opened to man the new worlds of the cosmos and the microcosm. The Renaissance intellectual outlook and its concomitant cultural manifestations were gradually replaced by that of the Enlightenment. The secularism of the Renaissance was not yet part of a complete social and intellectual framework. Modern historians generally emphasize that religious questions and religious strife were of great importance in the era of the Renaissance; some have pointed out that the Renaissance scholar thought little of man's progress and that not until the Enlightenment did man begin to see himself as controlling his own environment and mastering his future. Undeniably, the Renaissance period produced an unequalled blossoming of the human creative spirit.

(This article is *totally* excerpted from *The New Columbia Encyclopedia*, edited by William Harris and Judith Levey, published by the Columbia University Press.)

Links to the Past

Continued from Page 1

the greatest inventions in the chronology of human affairs: Johann Gutenberg's successful solution to the technical problems of printing. Others are known to have been working on ways to produce an "artificial script," but it was Gutenberg who accomplished it with a stunning flourish in Mainz in 1455 with the completion of his famous *Bible*. A facsimile of a page from the *Gutenberg Bible* is on view in the Library.

Facsimiles of Gutenberg's splendid pages are common, but incunabula are not. An incunabulum by definition is a book printed between 1455 and January 1, 1501. The term derives from the Latin for cradle and refers to the "cradle-period" of printing. The Library owns four such works, three of which are on view, the most famous being a volume of St. Thomas Aquinas' *Summa theologiae*. The arbitrariness of the term is unfortunate, as S.H. Steinberg points out at the beginning of his superb *Five Hundred Years of Printing*, because it "cuts across the most fertile period of

the new art, halving the lives of some of its greatest practitioners." Among these were Anton Koberger, Johann Froben and Henri Estienne and the Library is fortunate in owning examples of the work of these and other contemporaries of Gutenberg.

Such artifacts of the Renaissance, whether printed before or after 1500, can stimulate the imagination as tangible links with that extraordinary period in Western history which we are thinking about together in February, 1982. To scrutinize at close range a book printed by Anton Koberger (who was godfather to Albrecht Durer) or Johann Froben (whose editor, adviser and friend was Erasmus of Rotterdam) is to be reminded that we live on a continuum with the Renaissance, that perhaps it isn't so far-fetched to think of that era as the beginning of "modern" times. That these books have endured in their physical form to the present day may be regarded as symbolic of the timelessness of the human achievements known collectively as the Renaissance.

Hamilton Frowns

Continued from Page 2

adjoining rooms. It is hard to imagine what a band in the basement will sound like to a first floor resident at one o'clock in the morning. Levenson reported that while he was sitting in his room one day last week, he was able to hear verbatim the conversations of the workmen below in the basement. In addition, the major entrance into the basement is located directly outside of one student's room window. Students entering and exiting parties will clearly be heard. Levenson said, "I foresee trouble with people yelling loudly late at night as they leave."

"It shows a lack of forethought and planning," said Heather Wood, '82, one of the inhabitants of Hamilton's first floor. "In a dorm, where people want to study and sleep, you just don't have a recreational area. We are going to give it a chance, but if it's too noisy, we are going to complain."

Sara Graves, '82, also a resident of Hamilton's first floor, agrees that the new party area "is an improper use of space... If it turns out that folks can't sleep here, it would anger me immensely to pay so much and not be able to sleep."

Both Graves and Woods see the selection of Hamilton basement as being the result of "ridiculous" and "short-sighted" planning. Says Wood: "If they are going to build something that's supposed to last" and, thus, serve as a permanent party space (i.e. Cro Main Lounge and the ice hockey rink, the latter of which is considered unusable because of bad acoustics), "they should do it right."

Levenson, Graves, and Wood all agree that the student body should have been consulted about the necessity for a new party space before Cro Main Lounge was declared unsafe. Levenson said that "students should have been asked about and could have given input for alternatives." According to Wood, this could have been easily accomplished by using an all-campus questionnaire.

The new party space will not only affect life in Hamilton this year; says Levenson: "If a student wants a normal (dorm) life, he'll dread living here." If, in fact, the basement becomes the new party space, Hamilton, which, according to Levenson, traditionally has been fairly quiet, will no longer be just another dorm, especially for its first floor residents.

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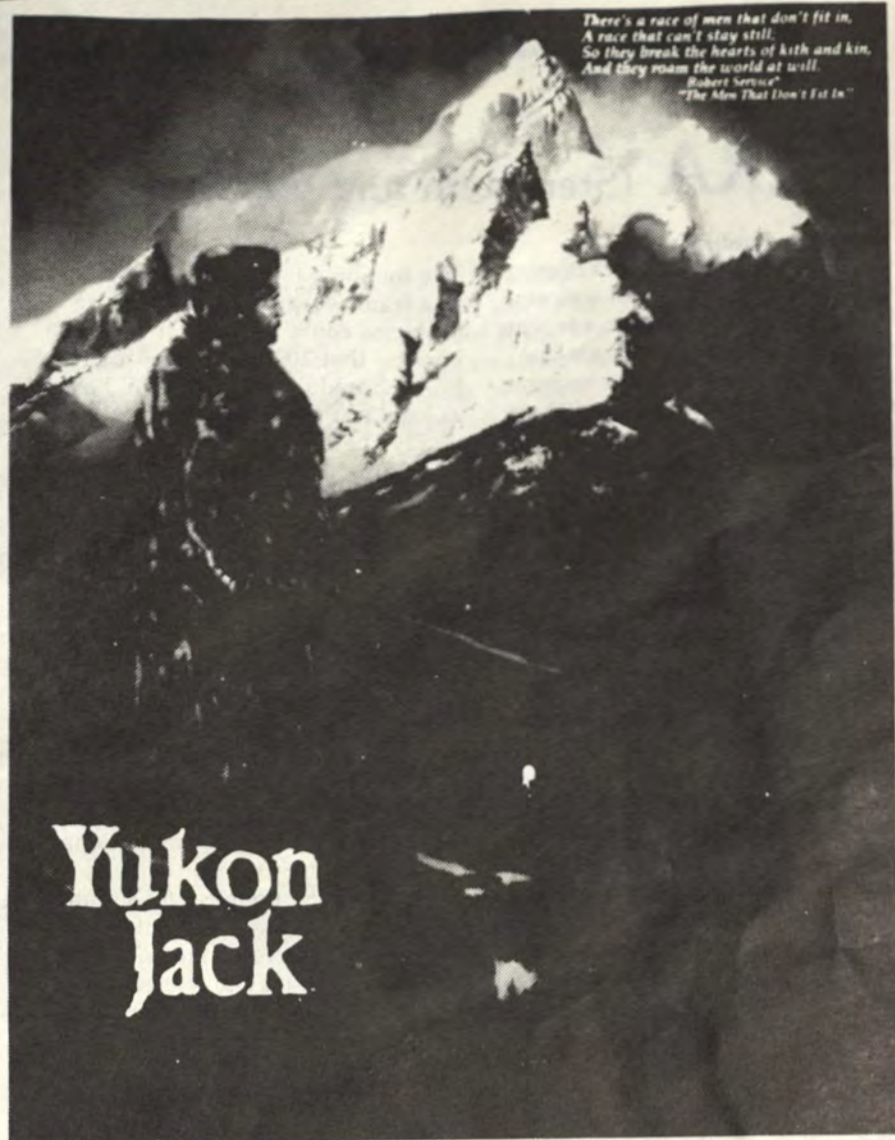
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